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MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, JANUARY 2, 1915 No. 1

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1914
PERIODICAL DIVISION

CHARLES CLARY
with
SELIG

Selig

Selig Regular Program for Week of January 4-9

A Two-Reel Selig Drama. Released Monday, January 4

The Strange Case of Princess Khan

Written by JAMES OLIVER CURWOOD
Production directed by EDW. J. LE SAINT

An unusual and engrossing picture-play dealing with Hindu occultism and mysticism, which is exposed by a clever investigator. He finds a Hindu princess kept in a state of hypnotic trance by a charlatan, whom he foils and exposes. The pictures are most realistic, one scene representing the immersion of an automobile, with its occupants, through a broken bridge into a river. There is fighting; a hot automobile pursuit and sufficient love making. STELLA RAZETO, GUY OLIVER and JACK McDONALD play the leading roles.

Latest European War News Pictures

Hearst-Selig News Pictorial No. 89

Released Monday, January 4 ***One Reel***

New and up-to-date vivid motion pictures of the biggest war the world has ever seen. Taken by our own camera men on the European battlefields. Also views of other important world events.

A Selig Western Comedy-Drama

A Militant Schoolma'am

Released Tuesday, January 5 ***One Reel***

Another of the EDWIN RAY COFFIN western picture-plays, introducing lots of fun, comedy and dramatic incidents. The picture was produced under the direction of TOM MIX, who also plays one of the roles. LEO D. MALONEY, in feminine attire, as the "schoolma'am," is a scream.

A Selig Drama

In the Line of Duty

Released Wednesday, January 6 ***One Reel***

Admirers of Selig picture-plays will be introduced to a new heroine in this picture—MARION WARNER—who plays the part of "Helen Brant," society editor on a newspaper. WILLIAM STOWELL plays the part of the society burglar. It is thrilling. exciting and interesting.

Latest Authentic War Pictures

Hearst-Selig News Pictorial No. 90

Released Thursday, January 7 ***One Reel***

Our intrepid and fearless camera men have photographed another batch of vitally interesting and thrilling war views on European battlefields. First time shown in America.

A Selig Farce Comedy

The Strenuous Life

Released Friday, January 8 ***One Reel***

ROY L. McCARDELL has written an exceptionally funny story for this picture, the characters in which are portrayed with admirable fidelity by LYLLIAN BROWN LEIGHTON, ELSIE GREESON, LEE MORRIS, WM. SCOTT, and others. It is a burlesque on "the feature thriller" and is well worth seeing.

A Selig Jungle-Zoo Drama

Further Adventures of Sammy Orpheus

Released Saturday, January 9 ***One Reel***

Those two Selig favorites, THOMAS SANTSCHI and BESSIE EYTON, do some excellent work in this picture, which also features elephants, lions and other of the Selig Jungle-Zoo wild animal actors. The scenes are entrancingly beautiful with their wealth of jungle landscape and desert.

All Selig Releases Through the General Film Co.

Brilliant 4-Color Selig Posters Ready for Shipment on All Releases
Order from Your Exchange or from This Office

THE SELIG POLYSCOPE COMPANY

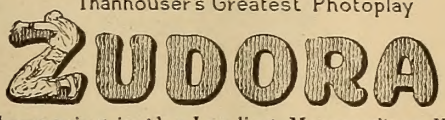
Executive Offices: CHICAGO, ILL., 20 East Randolph Street

TRADE S MARK

Executive Offices
71 W. 23rd Street
New York City

Thanhouser Syndicate Corporation

Distributor of
Thanhouser's Greatest Photoplay



Story Appearing in the Leading Metropolitan Newspapers
Photoplay Showing at the Better Theatres Everywhere

Mr. Exhibitor:

Watch for sensational developments in the new episodes of "Zudora." The early episodes of this wonderful photoplay are constructed to lead up to some of the most remarkable pieces of acting in the history of motion pictures.

James Cruze, who is playing the leading masculine role in "Zudora," will be shown in a dual character, more powerful than that portrayed by Richard Mansfield in "Dr. Jekyl and Mr. Hyde." Mr. Cruze will show a dual personality in episode #7, from then on playing the part of the hero and the part of the villain.

The portrayal of the hero will be one of the most sensational things in motion pictures. In this part, he will eclipse his best as "Jimmie Norton" in the "Million Dollar Mystery."

The new sensations in "Zudora" will come with such startling rapidity and such a multitude of thrills that the public will be keyed to the highest pitch of expectancy.

We do not want to keep all the good things to ourselves; hence, we are letting you know, a little in advance, just what to expect on "Zudora."

This picture is breaking all records everywhere, and we intend that it shall set a new mark for photo serials.

Yours very truly,

THANHOUSER SYNDICATE CORPORATION,

W. E. Shallenberger
Vice President.

WES-M.

Scene near Phillipsburg, Pennsylvania, just after Romaine Fielding, Lubin director, had smashed two trains in a head-on collision for his picture "The Valley of Lost Hope."

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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A Delightful Eclectic Comedy-Melodrama

BY CHARLES R. CONDON

WITH Ernest Truex to furnish the fun, and a group of nihilists the heavy drama, Pathe-Freres have produced a comedy-melodrama that should meet with great success. "The Bomb Boy," as it is called, is three reels in length, original in plot construction, and staged with all the skill and good judgment at the command of Director George Fitzmaurice.

The story begins in two separate threads, one, a juvenile romance, and the other, an anarchistic plot. Gradually their action broadens, and by the time the end of the first reel is reached they have blended into one story, whose momentary gasps and flurries of suspense and excitement caused by the anarchists are alternated with bursts of laughter provoked by the antics of the irrepressible messenger boy, Jimmie.

After seeing the picture one feels that he or she has been entertained by a play depicting two strongly contrasted sides of life, presented without recourse to either the burlesque or the spectacular. The comedy is comprised of amusing, simple incidents of the every-day variety, and the melodrama embraces all of the secrecy, organization and desperation that anarchistic bodies are credited with having.

In Ernest Truex's impersonation, Jimmie, the messenger boy, is a most likeable fellow, and radiates the curiosity, enthusiasm and good humor that is

The stubborn clerk aggravates the messenger boy in Pathe's "The Bomb Boy."

making its impersonator so popular in "The Dummy" on the legitimate stage. Elaine Ivans plays the part of Mame, Jimmie's sweetheart, and Carl Harbaugh the part of Terry Turk, the amateur fighter with a local reputation and a gaping coterie of boy admirers. Eleanor Woodruff enacts the role of the dangerous nihilist, Anna Karensky, and M. O. Penn is unrecognizable behind the flowing beard of the Grand Duke

Mame demands the return of her wrist watch in Pathe's "The Bomb Boy."

Sergius. The settings and photography are fully up to the standard set by the players.

While Terry Turk is being admired for his ring prowess by his boy friends, winsome Mame passes, and Terry deserts his gallery to make her acquaintance. After a few preliminary blushes, stutterings and weak attempts at conversation, Mame and the pugilist become friends and saunter off together. Jimmie, the messenger boy suitor for Mame's hand, in passing a notion store, is attracted by a bolt of pretty ribbon displayed in the window. He buys a yard of it for Mame, and continues on his journey, happy in his anticipation of the pleasure that the girl will be sure to show on receiving his gift.

His meditations are interrupted by seeing Mame and Terry enter a summer garden. He follows, and attempts to induce his sweetheart to leave her new friend by offering her the ribbon, but she scorns him. Terry has already presented her with a wrist-watch. Jimmie leaves, downcast, and shortly afterwards two of Terry's girl friends enter. This breaks up his romance with Mame, and she leaves in a huff.

Jimmie's next errand takes him to a mysterious old house with a message. The door is opened by a man with a revolver in his hand. This arouses the boy's curiosity, and he determines to learn more of the place and its occupants. Later on in the day he is sent down to the dock to meet an incoming steamer,

and receives a package from one of the passengers to deliver to the mysterious house. The passenger is Anna Karensky, a nihilist, and the hat box she gives Jimmie contains a bomb which she feared would be

Ernest Truex as the heroic messenger boy in Pathe's "The Bomb Boy.

found among her effects, knowing that detectives on the steamer suspect her identity.

After delivering the box Jimmie sneaks around to the side of the house, climbs up the fire escape, and hides in the closet in the room next to the conference room of the nihilists. He overhears their plans to assassinate the Grand Duke Sergius, who is staying at the Grand Pacific hotel, at seven o'clock that night. One of the nihilists, a waiter in the hotel restaurant, is assigned the task of placing the bomb. Jimmie escapes from the house, enlists the aid of a policeman, and chases the nihilist-waiter, but he eludes them. The messenger boy then takes the ferry over to New York and, on failing to get the grand duke on the telephone, hurries to the hotel.

He arrives shortly before seven, rushes into the grand duke's room, and finds the bomb hidden in the chafing dish. He hurries outdoors with it, and is forced to jump from a hundred-foot cliff into the lake below when the fuse of the infernal machine begins to sputter at seven o'clock. As a reward for his bravery Jimmie receives a medal from the grand duke which he promptly transfers to Mame on learning that she has rejected Terry for him.

Edward Abeles in "The Million"

The Famous Players will end the old year auspiciously by releasing Edward Abeles in a film version of Henry W. Savage's successful farce production, "The Million," on the very last day of 1914. This famous melodramatic farce has won the distinction of possessing more laughter and wholesome fun than any comedy of recent years. The continuous mirth proceeds equally from the action, caricatures and situations of one of the most novel and ingenious plots ever presented on the stage or screen. If the old philosophers are right, and "laughter is wealth," then "The Million" is well named. The subject also presents one of the most remarkable examples of character acting supplied in many years, in the impersonation of "Le Baron," the crook, by Edward Abeles. In the course of the story he is called upon to portray no less than six entirely distinct characters. With the assumption of each impersonation, Edward Abeles not only presents a wholly varied physical appearance, but lends to each of the six roles a totally distinct personality—first as the crook with the police baying at his heels; then as Ike Damskinski, the second-hand clothing dealer of the Bowery; and following these two characterizations, in rapid succession as the duplicate of the singer, Donatelli, in which he convinces Donatelli that he is seeing things; as a reporter, changing from the bearded Damskinski to a dapper newspaper-man; as the waiter at the road-house, and finally as a blonde cabaret dancer.

Sheldon Lewis With Pathe

Sheldon Lewis, whose interpretation of "Dutch Joe" in W. A. Brady's big production of "Life" at the Manhattan Opera House is attracting such favorable notice, has been signed by Pathe to take a prominent part in the new serial "The Exploits of Elaine." Mr. Lewis was born in Philadelphia of German - American parentage and had hardly got beyond the nursing bottle stage before he announced to his parents his intention of going upon the stage. He secured an engagement in a small role at the Girard Avenue theater in Philadelphia. Better and better engagements followed, among them leading roles with such stars as Dorothy Donnelly, Frances Starr and Blanche Walsh, as well as with Ada Rehan in Shakesperian plays. When the endowed playhouse in Chicago, the first in America, was started he was secured to play in dramas by Maeterlinck, Henry Arthur Jones and other famous playwrights. He was also with Mrs. Fiske in "The Pillars of Society" by Ibsen as well as "Becky Sharpe" and "Tess of the D'Urbervilles." When Augustin Daly died Mr. Lewis was under a five years' contract with him; Mr. Daly told him when the contract was drawn up that he would make of him the greatest character actor in America. Such a statement from such an authority as Mr. Daly is high praise indeed.

Sheldon Lewis.

He is the husband of the beautiful and talented actress Virginia Pearson. Mr. Lewis always insists upon playing a character according to his own interpretation. Of studious temperament he analyzes each motive and trait of the part and endeavors by every inflection of the voice and every action to disclose the mind and character beneath. That he adds unusual talent to the fine cast of "The Exploits of Elaine" goes without saying.

C. M. Thall has been appointed manager of the Kleine branch office at Minneapolis, Minn. He succeeds Harry Rowe, resigned.

Wallace Reid of Mutual, and his wife, Dorothy Davenport, won a tango contest recently.

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An Exceptional Human Interest Story

BY CLARENCE J. CAINE

A DELIGHTFUL two-reel human interest drama is the release of the American Film Manufacturing Company for December 28 entitled "When a Woman Waits." Its plot is not in the least pretentious, for it simply follows the life of an ordinary girl through the hardships of a dreary home life until she alone is left in the home that once sheltered her parents, sisters and brother, but the feeling injected into every movement the players make carries one beyond the mere screen characters

The work of Miss Winnifred Greenwood as the girl-woman about wnom the story revolves is an almost perfect example of what can be accomplished by an artist through the medium of the silent drama. In the early scenes she appears as a carefree girl of about eighteen years and then develops before one's eyes, through the succeeding episodes, into a worn-out woman of forty or more. Quite a large cast, including Ed Coxen, George Field, John Steppling and Charlotte Burton, appears in support of Miss Greenwood and all add to the interest of the film by their natural and highly effective acting

The happy Graham family.

There is only one incident in the entire production which could rightly be placed in the "thrill" class and that comes at such an unexpected moment that it will probably raise many an interested audience out of their seats. The girl's lover has gone into his mine in a hillside when suddenly the entire embankment caves in. It is a splendid "punch" and one that lingers in one's memory because of its clever handling. There is little to speak of in the way of settings, except a scene in a railroad roundhouse. Most of the scenes are taken in the living room of the girl's home, the atmosphere of this set being excellent and highly appropriate.

Alone.

The photography is of the American standard throughout and one effect that is decidedly unique is the illustrating of the contents of a letter within the sheet upon which it is written. Numerous fade-outs and visions appear at appropriate places, thus giving an artistic touch to a film of many sterling qualities.

The happy home life of Agnes Graham, her parents, two sisters and a brother is the first thing disclosed in the film. The three latter children attend school while Agnes helps her mother about the home. Ben Hewitt, who works in the railroad shops with her father, is in love with her and when he asks her to become his wife she agrees. The death of her mother, however, throws the responsibility of her sisters and brother on Agnes' shoulders and she tells Ben that they must postpone their wedding. He agrees to wait for her, even though it may be years before the obstacle is removed, and leaves for the west to seek his fortune. For a while letters pass between them and then suddenly she hears no more from him and her letters to him are returned from the west.

Time passes and years drift slowly by. Her little sisters and brothers grow to womanhood and manhood and her father reaches the stage where his age no longer permits him to work. Still her faith in her lover remains unshaken and daily she gazes lovingly at the bridal gown which she has made. Then the older of her sisters is married and, at the request of Agnes, wears the gown to the altar. A short time later her father is called by death and Agnes' sorrow increases.

Ben and Agnes' father leave their work for home

Then the younger sister marries and leaves home and finally her brother leaves the fold to prospect in the west. He promises Agnes he will send her word of Ben and not long after she receives his first letter. Its contents shatter her last fond hopes, for her lover's life had been taken from him in a landslide years before. She dresses herself in her bridal gown and goes into the room in which her sisters had been married. Before her eyes the vision of her own marriage to Ben comes and for a few moments she is happy. Then she awakes, the crushing truth dawns upon her and she falls to the floor, dead.

Strenuous Acting Necessary

Verily is the life of a motion picture actor full of perils and mischances, as William Farnum, the robust star of the Box Office Attraction Company's production extraordinary, "Samson," recently discovered at the cost of smashed knuckles and a sprained wrist. In one of the great scenes of "Samson," in which William Gillette and Constance Collier scored a sensational success at the Criterion theater, New York, Brachard, the Samson of finance, and a titanic power in the money world, is repulsed by his wife who slams her boudoir door in his face.

Infuriated, Brachard, in whom still exists the elemental strength that made him in his younger days a brawny dock-laborer, beats in the portal with his bare fists. Mr. Farnum, who is an athlete and a skilled boxer, with muscles always in the pink of condition, insisted upon playing this scene literally. The only concession he made to his cuticle was to have his knuckles "taped" just as a professional boxer's sometimes are. The door was of oak, with stout chestnut panels. Mr. Farnum squared off and at his first blow demolished the panel with one vigorous wallop. The crowd of employes of the big William Fox studios who had assembled to watch the door smashing feat cheered him roundly. Then came a second crashing blow; this time it was aimed at the solid door frame. The door collapsed from its hinges; but as it sank to

Scene from Box Office Attraction's "Samson" featuring William Farnum.

the ground Mr. Farnum gave utterance to a loud "Ouch!" His knuckles were smashed and the ulnar ligaments badly sprained.

Followers of the Mutual program will be glad to know that the Beauty company is getting ready for another "cook" picture which promises to be quite as funny in a way as "When Queenie Came Back."

A Curious Coincidence

Among the productions listed for future release by the Vitagraph Company is "Lifting the Ban of Coventry," a stirring military drama in five reels by Col. Jasper Ewing Brady of the Vitagraph Company. The play opens at the Military Academy, West Point, goes to Fort Clark, Texas, thence to Fort Hamilton, New York, and ends with a thrilling battle picture in the Philippine Islands. The production is under the capable direction of Wilfred North, assisted by Col. Brady. A curious coincidence: Ned Finley plays the part of Col. Berry and in the opening reel is commandant at West Point; later he is commanding officer at Fort Clark, Texas. On December 11 Col. Brady had as his guests at the Vitagraph plant Col. Frederick K. Sibley, 14th U. S. Cavalry, Mrs. Sibley, Commander Crossley, U. S. Navy, and Mrs. Crossley. During the pleasant hour at the Vitagraph it was discovered that Col. Sibley formerly was commandant at West Point, and at the present time actually commands Fort Clark, Texas. The accompanying photograph shows the real colonel and the actor assuming the part; and be it said in passing, Ned Finley lends a dignity and grace to the part which at once stamps him as a most excellent interpreter of the army colonel. He looks every inch the officer and gentleman he portrays.

Col. Sibley and Ned Finley.

Smallwood Company to Coast

The Smallwood Film Corporation, producer of Grandin films in the United film service will within a few days time send a company to Los Angeles for the winter months. Ray C. Smallwood, Miss Ethel Grandin and John Brownell are among others who will make the trip to California. Arrangements have already been made for a studio where the company will make two-reel comedy dramas featuring Miss Grandin.

Irene Warfield Engaged

Pretty Irene Warfield, formerly leading ingenue with Essanay and laterly playing opposite Robert Edeson in Belasco's "The Girl I Left Behind Me," was engaged this week by B. A. Rolfe to appear opposite Orrin Johnson in the production of the famous play, "Satan Sanderson" which will be the next release of the Rolfe Photo Plays Company through the Alco Corporation.

Harry Benham, the "John Storm" in Thanhouser's production "Zudora," recently won a Ford runabout in a popularity contest in Iowa.

"The Strange Case of Princess Khan"

REVIEWED BY NEIL G. CAWARD

HYPNOTISM with all its weird mystery is the theme of the Selig multiple reel release for Monday, January 4, entitled "The Strange Case of Princess Khan," an excellent example of its kind.

Seldom is a producer able to get over so much real atmosphere of the weird and mystic as is the case in this picture. In several of the scenes where Sadi Khan, the Hindu mystic, is exhibiting his power to the specially invited guests of Mrs. Carewe, it is a safe prediction that one may be able to hear a pin drop in the theater when these scenes are on the screen. Stella Razeto, Guy Oliver and Jack McDonald are the featured players and all of them are above criticism.

As the story opens we are shown a ball, given by Mrs. Carewe in honor of Philip Dawson, a celebrated author, recently returned from a tour around the world. Mrs. Carewe also has as an invited guest Sadi Khan, a Hindu hypnotist, and later arranges with him to give an exhibition of his hypnotic power. This performance to be given for a few specially invited guests.

Later the guests are taken to the home of the Hindu charlatan and have the opportunity of seeing him, after arranging his guests about in a semi-circle and binding their hands behind their backs, produce before them the Princess Khan, whom he alleges is nothing but an apparition of an Indian princess whose body has been dust for more than 200 years.

When the guests are inclined to believe the princess real, Sadi Khan asserts that it is only because they have been hypnotized and imagine they have seen the Indian princess, but Dawson, who is one of the guests, finds, upon returning to his chambers, that a strand of golden hair from the princess' head has been left on his coat sleeve and accordingly once more returns to Sadi Khan's apartments and offers the Hindu $1,000 to again produce the so called Princess Khan, as he feels a great interest in the apparition.

Dawson offers Sadi Khan $1,000 to make the princess reappear.

The Hindu accepts the offer and Dawson, seating himself on a tabouret and placing his hat on the floor at his feet, is again bound and hypnotized, and again sees the beautiful princess appear.

Dawson is satisfied. He believes that the princess is no apparition, but real flesh and blood, and, later, on going out finds that a note has been dropped in his hat which reads as follows: "Once a week my uncle kills my senses with a powerful drug. At all other times I am under his hypnotic spell. I am writing this while my normal self, in the hope that it will reach a friend. I am half-English. He calls me Princess Khan. God send me help."

With this in his possession, Dawson summons the police and after they have failed to find anything out of the way in Sadi Khan's house, summons his friends to aid him in finding the persecuted girl. Sadi Khan, alarmed by Dawson's activity, seizes the princess, who is of course a real girl, bundles her into an automobile, and sets out to escape from the city. Dawson and his friends see them depart and immediately jump into their own car.

After a lengthy chase the machine occupied by Sadi Khan and his accomplices dashes headlong into a river, off a broken bridge, and it is only by the narrowest margin that Dawson and his friends escape a similar fate. They succeed, however, in rescuing the English girl alive and take her to Dawson's apartments. They quickly discover that she is under an hypnotic spell and several of the physicians who are called

The princess dances for the hypnotized guests.

to attend her say that they have no means of awakening her, the Hindu being dead, but Dawson, recalling the reference to a drug in the note he received, visits the police station and there procures a vial of medicine which had been found on the body of Sadi Khan when it was dragged from the river. With this the princess is awakened and eventually becomes the bride of Philip.

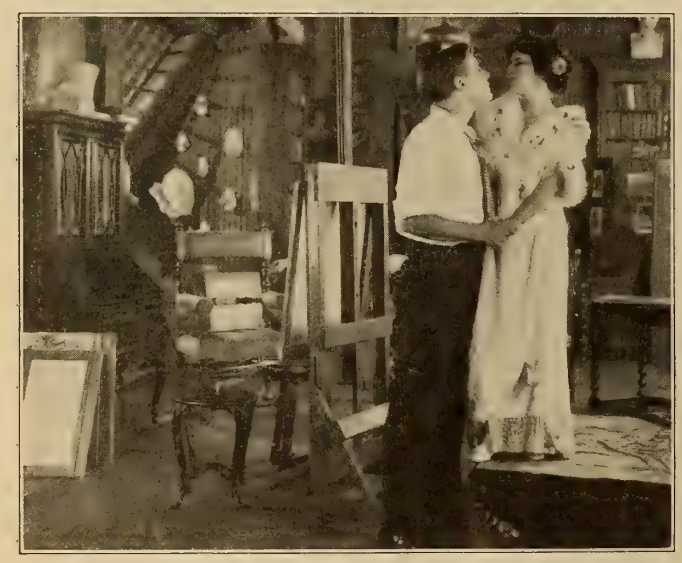
"The Crucible"

"The Crucible," a four-part Famous Players' production of late release, has as its leading lady Marguerite Clark, who, as little Jean Fanshaw, is thrust into the local reformatory, buffeted about among its inmates, and emerges unscarred by the moral combat. Instead her character is steeled by coming in contact with and conquering the demoralizing environment of the institution.

The story, by Mark Lee Luther, has, as compared with the photoplay version staged by Edwin S. Porter and Hugh Ford, just one disadvantage—Marguerite Clark is not in it. It is the combination of Miss Clark's scintillating personality and talent, able direction, and a story with unusual dramatic possibilities that makes the play one long to be remembered as distinctive and unconventional.

The supporting cast is carefully chosen, both for type and ability, and has among its members Harold Lockwood in the role of Craig, the manly young artist; Helen Hall as the fire-brand, Stella; Justina Johnstone as Amelia; Lucy Parker as Mrs. Fanshaw; and Barbara Winthrop as Miss Van Ostyn. The high standard of the photography is in harmony with the excellence of the acting and settings, but this cannot be said of the rebellion in the reformatory laundry. It contains plenty of action and flying missiles, but not enough of the violence expected in an uprising against organized authority.

Vivacious, fun-loving Jean is sentenced to a year in the reformatory for an unfortunate accident in which her sister's arm is cut by a sickle held in Jean's hand. She escapes, and in the woods meets Craig, an



Marguerite Clark and Harold Lockwood in Famous Players' "The Crucible."

artist, who advises her to return and serve out her time. She does so, and is released some time later for suppressing an uprising among the girls. After experiencing and withstanding bravely some of the world's hard knocks Jean and Craig meet again. But once more Jean leaves him, believing that the stain of the crucible will impair his future and happiness. One day while moody Craig sits down on a bench near the river, dreaming of a little girl whom he loves and who has twice slipped away from him. His attention is attracted by the sound of crying, and, turning, he beholds the girl of his dreams sobbing out her loneliness at the other end of the bench. This time Jean does not escape from Craig, nor does she want to.

C. R. C.

Signs With Dyreda

The Dyreda Art Film Corporation is congratulating itself on signing Frederick De Belleville to act in a feature motion picture, which will be produced under the direction of J. Searle Dawley. Mr. De Belleville is one of the best known and most justly popular actors in this country and has long occupied an exceedingy important place on the American stage, having been leading man for Minnie Maddern Fiske, James O'Neill, Rose Coghlan and other stars too numerous to mention. He is an actor of force, vividness and discretion, and his methods are as legitimate as they are graphic and telling. His portrayals of the extremely difficult roles of Nortier in "Monte Cristo," and of Des Prunelles in "Divorcons," caused considerable favorable comment throughout the world. Mr. De Belleville will be seen for the first time in motion pictures in the feature, "A Daughter of the People," which will be released through the World Film Corporation some time in January and will be eagerly looked forward to by the many who have seen him on the legitimate stage.

Frederick DeBelleville.

Edison Star's Narrow Escape

But for the quick thought and quicker action of Edward Earle, Mabel Trunnelle would have lost a quantity of her beautiful black hair recently in the staging of a rescue scene for "The Lesson of the Flames," one of the Edison "Olive's Opportunities" series. Mr. Earle was carrying Miss Trunnelle down a rope from the third story window of an old factory, when, just as the pair were opposite the second story window, a puff of flame issued from it and enveloped them. Miss Trunnelle's hair was ablaze in an instant, but Mr. Earle smothered the blaze with his hand and arm, pluckily assisted by Miss Trunnelle. Luckily they were swinging directly in front of the camera at the time, and it received the full benefit of the unexpected piece of realism.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

This is the first of a series of articles which will be of particular interest to those who would like to become familiar with the scientific and artistic principles underlying the motion picture, but who, for lack of time, must forego the pleasure and profit of extended study. The writer is an authority, but the subjects treated being of general interest, and as a rule free from technical expressions they should prove as interesting to the average reader as to the expert.

PRINCIPLES OF LIGHT AND OPTICS AS APPLIED TO THE MOTION PICTURE.

IN tracing the causes behind the modern motion picture, we will begin at the end and go backwards. First let us go into an up to date photoplayhouse and sit way up front. What is the first thing we see? Is it a screen with a picture on it? If so it must be a poor screen or poorly arranged, otherwise it would be invisible, or at least unnoticeable. At any rate we see a picture. How do we know it is a picture? Because it resembles other "pictures" with which we are familiar, and like them it is on a flat surface, and resembles something which it is not.

It also differs from other pictures in that it moves. But how does it move? Does the whole picture move? Or do only certain pictured objects move? In a good picture only such things move as would move if the scene were real, but on account of many difficulties with which we shall become familiar after a while, usually the whole picture moves more or less, and in several different directions as we can plainly see if we look sharply.

The causes of these erratic movements we will take up presently, but in the meantime let us consider the picture itself, and learn what it is and how it got there. First of all it is a complicated arrangement of so-called light and shade, or bright places and shadows. The arrangement changes continually, and we are conscious that there is being unfolded a series of thoughts, which, before reaching our brains, must have journeyed through strange territories and by unusual vehicles.

We shall trace the thoughts back to the thinker—the scenario writer—and shall inspect the vehicles—or "media"—by which they have traveled to the screen and into our eyes and brains, before being added to our own store of thoughts and memories.

The picture seems to be a continuous representation, but upon close inspection we occasionally notice a slight jerkiness of fast moving objects in the foreground, and begin to suspect the true nature of motion pictures, that they are made up of a series of slightly different pictures with so short an interval of time between them that the human eye is deceived, especially if the story is interesting, for then we shall be less critical.

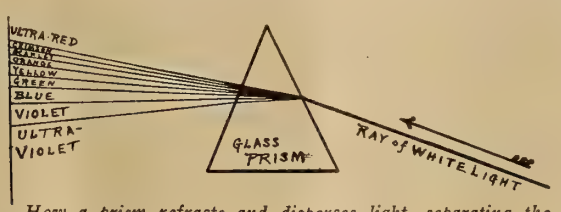


Fig. 1. How a prism refracts and disperses light, separating the colors from white light (much exaggerated).

If, now, we look upward and backward toward the rear of the theater, we will see streaks of light reflected from the dust in the air, and these light streaks shift about like the "high-lights" in the picture. They also all seem to come from a bright spot which marks the location of the projection machine. Through this machine runs the film at the rate of from sixteen to twenty pictures per second, each picture being a photograph 1 inch wide and ¾ of an inch high. A powerful electric arc light shines through the film, and, by the aid of special lenses similar to those of a microscope, projects the magnified picture on the screen; a picture 15 feet high being 200 times the height and width of the film picture, and 40,000 times the area. Therefore the light passing through the film image must be at least 40,000 times as bright as the illuminated screen.

WHAT IS LIGHT?

Of all the forces that are utilized in producing the motion picture the most important is light, for it not only projects the enlarged images on the screen but it makes the image in the first place. How it does these things would make a wonderful story, more interesting than any scenario, but the scenery and characters are so strange that it is very difficult to get well enough acquainted to harmonize them with our ordinary everyday ideas.

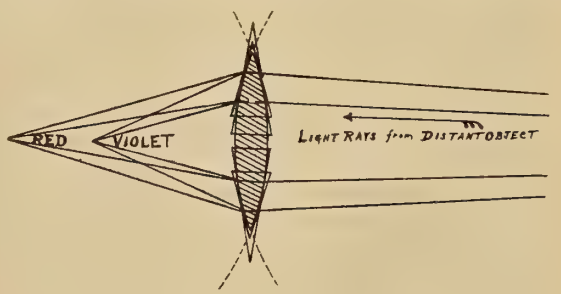


Fig. 2. How a lens brings light to a focus.

Such characters as ether waves, electrons, and molecules (pronounced mol'-e-cules), and such scenery as magnetic fields, objectives and emulsions may lack the so-called "human element," but they are mighty important, and the better we are acquainted with them, the more thorough will be our work as we try to use them in perfecting the motion picture.

Light itself is an effect on the mind through the brain and the eye, and without the eye there would be no light. Of course there would be the forces which, entering the eye, cause light to be seen, but these forces are not light, any more than the waves of air which enter the ear are in themselves "sound." Let us see then what it is that enters the eye when we see light. It must be something which travels, for we can prevent its reaching the eye by holding an opaque object between us and its source. The fact is that it travels very fast indeed, something like 186,000 miles per second, which would be more than seven times around the world, so for all practical purposes in photography and the projection of pictures it may be said to travel instantaneously.

ETHER WAVES.

Scientists are not agreed as to just how light travels, or to be more nearly correct, just how the radiant energy which we see as light is propagated through space, as

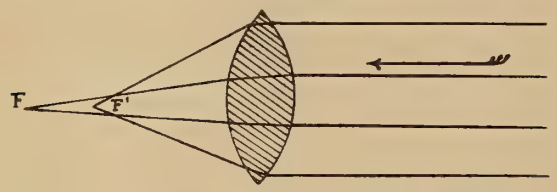


Fig. 3. Spherical aberration of simple convex lens.

from a so-called light-source to the eye. The commonly accepted theory has it that light is caused by "waves in the ether," and the ether is described as a substance filling all space, that is at once lighter than the lightest air or gas, and denser than steel. Light is supposed to be caused by waves of the ether entering the eye and affecting the retina and the optic nerve, and hence the brain.

These waves are very short, but they have been measured accurately. They differ in length for different colors, the red rays being composed of the longest waves and the violet the shortest. The actual lengths of the waves of light are as follows:

Ultra red	Longer than 800
Dark red	700 to 800
Scarlet	630 to 680
Orange	565 to 620
Yellow	530 to 560
Green	490 to 520
Blue	430 to 480
Violet	370 to 420
Ultra violet	Shorter than 360

The above measurements are in millionths of a millimeter, and a millimeter is about one twenty-fifth part of an inch.

The light waves are not the only waves in the ether. There are also waves of heat and electricity and many other forms of energy such as X-rays and the emanations of radium. The heat rays and some electrical waves are longer than those of light, but other electrical waves are very much shorter.

There are also many waves that we do not know very much about, and in fact the most wonderful discovery that has been made in this connection is that our total knowledge and experience is but the smallest kind of a fraction of what it would be possible to know and experience, if we had other senses and other instruments to detect the many kinds of energy that are quivering through the ether, and pass us by without affecting us in the least, so far as we know.

While the ether is supposed to fill all space and all objects, different waves of the ether do not pass through all substances with equal readiness. For instance X-rays will pass through wood and rubber quite easily, but glass resists their passage, and transmits light rays, which wood and rubber absorb.

WHAT IS A LENS?

A lens is a piece of glass or other transparent substance, having its surfaces so curved that when rays of light pass through it they will be bent out of their path and many of them brought together, usually to form an image or picture. Glass is selected for several reasons. First, it is transparent, and second, it is hard and durable. Besides it has a most important quality in that it "refracts" the light waves. This means that it bends them to one side of their path, or in other words changes their direction. The simplest effect of this kind is that of a prism which usually is a wedge-shaped piece of glass. There is something else that a prism does to light waves besides refracting them. It disperses them as well, which means that it tends to separate the waves of different lengths (different colors). It does this as indicated roughly in the sketch shown in Figure 1.

It will be noted that all of the rays are refracted or bent toward the base of the prism, and that the violet rays are bent most, so that the single ray of white light which entered the prism has been split up into a series of colored rays ranging from red to violet.

Now a lens may be considered a curved prism, or a combination of a large number of prisms arranged about an axis, so that parallel rays coming from one side are brought together to a "focus" at the other. With a simple or "double convex" lens as shown in Figure 2, the violet rays, being bent most, come together nearest the lens, while the red rays come to a focus farther away. This is known in optics as "chromatic aberration" and is corrected by using two or more lenses of different kinds of glass, one of which has greater relative refraction and the other greater dispersion.

These corrected lenses are known as "achromatic" lenses, and they are also corrected for another defect called "spherical aberration" which is illustrated in Figure 3, where it will be seen that the rays of light falling on a convex lens near its edge are brought to a shorter focus than those falling on the center portion, but in a properly corrected lens all rays from one point in the object or scene being photographed are concentrated on one point of the plate or film.

ANASTIGMAT LENSES.

There is still another defect even in an ordinary achromatic lens, and it is called "astigmatism." It is rather difficult to explain in a few words, but its effect is to cause a blurring of certain lines in the picture. For instance, if the vertical lines are brought to a focus, the horizontal lines will be blurred, and vice versa. This didn't make much difference before the motion picture came, for it is scarcely noticeable in an ordinary photograph unless it is very much enlarged. But since the images on a motion picture picture film are enlarged anywhere from 100 to 500 times when projected on the screen, it has become necessary to make these small images very perfect indeed. Therefore specially designed lenses are made which have practically no chromatic aberration, or spherical aberration, or astigmatism. These lenses are known as "anastigmat lenses," and though only ones good enough to use on motion picture cameras.

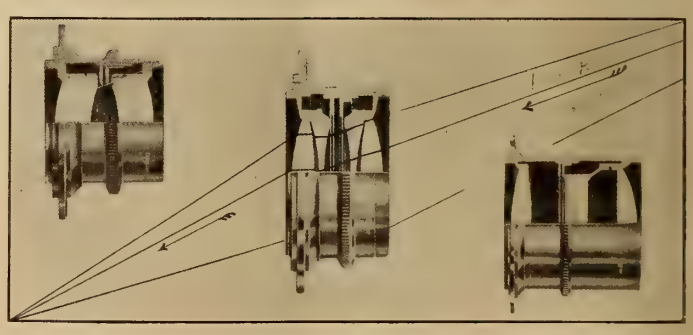


Fig. 4. Types of modern anastigmat lenses, or "photographic objectives."

much more expensive than the ordinary kinds, are the In Figure 4 are shown a few types of anastigmat lenses or objectives suitable for motion picture work. The first has two "combinations," "front" and "back," each made

up of three separate lenses cemented together, a concave or "negative" lens between two convex or "positive" lenses. Both combinations being alike this is known as a "symmetrical" lens.

The second objective is also symmetrical, but each combination is made up of but two separate lenses not cemented. The third objective is an unsymmetrical three-lens system, which has certain advantages for some kinds of work, for the best lens that can be made today is not quite perfect enough to meet all of the exacting demands of the motion picture, so the camera man selects a different type of objective for each class of subject.

In Figure 4 is also indicated the passage of rays of light from an object being photographed, through the separate lenses or "elements" of both combinations of a so-called "rapid" anastigmat, and thence to the sensitive plate or film.

The next article will show how a lens makes a picture, or rather how the picture image is formed at the focus of a lens, and how the wonderfully sensitive chemicals on the photographic film are affected by the light parts of the image so that all the lights and shadows are recorded in their proper proportions.

(*To be continued*)

"The Case of the McWinter Family"

REVIEWED BY CLARENCE J. CAINE

FILLED with startling action from start to finish, the sixth episode of "Zudora," entitled "The Case of the McWinter Family," is a film which will hold the interest of any audience from the opening scene until the final fade-out.

While it is not clear in all parts, the action moves forward so swiftly that to the average patron of a motion picture theater the entire film will seem cleverly developed. The acting of James Cruze again is one of the most interesting features, while the work of Marguerite Snow in the title role is up to the usual standard of this clever actress. The plot is built around the rather old idea of a husband mistaking his wife's brother for a suitor but the development it receives is so novel that the idea is made decidedly refreshing.

An element is introduced during this episode which will awake the interest of all who see the film. A leader bearing the words, "The Mysterious Jim Bard" precedes a scene in which Mr. Cruze appears in the act of donning a make-up, which is not at all difficult to recognize. This is one of the several points in this film which will excite the curiosity of an audience and bring them back the next time the picture is shown to learn the outcome of the mystery.

The story of this installment opens with a scene

McWinter quarrels with Smith.

in the McWinter home. Mr. McWinter and his wife are reading and their child is playing near them. After the child had been put to bed Mr. McWinter takes his wife to task, saying that the man who has been boarding with them must leave the house at once, as he has become an intruder. His wife protests and while they are arguing the man, who is known as Smith, enters. McWinter orders him from the house

Zudora begins work on the McWinter case.

and, when the man tries to reason with him, the husband attacks him, but Mrs. McWinter separates the men and quiets her husband.

McWinter has charge of a chemical laboratory in which Smith is employed. The next day the husband goes to an old shack near his home, where he lays a trap to take Smith's life by placing a bottle, containing a fluid whose fumes are deadly, on a shelf over the door, which drops every time the door is closed, When his trap is in working order he invites Smith to go hunting with him and the latter agrees.

When they approach the shack McWinter leaves Smith and goes within. When his trap has been set he calls Smith, but before the latter can come the dog, who is with the husband, jumps through the doorway, closing the door after him and dashing the bottle of fluid to the floor. The fumes quickly take McWinter's life. It is about this time that the mysterious Jim Bard makes his momentary appearance.

Smith is arrested, charged with the murder of McWinter, and Mrs. McWinter fearfully seeks the aid of Zudora, telling her that she must clear the accused man, as he is her brother and she is certain that he did not commit the crime. As Zudora leaves the house to start work on the case, Hassam Ali in a fit of rage declares that she must fail this time as she has been

too successful in the past. A moment later, under a strange influence, he relents.

A mob attacks the jail in which Smith is held, while Zudora begins work on the case, and march him into the country, preparatory to lynching him. Zudora visits the shack and picks up a clue when she finds a piece of the dog's hair caught in a log which formerly held back the door. The footprints of the dog on the door give her another clue. She requests John Storm to join her and Hassam Ali also visits the scene of the crime. Zudora's uncle finds another bottle of the fluid which McWinter has stored away and drops it. Storm finds him unconscious in the hut, but before he can carry him out both are overcome by the fumes.

Zudora completes her investigations and, in her own mind, works out the way in which the crime has happened. She arrives at the hut in time to save Hassam Ali and her lover from death and the three make their way to the place where the mob are about to hang Smith in time to save him, and clear him of the crime.

An English Cast

Tom Terriss who is putting on the famous Terriss plays for the Kinetophote, has picked his cast for the first of this series of plays. He has chosen for the first of these pictures, "A Man's Shadow," one of the pieces which was made famous by William Terriss at the Adelphi theater in London. As has been announced, Mr. Terriss will have for his leading woman, Anna Luther who has been starred for some time in the Lubin pictures. For the Viscount Acheson of the story he will have Lionel Pape, who is as thorough going an Englishman as ever came to America to put his type of Briton on the stage. Rienzi de Cordova, a British subject who might have come straight from London but was born in Jamaica, is the Craig Dare of the piece. In pictures he has done heavy leads for Kalem, the Famous Players and the Vitagraph. Among others in the cast are Alfred Heming, Alfred Palmer, Walter Kingsford, William Lewin, Cornish Beck, Katheryn Adams, Millie Liston and Millie Terriss, who is the joy and pride of the household of Mr. and Mrs. Tom Terriss.

Lionel Pape.

Putting Thrills in Lubin Feature

An explosion which tears down the whole side of a mountain, completely burying a mining town under tons of rock and dirt, and the head-on collision of two trains are two of the sensational features in the forthcoming Lubin drama, "The Valley of Lost Hope," written by Shannon Fife and produced by Romaine Fielding of the Lubin staff of directors.

The mining town was built during the action of the play, showing how mushroom towns spring up during a "strike-gold-quick" craze. The little town was laid out in a valley close to the mountain. Over a ton of dynamite was distributed from the base to the top of the mountain and when the fuse was lighted seven cameras were turned upon the scene, four of them being driven by motors. The explosion itself was spectacular in the extreme and the little town was wiped out by the immense amount of dirt and rocks that descended upon it.

To secure the train smash two trains were driven into each other at the rate of 35 miles an hour on the Pittsburg and Susquehanna Railroad near Phillipsburg, Pennsylvania. One train consisted of an engine and three passenger coaches and the other of engine and seven freight cars. The crash was a thriller in every detail and a few seconds afterwards the trains were only a mass of burning kindling wood. The frontispiece of this issue illustrates the wreckage following the collision.

New Alliance Exchanges

Last week saw the addition of five new exchanges to the list of Alliance offices, which now total nineteen. These are situated at stragetic centers the United States and Canada and are within easy reaching distance of every exhibitor.

In the West the new offices are located in Spokane, Butte, and Denver, and are known as the Alliance Programme Feature Service. One of the new southern exchanges will be in Dallas, known as the Alliance Film Company of Texas, and will handle the Alliance program in Texas, Oklahoma, Louisana and Arkansas.

The other southern exchange will be located in Atlanta, Ga., and will be known as the Hybar Film Corp. The latter concern will have the exclusive rights to the Alliance output in Georgia, Alabama, North and South Carolina and Florida. Arthur S. Hyman, formerly general representative of the World Film Corporation, in the South and P. T. Barber, late advertising manager of the Atlanta *Constitution*, are the men behind the Hybar organization.

Superb Cast in Next Fox Piture

William Fox has exercised excelent judgment in selecting the principal players to appear in a picturized version of "The Girl I Left Behind Me," rehearsals of which are now in progress at the Pathe studios. Besides Robert Edeson, there will appear Claire Whitney, Walter Hitchcock, Irene Warfield, Stuart Holmes, Edna Pendleton, Arthur Clifton and Nanon Welsh. Even the "bits" will be portrayed by experienced screen players. In some of the big scenes the services of eight hundred people will be required. The producing of the photoplay has been entrusted to Lloyd B. Carleton, conceded to be one of the best known producers in the cinema field.

Extra Prints Needed

"Tillie's Punctured Romance" in which Marie Dressler, Charles Chaplin and Mable Normand play the leading roles and which was released last Monday by the Alco Film Corporation, has provoked the greatest bookings in the history of that organization. Four prints of this production are booked up so far ahead in New York State alone, that two extra prints are being secured by the New York Alco exchange to take care of the incidental bookings.

Edison Comedy of Servant Problem

BY CHARLES R. CONDON

IN filming "Lena," with Miriam Nesbitt in the titular role, Director Charles Seay has produced a two-reel comedy that is not only funny, but has considerable depth as well. The story is of a socially ambitious woman who is extremely anxious to treat her servants fairly and make their quarters comfortable when she knows that she will be exposed to the criticism of the women's charity league if she does not, but is terribly lax at doing it of her own initiative when the criticising-club is not hanging over her head.

January 15 is the release date of the picture, and besides Miss Nesbitt as Lena, the mistreated "servant," better known among fashionable club circles as Janet Brewster, Mrs. William Bechtel is seen in it as the haughty and overbearing Mrs. Miggles; Augustus Phillips, as Jack Miggles, the young fellow who falls in love with Lena; Dan Mason, as meek Mr. Miggles; Viola Dana, as Euphania Miggles; Mathilde Baring, as Hannah; and Jesse Stevens as the cook.

Careful judgment is evident in the arrangement and construction of the settings, and the photography is be-

Scene from Edison's "Lena."

yond criticism. The real punch of the plot comes in the scene in which Mrs. Miggles makes a self-lauding speech at the meeting of the league for the prevention of cruelty to servants, and then, hearing the president of the league announced, beholds her own maid enter. The situation is forcefully presented and makes a fitting climax to the story. One viewing the picture is not kept in ignorance, as is Mrs. Miggles, of the identity of her servant-girl, and can enjoy fully the developments leading to her awakening.

The Miggles family is in an awful way for servants. The ones that are willing to stay are either intolerable or incapable, and those that qualify in this regard are fairly driven away by their mistress, a woman who has not always had servants to order around, and now, having them, is determined to assert her authority at every opportunity. Mr. Miggles tires in time of making trips to the employment agency for girls, and decides, on receiving the present girl's notice, to bring a bevy of them instead of just one, for his wife's approval. He visits two employment agencies and returns home accompanied by a collection of about a dozen tall, short, stout, and thin applicants of both colors. But none of them suits Mrs. Miggles' fancy.

A woman's league, organized for the purpose of

Lena is engaged. Scene from Edison's "Lena."

caring for and bettering the interests of servant girls, hears of the trouble that Mrs. Miggles is having with girls, and the president, Janet Brewster, decides to investigate. The next time that Mr. Miggles visits an employment agency in search of a maid Miss Brewster, togged up as an immigrant and known by the name of Lena, is recommended to him. She passes Mrs. Miggles' rigid inspection, and makes a hit with Jack, the good-looking son, immediately.

It does not take Lena long to learn why Mrs. Miggles' girls do not stay longer than a few days. The greatest fault, Lena finds, lies in Mrs. Miggles' disposition. She is selfish, quick to misjudge, and wholly in-

Lena scores a social triumph. Scene from Edison's "Lena."

considerate. Her first thought on discovering that a valuable pin is missing from her dressing table is to mentally blame Lena for stealing it; her second, to notify the police; and her third, to accuse the girl of the theft.

Being told by her daughter that she herself has taken the pin does not move Mrs. Miggles to apologize to Lena for her rashness.

She receives a big surprise one day when, after making a long speech at the league about how well she treats her servant, she recognizes in the president her humble Lena. The meeting closes shortly afterwards, and Lena returns to the Miggles home. She scarcely recognizes her old room on seeing it. Clean wall paper, new pictures and nice furniture have completely changed its dingy appearance. Mrs. Miggles has spread the news of Lena's identity, and everyone in the house is willing to kneel before her. Jack outshines Miss Brewster's other suitors, and the affair ends happily in their engagement.

Belasco Production Arrives

Samuel Goldfish announces that the first print of "The Girl of the Golden West," the new Lasky-Belasco production which is positively to be released on January 4 and which will have its first New York presentation at the Strand theater on January 3, has arrived in New York. The work of making the additional prints for distribution through the Paramount is already under way.

"The Girl of the Golden West" is in five reels. It was produced by the Jesse L. Lasky Feature Play Company in association with David Belasco, and much of the work was done at the new Lasky twenty thousand acre ranch. It will be remembered that the play is by David Belasco himself. The production for the film was made under the direction of Cecil B. De Mille. The three leading roles of the "Girl," Ramerrez (the road agent) and the "Sheriff" are played respectively by Mabel Van Buren, House Peters and Theodore Roberts. Both Miss Van Buren and Mr. Roberts have appeared in other Lasky productions, but this is the first picture for the firm in which Mr. Peters has played. The few people who have seen the print up to the present time all comment on the most remarkable resemblance which Miss Van Buren bears in this character to Miss Blanche Bates.

History of the European War

In these days of war talk and an unprecedented activity on the part of motion picture manufacturers who endeavor to present the news features of the world

German troops arriving in Brussels. Copyright, 1914, by Hearst-Selig News Pictorial.

in films, a most unusual production has been released through the General Film Company, by the Selig Polyscope Company. It is entitled, "A History of the World's Greatest War Told in Five Reels of Motion Pictures."

Although coming from the same source as the Hearst-Selig News Pictorial this five-reel special production is not to be identified with the twice-a-week Hearst-Selig News Pictorial service. It is announced as being produced by the Hearst newspapers in conjunction

Before siege of Antwerp. Belgian soldiers clear way for artillery. Copyright, 1914, by Hearst-Selig News Pictorial.

with the Selig Polyscope Company. The five reels are of particular interest and show actual battle scenes with shot and shell, and all the carnage of battle. These pictures were taken by Selig camera-men, assisted by Hearst newspaper correspondents. These intrepid news-picture gatherers photographed the scenes from dangerous positions, along the battle lines in Belgium, East Prussia and other places. Many of the scenes are photographs in the fighting trenches with the allies and with the Germans.

Scores of scenes were eliminated from the pictures owing to their gruesome character. There were hundreds of feet of film showing the dead and dying, which were realistically horrible, but these were cut out in order to avoid appealing to the morbid sensitiveness of the public. Enough of the horrors remain to give examples of the terrible ferocity of the opposing forces and the frightful results.

Lasky Engages Edith Taliaferro

A contract has been entered into by Jesse Lasky for the Jesse L. Lasky Feature Play Company and Miss Edith Taliaferro by the terms of which Miss Taliaferro is to be seen in the near future in an elaborate photo-dramatic production. Miss Taliaferro will be remembered as the leading artist in several widely known Broadway productions and is the younger sister of Mabel Taliaferro.

For Miss Taliaferro's photo-dramatic debut, Mr. Lasky has selected a play by William C. DeMille, entitled "Young Romance," the production of which will be directed by Cecil B. De Mille, the brother of the author.

Death of Arthur Roussel

Arthur Roussel, former vice-president of Pathe-Freres and a leading authority on all technical matters pertaining to film manufacture, died at his home in West New York, N. J., after a long illness. The funeral was held at his house on December 16, many prominent men being present, among them being Charles Pathe and Louis Gasnier of Pathe-Freres.

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Volume XIII — CHICAGO, JANUARY 2, 1915 — Number 1

An Imaginary Bonanza

AN enthusiastic assistant to the United States attorney general has been telling the newspaper reporters that the General Film Company made a profit of sixteen hundred per cent on an investment of $10,000 in its first year, disbursing more than two million dollars among the ten manufacturers who organized it. He also says that out of 116 competing exchanges the company absorbed 60 and put the rest (with one exception) out of business.

One would naturally suppose that a government employe, even one whose tenure of office was brief, would be forbidden such excess of liberty with the facts in a case he was working on. From the publicity-seeking investigator's point of view, the more sensational and melodramatic he makes his statements the more prominently the newspapers will feature his story—with his name and activities, of course, mentioned eulogistically. But his superiors should see that his figures, as made public, are facts, and that they are not used as foundations for a purely imaginary structure of words.

There is nothing of record to indicate just what this "investment of $10,000" means, in the first place. As a distributor for the films of the ten manufacturers who organized it, the General Film Company really needed little, if any, actual money investment. The film business is essentially a cash business. The company was, and is, merely a clearing house for competing manufacturers. The inter-relation of these competitors was made necessary not by their own dictates, but by the peculiar demands of their customers. For it should be understood by laymen and lawyers that in the film business no single manufacturer, or single brand of product, can supply the demands of any one exhibitor. The customer, by the nature of his trade, must buy (or rent) several brands to make up his program. For his convenience and economy it is necessary that he be able to secure all these brands, or enough to make up a diversified program, in one place. Hence the General Film Company; and hence the fact that film manufacturers are always essentially competitors, in spite of their co-operative arrangement—which is not for their own benefit at all, but for the benefit of the customer.

This assistant attorney general who has found his way into the papers quotes a disbursement of more than $2,000,000 as one year's profit. Possibly the figures may be nearly correct; we do not know. The ten manufacturers who co-operate in the General Film Company have a total investment in plant and property which probably exceeds $10,000,000 in live assets, and a business which three times that amount would not establish in its present condition. Viewed in this light, is $2,000,000 an excessive profit, considerng the hazards taken by the original investors? It is really a very modest return compared with other lines of manufacturing.

In spite of the few disgruntled customers common to all lines of business, the General Film Company has unquestionably been a beneficent influence in the business. It brought order out of chaos, offered the exhibitor his choice of competing brands, gave the public a really balanced program—in short, performed all the functions of an efficient clearing house. And it did it without destroying that competition which is the life of trade.

The Alleged Relation Between Films and Fires

ON the twenty-fourth day of last November a smoking car on a suburban train out of Chicago suddenly caught fire. One might almost say the whole car exploded. The occupants of the car were all more or less burned or otherwise injured, two of them dying in hospital, and the whole interior of the car was afterward found to be charred. In the forward end of the car was a man carrying or at least having in his possession, four reels of film.

The newspapers the following morning practically all charged the fire to the motion picture films. There was no evidence to support this theory; they merely took it for granted that films and fires were naturally related. The testimony of several that they noticed a peculiar odor just before the flash seemed to them to clinch the argument. Even now, as this number goes to press while testimony is being taken, no mention has apparently been made of the fact that nearly all suburban trains are still lighted by the Pintsch gas system, that the gas used is

carried in tanks in the ceiling of the cars, and that it has a very peculiar and characteristic odor. Of course any combustible gas mixed with air is very explosive. Testimony has been given that the fire started in the ceiling of the coach. The man who had the films states that he actually picked them up after the fire started, but was knocked down in the panic and lost them.

When the Edison plant burned at Orange, N. J., December 9, at least one paper carried a picture of the fire, across the face of which were several sharp streaks of light; and underneath the picture was the explanatory line, "The white streaks are moving picture films exploding in the air"! We are expecting the editorial suggestion now in some enterprising newspaper that reels of film be used as bombs in the current European war.

What will doubtless be heralded by the newspapers as another "film fire," in the effort to make the public believe that films are a very dangerous article of merchandise, took place in the office of one of the smaller feature film renting agencies in the Mallers building, Chicago, December 21. In this case six reels of film were burned, as well as some accumulated rubbish; yet beyond considerable smoke, no harm was done. The same might have happened, and does happen almost every day, in other lines of business. If the insurance inspectors were more careful to see that some of these lower class feature concerns did not allow rubbish to accumulate, it would probably have the result of stopping a great deal of this hue and cry about film disasters.

Why any one with common sense should imagine that a film is any more liable to catch fire than a woman's comb or a celluloid paper knife, on a desk of a business office, is more than we can understand. When one considers the hundreds of millions of these celluloid articles that are in daily use in practically every home as well as every business office, and that rarely if ever do any of these articles or commodities catch fire, it is a mystery why the newspaper and various uneducated people immediately ascribe any fire in or around a film concern to an "explosion" of moving picture films. Films are no more liable to explosion than any other article of celluloid, and in any case it is not an explosion but a rapid combustion highly concentrated, and capable of being easily extinguished because it is concentrated, not spreading.

In the early days of pictures, when the newspaper men were ignorant of the nature of their subject, they fell easy victims to the "copy" prepared by the enemies of the pictures, and we became accustomed to reading all kinds of ridiculous stories. Now that the newspapers have become so thoroughly convinced of the value and excellence of motion pictures that they co-operate in their production, and even make some of their own, it is rather disappointing to witness their reversion to early superstitions.

The newspaper man dealing with a subject that has the least hint of technicality in it becomes the veriest sort of a layman. He jumps at once to the easiest conclusion along the line of least resistance. There is scarcely an issue of any newspaper that does not print at least one technical error, and perhaps we should not expect them to change that habit in favor of the pictures. But their uncontrolled guesswork can do the business a lot of harm, especially in fire cases.

Most big newspapers now have motion picture departments in charge of men who, at the worst, know more about the nature of the film than do the heads of other departments. It would at least be good business practice to ask the opinion of their own picture expert before indulging harmful, even though silly, imaginations.

Just A Moment Please

Happy New Year!

—

You see it's just as easy to write the first line this week as it was to write the last one last week.

—

WHADDAYA MEAN "CONDITION"?

On the new Alco "Weekly Condition Report," we note Walter Hoff Seely asks his exchange managers "What is the Condition of the Unemployed in Your Territory?" Out here in Chi., Walter, they're mostly outawork.

—

FAMOUS MARYS.

QUEEN MARY.
MARY PICKFORD.
MARY FULLER.
MARY CHARLESTON.
MARY HELL.
MARY XMAS.

—

From way out in Portland, Oregon, our old friend Lloyd McDowell, (he who used to put over the Pathe films on Glacier National Park during the days he drew his salary check from the Great Northern R. R.) writes us that he is now doing publicity work for the Rose Festival Ass'n, and anxious to get his photo in two colors on Motography's cover. Why, Lloyd, you surprise us! If we had a printing press that would make such gaudy letterheads as those you use, we'd switch plates some week and run our own foto in 'steen colors, stead of all those roses that string down one side of the page and seem liable to get gummed up in the writin'. (Note to Circulation Dept.:—Lloyd writes that he buys one copy of Motography EVERY week. What shall we do for him?)

—

OUR BURG.

Bill Selig, Geo. Kleine and Geo. Spoor was all to Noo Yawk last wk. but Christmased at home.

Frank Tichenor of the Effete East was seen on Main St. several days the past wk.

Myron Fagin of the Standard Polyscope Co. has went back to the Eastern metropolis after a visit in our midst.

Geo Cox bought a ticket to Memphis at the depot one day last wk.

Jack Frost snuk quietly into town this wk., and Ye Ed. had to get out his fur lined mitts P. D. Q. Ah, for them Summertime again—and them left field bleachers.

—

NEW YEAR RESOLUTIONS.

Mabel collected a few resolutions last week from men prominent in the industry. Since turn about is fair play, we herewith offer a few resolutions that we dreamed had been made just before midnight, December 31:—

—

Maj. Funkhouser:—To see that all films are cut during the coming year. Through an oversight several reels got by during 1914 without a cut being made.

Any Press Agent:—To be sure that all releases are referred to as "masterpieces." During 1914 a few were inadvertently referred to as only being "the world's greatest film production."

Any Star:—To remain with one company only until a higher offer is received. In the past some players have foolishly regarded their contracts as binding, even when a higher salary was offered by a rival concern.

New York Film Promoters:—To create a few new programs immediately. At present there seems to be a scarcity and lack of variety. It has been almost a week now since a new program was offered the exhibitor.

Any Scenario Writer:—To hook as many plots as possible from the other fellow. Many seem to be doing it and getting away with it nicely, so why not let us all succeed.

W. N. Selig:—Not to buy an Australian whookus during 1915. A specimen of every other beast and animal is already installed at the Selig zoo, so why bother with one more.

—

Romaine Fielding, "Lubin actor, author, director and manager," adds joy to our Christmas and brightness to our office by supplying a de luxe calendar bearing his own smiling features and a verse conveying a Christmas greeting. Thanks, Romaine, we certainly shall think of you during each of the next three hundred and sixty-five days, for the calendar is right over our Underwood.

—

While we think of it, guess we'll put a ring around March 15, for the sake of the ex-Goatman, who is already anticipating the joys of a certain trip out to Universal City, that Carl Laemmle has promised him. Some expedition that Carl is staging. Carl may be no giant in stature but when he sets out to do things they generally are done in a big way.

—

Settled all your Christmas bills yet?

—

Neither have we. N. G. C.

An Essanay Production of Military Life

BY CLARENCE J. CAINE

ON JANUARY 8 the Essanay Film Manufacturing Company will release a two-reel production entitled "Surgeon Warren's Ward," in which the setting is laid in a military post and in the great northwest. The plot is an interesting one and works up to a splendid climax. Ruth Stonehouse, Richard C. Travers and Bryant Washburn have the leading roles and all of them do very excellent work indeed.

Mr. Travers seems to fit the role of an army surgeon perfectly and the players who comprise the court martial are excellent types for their parts. The photography is adequate and several interior sets will draw the admiration of the fans. One which is especially well set is the ballroom and another the rough cabin in the woodland.

A pretty and realistic picture is presented in the scene taken in the woodland, where a number of wood-cutters are gathered about a campfire. There is plenty of action throughout and it is the variety of picture which is almost certain to be popular in either a downtown or neighborhood house.

Surgeon Warren and his ward.

The opening scenes show the fondness of Surgeon Warren of the army post and his ward, Alice Barth, for each other. Captain Gordon, who is also located at the post, loves Alice, but when he proposes to her she tells him that though she likes him she does not love him. Gordon's true character then asserts itself and he determines that he will win Alice no matter what means he has to resort to in order to do it.

At a ball given at the post the engagement of Alice and Surgeon Warren is announced. Gordon is set on revenge and goes to the underworld, where he hires a woman to kill Alice's love for Warren. The woman comes to the ballroom and creates a scene when she declares that Warren was betrothed to her and that he deserted her. Alice is heartbroken and will not let Warren explain, for the woman tells her that the surgeon belongs to her and that she has no right to claim his attentions.

News of the affair is sent to the officers of the post. They try Warren at a court martial and decide that his conduct has been such that it would be advisable to have him dismissed. Gordon, in the meantime, comforts Alice and the girl turns to him as her only true friend. Warren, heartbroken over the unjust persecution, decides to leave the world of society forever and goes into the Canadian northwest, where he establishes himself as the surgeon of a lumber camp.

Gordon, his path now clear, persuades Alice to marry him and the girl feels that he is the man she really loves. The sweetheart of the girl of the underworld grows jealous of Gordon's attentions to her. He forces her to go to the army officers and confess that she had been bribed by Captain Gordon to pretend that she was the fiancee of Warren. A messenger is sent to find him and tell him of the mistake which has been made so he may return to his position at the post.

Gordon goes to Alice Barth and persuades her to marry him and go on their honeymoon at once. She reluctantly consents, not knowing that Gordon is in reality fleeing because of the accusation against him. They wander from place to place, Gordon trying to escape detection, until they arrive in the forests, where Warren is living.

The captain is penniless. In desperation he steals

The grand march at the military ball.

Surgeon Warren tried by the court martial.

from the lumber camp. He is caught by Warren, who saves him from the wrath of the lumberjacks. Gordon tells Warren that Alice is dead. Then the messenger arrives telling of Gordon's perfidy. Warren goes in search of Gordon, set upon killing him, and finds him in a little shack with Alice, who is ill. The captain sees that he must face trial as a deserter and ends his life. The girl had never really ceased to love the surgeon and gladly goes back to the fort with him, where in time she is to become his wife.

All Star Issues Denial

Anent the erroneously reported absorption of the All Star Feature Corporation by another corporation the following statement is issued from the offices of the All Star Company:

"There is absolutely no truth nor foundation to the report which has been issued that the controlling stock interest in the All Star Feature Corporation has been acquired by interests other than those which have been in control of the corporation since its organization.

"While the resignation of Harry R. Raver as president, director and general manager of the corporation and of Augustus Thomas as director and director-general have both been tendered to the board of directors of the All Star Feature Corporation at a recent meeting and both have been accepted, there has been no official record made of the selling of their interests in the All Star and no stock transfer has been recorded on the company's books.

"Crosby Gaige, who is of the firm of Selwyn & Company, theatrical producers, is the newly elected president. Mr. Gaige also succeeds Mr. Thomas to the directorate of the corporation, while Joseph W. Farnham, heretofore in charge of the department of exploitations and sales for the company, succeeds Mr. Raver in the directorate of the company and is general business manager. Philip Klein, who for the past few months has been actively and directly in charge of the department of productions, assumes the title of manager of productions and remains, as he has heretofore been, treasurer of the corporation. Archibald Selwyn, of the firm of Selwyn & Company, still retains his office as vice-president and George J. Cooke continues as its secretary. Vice Augustus Thomas' resignation as director general of productions there has been made the appointment of Charles Klein, the prominent American playwright, who will act in an advisory capacity for the corporation. Mr. Klein's plays, because of a contract with another producing concern, are not to be produced by the All Star Company.

"The entire personnel of the All Star Company will remain identically the same as that of the past and its policy will also remain unchanged. Its next release will be 'The Garden of Lies,' by Justus Miles Forman, in which Jane Cowl is to be seen in the stellar role. This will be followed by 'The Fighting Chance,' from the novel by Robert W. Chambers."

Loans Universal a Submarine

An especially timely photoplay is "The Submarine Spy," a two-reel naval drama reissued under the Imp brand to be released on Monday, December 28. Trapped 150 feet beneath the ocean, the last dying struggles of a submarine's crew and officers make as startling a "thriller" as any one-act play ever put on at the Petit Guignol theater in Paris. Uncle Sam loaned a real submarine to the Universal for the taking of this picture and the result is a war film which should make a special appeal to Americans in view of the great European war.

Mary Pickford Not to Leave

Mary Pickford, one of the world's most famous motion picture stars, who has as great a following as any actress in theatrical history, and who, it has been generally rumored, contemplated leaving the Famous Players Film Company, in whose productions she has exclusively appeared for the past two years, denies the truth of these reports and authoritatively contradicts the supposition that she is entertaining any plans of severing her connection with the Famous Players. Miss Pickford in a statement says: "I am very thankful for the numerous and flattering offers recently extended to me, but I sincerely believe that I cannot conscientiously consider any other course than to remain with the Famous Players Film Company. The high artistic standard of this company and its constant efforts to elevate and dignify the motion picture, place it conspicuously in a position of being the most serious film-producing company in the world.

Mary Pickford

"The plans the Famous Players have made for the future even transcend the importance and distinction of its past achievements, and I am certain that my continued association with this company will provide greater opportunities for distinctive film creations than could be offered by any other factor in the film world. I owe the public who have so splendidly supported and encouraged me throughout my entire career careful consideration of this important point, and I feel that in extending my affiliation with the Famous Players I can best repay, in some small measure, the thoughtful regard that the public has so often demonstrated for the higher element of film offerings.

"I am grateful to Messrs. Adolph Zukor, Daniel Frohman and Edwin S. Porter, officers of the Famous Players Film Company, for all they have done for me toward the best selection and presentation of my plays, and I know they represent, in the highest degree, the spirit of advancement that permeates the art of the photoplay."

Samuel Goldfish announces that an arrangement has been entered into between Louis Mann, the distinguished American comedian, and the Jesse L. Lasky Feature Play Company by which Mr. Mann will make his first appearance in moving pictures in "Elevating a Husband."

The Completion of Universal City

BY MABEL CONDON

William Horsley.

WILLIAM HORSLEY came back to New York from Universal City, Cal., last week and brought a blue print of the entire plant, a panoramic photograph of the city's built-up section and any number of photographs minutely showing everything of interest about the place.

These proofs that Universal city is the wonder-place that it is, speak for Mr. Horsley's seven months of accomplishment out there in California. For it is only that short length of time since he left New York with authority to convert the 230 acres of farm land, three miles from Hollywood, Cal., into a city. And in seven months he has done that and the doing has been remarkably fine. The accompanying illustrations say so, but even they do not begin to nearly describe the place as it is, so Mr. Horsley says. For the whited buildings that look as though they might be calcimined, are of hollow tile, cemented, and then covered with medusa cement, which gives them a marble-like appearance. And the grounds about the buildings, which look merely well-kept are more than that; they represent a vast amount of thoughtful effort and tons and tons of broken rock and gravel. The three-quarter mile of boulevard—Laemmle boulevard—which circles the rear of the city, is representative of more constructive work of especial merit, as also are the three pumping plants, with respective capacities of 30,000 gallons.

In May, when Mr. Horsley arrived at the ranch which he was instructed to make into a city, it was a stretch of fine oats. He waited until this was harvested and on June 18, began construction work. He moved the cow barns back onto the rear of the ranch, converted them into a saddle house and blacksmith shop, built separate quarters for the cow-boys and cavalrymen, new shelters for horses and cattle, an open studio, and then, with companies working here, turned attention to the construction of the front entrance to Universal City.

The panoramic photograph, which appeared on pages 882-883 of last week's issue, from right to left, shows the hospital, a space where the doctor is to have a home, Mr. Horsley's construction shop, then the barber shop and manicure parlor. The long building which is next is the restaurant, with a special dining-room for official spreads. A cement walk leads past the restaurant and the small building in the rear which is the watchman's quarters, and right on to the dressing-rooms. The building in the center of the picture is that of the general offices. In the octagonal section, on top, Isadore Bernstein, general manager of the plant, has his offices. He can look from there down onto the 300-foot studio where, except in the rainy season, all interior scenes are made.

The big building next to the general offices is that of the technical department, where the operators have their own division, and the directors their own, for cutting their pictures and one also for projecting them; then come the drying and developing rooms and next to the factory, the building wherein the mayor, the chief of police and the fire department have their quarters. The purchasing department has the next structure and the end building is that of extra dressing rooms to accommodate extra people. Behind that is a building originally intended for a garage, but with the early coming of the rainy season, it was converted into an indoor studio. Lights have been sent on from New York and work in this studio will soon begin. There is a theater back of the general offices where the completed pictures are shown to the officials—and that completes the list of the various buildings in the foreground.

In the flower-bed to the right of the main office building is the announcement "Universal Film Company," in foliage. The site of the hospital is that of the Treaty of Cahennga in '47, and across the road, a woman's club of Hollywood has erected a mission bell in the Treaty's commemoration.

The mountains in the background are part of the Santa Monica range and afford fine setting for both the city and the city's pictures. There are scene docks, on the rear of the ranch, which allow of a number of forty-foot length scene sets being made at one time. The rear of the ranch also offers plenty of room for the menag-

Views of Universal City. Reading from left to right you behold the animal training cage; Laemmle Boulevard, looking west; and the saddlery, horse-shoeing and blacksmith shop.

erie, the special cages in which the animals are trained for work in pictures and a big arena which can be converted into a forest-land or a lake and in which the animal pictures are made.

The dressing-rooms are roomy and conveniently

General view of ranch stage, showing diffusing system.

equipped and a car line from Hollywood to Universal City brings those of the acting force, who do not come in autos, to within a few feet of the main entrance.

Safety and convenience seem to have been the main considerations in mind when the plans for the city were laid out. Mr. Horsley, who for nine years preceding his interest in motion pictures, was general superintendent of the Bigelow Boiler Works at New Haven, Conn., was the man President Carl Laemmle chose as superintendent of the making of Universal City. Mr. Horsley's younger son, Arthur, assists him by taking complete charge of the water plants and Mr. Horsley oversees all else.

Truly, a big task, the making of Universal City, and truly, one well done.

"The Sign of the Cross"

The Famous Players Film Company has filmed the Wilson Barrett success, "The Sign of the Cross." William Farnum plays the leading role, that of Marcus Superbus. And to him and his work is accorded the comment, "Well done." The role particularly fits him; and he, with his gladiator-like physique, his strength and his curling hair that the Roman crown so well becomes, makes a pleasing and heroic Marcus. The characters are well cast, "types" being the thought in mind during the casting. Thus, is Sheridan Block a "Nero" expressive of all the cruelty with which the monarch is credited. It is a splendid impersonation. Rosina Henley is a shrinking Mercia, a Christian maid, and Ethel Grey Terry and Lila Barclay play the roles of favorites of Nero, who are in love with Marcus.

Ogden Child's work as Stephanus, the boy who is tortured until he reveals the meeting-place of the Christians, is impressive and plainly shows him to be a boy of talent. Giorgini Majeroni has an important part in the character of Tigellinus and others who have name roles are Morgan Thorpe, Ethel Phillips, Charles E. Verner and Rienzi de Cordova.

The film, in order that it be the Roman-perfect one that it is, must have been given a world of detailed arrangement. Its four reels deviate not the least bit from the atmosphere and customs of the ancient Romans, as they are popularly conceived and the settings are the massive, elaborate ones which give further substance and realism to the film. Good photography is an additional asset. M. C.

Offering a Wonderful Feature

Those who were privileged to attend a private showing of the six-reel Griffith feature, "The Avenging Conscience," at the invitation of A. M. Eisner of the E-L-K Film Company, at Fulton's exhibition room in Chicago on Tuesday afternoon, December 22, went away awed and amazed at the art of the great Mutual director. Without exception, those who composed the audience were ready to admit that the photoplay art had reached a new level—that Mr. Griffith in his "Avenging Conscience" had transplanted to the screen all the weirdness and imagery of Edgar Allan Poe's "The Telltale Heart" and "Annabel Lee" (for it was those two creations that suggested the story to Mr. Griffith) as no other living producer could have done.

Rich in symbolism, perfect in photography and wonderful in its portrayal, "The Avenging Conscience" should prove an attraction the equal of any which an exhibitor could offer his patrons, and one anticipates that Mr. Eisner will be overwhelmed with bookings on the feature. Henry Walthall, as the young man of the story, rises to supreme heights and the support given him by such stars as Blanche Sweet, Spottiswoode Aitken, George Seigman and Ralph Lewis is adequate in every respect.

The story of the young man, who murders his uncle to be free to wed his sweetheart and then is

Scene from the lawn party fete in "The Avenging Conscience."

pursued by his conscience, is powerfully told, and dramatic in the extreme, but the complete surprise at the end, when one discovers for the first time that the young man had only dreamed the murder and its resulting terror, adds just the necessary touch to the picture to send audiences away smiling and delighted.

No mention of "The Avenging Conscience" would be complete without a tribute to the camera work and photography in general, for the vision scenes, double exposures, and symbolism of the feature more than half account for its impressiveness—the adjective "wonderful" falls far short of describing this technical end of the making of this picture. N. G. C.

The Motion Picture—an Art

BY D. W. GRIFFITH

I THINK it is now generally acknowledged that the motion picture is an art and is to take its place on the world's platform, somewhere near the chairs occupied by the drama, painting, or literature.

Some there be who say that it is greater than the stage; that the stage, with its limited boundaries, cannot compare with the moving picture, which can have the entire world for a stage. Ten or twelve scenes, at the most, was all the stage could dare attempt in one play. The moving picture can have ten or twelve thousand; can begin with its hero in the heart of the woods, transfer him to the river bank, make him a farmer working in the fields; show him, as it were, growing up, even as we see a grain of wheat growing into the ground, out again as a green stalk, turning yellow, ripening, going back again into the dust—so we can follow our moving picture hero into the green fields of the spring, on through the summer, the autumn, the winter; seasons, time, place, country, city, rivers, ocean, east, west, north and south—it matters not—the moving picture camera can never be baffled.

David W. Griffith

These people say there can be no art in dramatic presentation that can rival the moving picture art on this account. The motion picture has been a cheap amusement. It has, in the first place, depended largely on what are commonly termed as the "common people." We should hardly say this in depreciation—the Son of God Himself was criticized on a like account. "What good could come out of Nazareth?" What art could come out of the old flickering "movie?" Well, these are questions time will have to answer.

Already there are indications that the butterfly is emerging from the chrysalis. A hundred years or so from now will they read the books much? Will they consider dramas written about the present murdering of giants that is happening in Europe? Will the newspapers of today be stored and kept and used as chronicles of our time? Will the arguments concerning how we ate, slept, drank, walked, thought, loved, lived, died, murdered, repented of our sins, walked from the morning of life until death's winter—be taught to our descendants by the written word, or by the moving picture? May not even our children be more pleasantly, more thoroughly, and more readily instructed about not only that which is going on during their day, but also through big films, big stories, big education, learn all of the ways of living that we call history of the past, through the moving picture?

One hardly dares to think or dream what would be now, had the moving picture filmed Egypt and her kings; Assyria coming out of the desert and growing into might, her walls crumbling by the river Euphrates before the hammering of Darius the Great; the Greeks leaving their homes, walking their streets, praying their prayers, until Greece became no more a power in the world; the way of the long roads that Rome built around the world, her emperors in her streets, her people going in and out about their daily way; the senators leaving the senate chambers, the long line from the nobility and the emperor stretching up to the arena sides, back to those high benches where the common people, from the country and the alleys of her cities, ate their meals and lived for days, watching at the hippodrome; the laughing and the loving, the prostitutes sitting at their stalls, the thinkers, the dreamers, leaning over the stone chairs—in other words, what historian has ever written the story of life to compare with that which the moving picture could have told, and will tell in the future?

So to say, "What is the future of the moving picture?"—one might as well try to say what is the future of the world, because the moving picture can at least imitate and picture everything and anything there is on the stage of life.

They speak of paying fifty cents for seeing a picture, as though that were something unusual. They will make moving pictures that people will pay many times fifty cents to see, before they are through, and the people will not be surprised, knowing there has been spent hundreds of thousands, perhaps millions of dollars in making the picture. Either this will be true, or the picture itself will not continue to exist. Or perhaps, if this does not come to pass, and the same prices exist, you will see pictures in moving picture theaters seating twenty, thirty, forty, fifty, seventy, eighty thousand people, or as far as the eye can reach, up to an almost unlimited distance.

Motion pictures are now recognized as one of the country's leading industries. Conservative financiers have realized that the motion pictures represent excellent business opportunities. They realize that they can get a better return on an investment in motion pictures than almost any other financial enterprise. Money on Wall street has tightened up considerably since the war. It has been almost impossible for the heads of industries to raise money to put into their business. To requests for funds Wall street replied it had no money to loan. But when clean, conservative business men attempted to raise funds to finance a legitimate motion picture enterprise, it was found that Wall street was a veritable gold mine. Money literally poured into the coffers for financing motion pictures. These hard-headed financiers take no chances. They have investigated thoroughly and found that motion pictures represent an ideal investment.

This speaks well for moving pictures and shows the faith of our leading business men in the future of the photo drama.

Leona Hutton, one of Inceville's prominent leading women, has declared herself a motor "fan."

Charles Swickard is the latest director engaged by the New York Motion Picture Corporation.

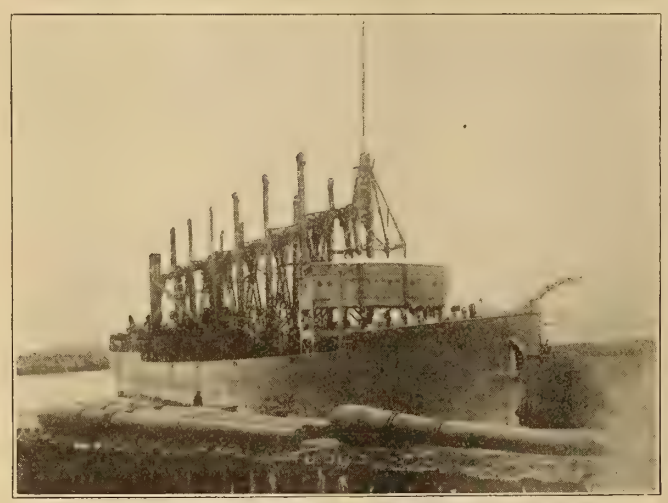
News of the Week as Shown in Films

Painters at work on the Brooklyn Bridge high above the river. Copyright, 1914, by Hearst-Selig News Pictorial.

T. M. Osborne, millionaire philanthropist, now warden of Sing Sing. Copyright, 1914, by Hearst-Selig News Pictorial.

German Cruiser "Leipsig" sunk recently by British. Copyright, 1914, by Hearst-Selig News Pictorial.

Wreckage at Seabright, N. J., after big storm. Copyright, 1914, by Hearst-Selig News Pictorial.



The Christmas ship "Jason" arriving at Devonport, England. Copyright, 1914, by Hearst-Selig News Pictorial.

Indian troops preparing their own food near the firing line. Copyright 1914, by Hearst-Selig News Pictorial.

Smalleys in "False Colours"

Just the mention of Lois Weber and Phillips Smalley among the members of the cast is assurance enough for followers of Bosworth, Inc., films that their latest four-reel feature, "False Colours," is a picture well worth seeing. Interest thus aroused is easily sustained and gratified by this powerful drama of a man whose great love for his wife reacts in antipathy for the child whose birth is followed shortly by the mother's death.

The theme contains originality and strength, and was scenarioized and produced by the Smalleys in addition to the important part they play in interpreting it. The scenes are all graphic and convincing, and a few of them, such as the theater scenes, immense in size and in the number of supers employed. The photography in every instance is nothing short of beautiful, and though not containing many close-ups, nevertheless brings out clearly the facial expressions of the players and the significance of the suggestive situations.

Lois Weber is seen in a dual role as Mrs. Moore and her daughter Flo, and is afforded unusually opportunity for displaying her versatility. Phillips Smalley fits well the virile role of the famed actor, Lloyd Phillips, and gives an excellent performance. Courtenay Foote as Bert, Dixie Carr as Dixie Phillips, Adele Farrington as the housekeeper, and Herbert Standing as Marc Herbert are the principals in the remainder of the cast.

As Lloyd Phillips is removing the grease paint after a successful first night in a new play he receives a telegram that he is the father of a baby girl, but that he must hurry if he wishes to see his wife alive, as she is sinking rapidly. Phillips hastens to his wife's bedside, but arrives too late. Thereafter the sight of the child revives the suffering caused by his wife's death, and he becomes so antipathetic to the baby that he cannot bear its presence. Leaving it in care of the housekeeper, he isolates himself on a lonely island.

Eighteen years later Dixie learns that the money meant for her education was misappropriated to edu-

Lois Weber, Phillip Smalley and Courtenay Foote in Bosworth's "False Colours."

cate Bert, the housekeeper's worthless son, and the knowledge embitters her against her father, and all about her. She leaves for the city and obtains a position in a revival of her father's old play. Phillips writes that he is returning home, and Bert and his mother decide to deceive him by substituting another girl for his daughter. Bert marries Flo Moore and compels her to impersonate Dixie.

Phillips becomes fond of the girl, but on learning that she is married to the unscrupulous Bert he becomes angry and leaves. Receiving a note from his old manager, Marc Herbert, to the effect that Dixie Phillips has proven successful, the father journeys to the city and visits her at Mrs. Moore's house, but she refuses to have anything to do with him. Flo also is present, but she, too, scorns the lonely man. Phillips returns to his island hermitage, and a reconciliation is later effected between him and Flo and Dixie. Bert is killed in an attempted burglary, and Flo, now free, marries Phillips. C. R. C.

Lighting Experiments

Visitors to the Lubin Manufacturing Company this week were interested in an unusually brilliant light coming through the glass sides of the big studio. Upon investigation they discovered that the illuminating engineers of the National Lamp Works laboratories were making exhaustive tests with a new incandescent light, known as the Photolite, which is said to have never been used before in the taking of moving pictures. Dr. M. Luckiesh and H. H. Magdsick of Cleveland, the man who is in charge of the illuminating of the Woolworth building tower in New York, are in charge of the visiting engineers. The new light was brought to the Lubin studios in order that the Lubin engineers, under the direction of Edward L. Simmons, might experiment and pass their opinion upon it. The new light is over half a million candle power and requires the energy of a 150-horsepower generator to operate it.

Next Excelsior Release

The next Excelsior release will be entitled "In The Shadows." This plot is taken from the book "The Shadow," by John B. Hymer, and is a story of the loyalty and friendship of two men starting in their college days and continuing through a series of incidents, in which one of them is suspected of murder. Through it all runs the love of the hero for the sister of his chum and companion, and she by her grit and ready wit aids in unravelling the chain of circumstantial evidence which tends to the false conviction of her future husband. Throughout the story the breath of open air life, and the sweet purity of true affection are strongly characterized in the actions of all.

The competent players of the Excelsior Feature Film Company aptly portray the stirring events that occur throughout the five-reel story of this photoplay.

Advance Showing of "The Eternal City"

Invitations, symbolic of artistic thought and workmanship, have been issued by the Famous Players Film Company for the premiere presentation of the eight-reel spectacular production "The Eternal City," by Hall Caine. Pauline Frederick takes the lead in this film which was made in Rome and which will have its first showing at the Lyceum theater at eight-fifteen on Sunday evening, December 27. The film will not be released on the Paramount program but will be given a run at Broadway theater, the Lyceum probably, after which it will be booked in other cities.

Kleine's "Officer 666"

Those who enjoy plays with quick, snappy action and continual flashes of wit and humor will revel in the new George Kleine's five-reel attraction, "Officer 666." It is the premier refined farce comedy of today, and will be found among the leaders for some time. The original play, which was an instantaneous and howling success on the legitimate stage, was written by Augustin MacHugh, and adapted to the screen by special arrangement with George M. Cohan and Sam H. Harris.

Once fairly started the plot develops with almost lightning-like rapidity, infusing a tingle of excitement and expectancy into its watchers. Three-fourths of the action in the entire play takes place in one room, but by no means does the setting become tiresome or common. Using one scene for this length of time is rather unusual especially in photoplays where variety in scenes is one of the chief assets, but in this play the plot necessitates it.

Considered as a whole, there is not a dull moment in the picture. It is not all comedy, due to a stern aunt's taking her daughter's elopement too seriously, and creating some melodrama and no end of trouble, but as some one is always in hot water in the situations the trouble coincides with the general trend of the story, and the melodrama contributes to the backbone of the plot.

The leading role is entrusted to the celebrated comedian, Howard Estabrook, and he makes of Travers Gladwin a good-natured fellow with a magnetic personality and an unlimited sense of humor. Al Wilson, a man essentially good-looking and well-groomed, and endowed with the knack of doing and saying exactly the right thing at the psychological moment, finds an excellent impersonator in Sydney Seaward. Lois Burnett plays the part of Helen Burton, the would-be eloper; Della Connor, the part of Sadie Small, Helen's susceptible cousin; Ada Nevil, that of the enraged aunt; and to Dan Moyles falls the authority and hard luck of Officer 666. Harold Howard is seen as Estabrook's monocled and manacled

The resurrection of Officer No. 666 in George Kleine's production of that name.

friend, Whitney Barnes, and Makoto Iuckuchi is a scream as the valet, Bateato.

Frank Powell directed the picture, and can justly feel proud of its success. At the Candler theater, where the picture was shown to an invited audience Tuesday, December 15, it was enthusiastically received, and accomplished its object—it made everybody laugh and laugh long. C. R. C.

Lake Chad on the Screen

In constructing the African kraal used in several scenes in "The Last Chapter," Richard Harding Davis' story, being produced by the Favorite Players,

Wonderful artificial background in Favorite Players' "The Last Chapter."

great care was taken to secure absolute accuracy down to the minutest detail. Photographs of a native settlement near Ngigmi were secured. Ngigmi is situated on Lake Chad and a small stream which empties into the lake almost surrounds the entire village. In fact the village might almost be said to be an island as the only connection with the land is an impassable tropical morass, egress to the village and exit from it being possible only over a rough native bridge.

"An island of this kind is readily defensible against native attack," said William D. Taylor, "and we purposely selected one which showed the characteristics of Central African natives, even though we followed approximately and not exactly the line of march along which Gordon, the African explorer, in 'The Last Chapter,' must have passed."

Carlyle Blackwell spent many night absorbing local color for the African scenes in this picture. "It is surprising," said he, "how many little things one can pick up when one starts to dig out matters of this kind. As the result of the work that Taylor and I did on 'The Last Chapter,' I almost feel myself competent to engineer an African exploration party. I now know exactly what equipment would be required for a trip of this kind, and I am even familiar with some of the simpler ways and signs used by the natives on the Guinea Coast."

Inaugurates Profit Sharing Plan

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, 130 West Forty-sixth street, New York City, has inaugurated a profit-sharing plan whereby all the employees of the company may benefit. Mr. Selznick is the first man in the amusement business to introduce this idea. Before entering the motion picture field, Mr. Selznick had experience of the value of profit-shading plans for promoting the success of a business and the interests of employers and employees. It has always been his aim to work out a plan

whereby those who helped to build a business could share in the profits of it.

The World Film Corporation already has hosts of people working for it. Mr. Selznick's plan gives all employees in all branches, from the humblest messenger boy up to the most responsible executive and managers, an opportunity of sharing in the profits. The scheme is worked out on five bases, applicable to division managers, branch managers, salesmen, branch office employees, home office employees.

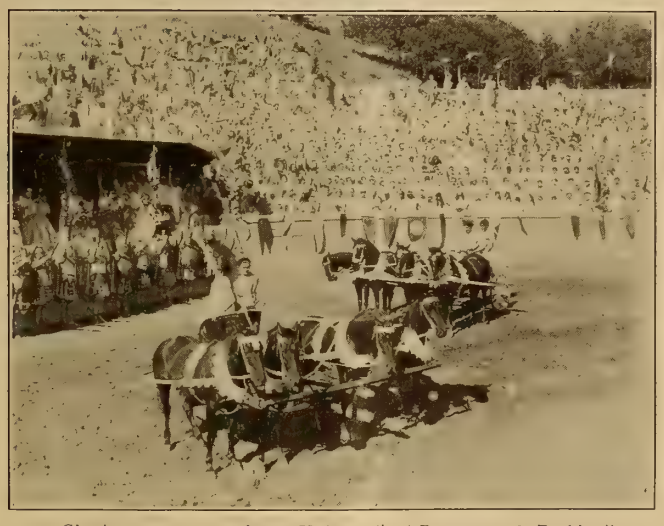
For each of these classes special percentages are arranged in addition to the salary of the individual. The fundamental principle is this: "The profit-sharing plan is based upon a division of the territories served by the company and an apportionment of each division of a specified minimum of gross cash collections." In other words, this profit-sharing plan puts a premium upon diligence, hard work, honesty and loyalty to the company. It gives every employee the feeling that he is directly participating in the profits that he is making.

Universal's "Damon and Pythias"

The splendid six-reel Universal production of "Damon and Pythias" is rounding its third week in the Fine Arts Theater, Chicago, and promises to enjoy almost as successful a run in that house as did its predecessor, "Neptune's Daughter."

It is a film which does credit to Otis Turner, the man who directed its production. Fully one thousand "extras" were engaged during the filming of the "big" scenes and the handling of these large forces borders on perfection. The photography is excellent throughout and the costuming is authentic. The city of Syracuse was reproduced in part, together with a number of other large sets, both interior and exterior.

The characters of Damon and Pythias are enacted by William Worthington and Herbert Rawlinson respectively, and the other roles of importance fall upon the shoulders of Anna Little, Cleo Madison and Frank Lloyd. All of the types are well chosen and the acting is one of the many delights of the picture. Toward the close the element of suspense is cleverly sustained and the realistic portrayal of a woman's suffering by Miss Madison is indeed praiseworthy. Some of the most spectacular scenes



Chariot race scene from Universal's "Damon and Pythias."

are those of the battle outside the walls of Agrigentum, the burning of buildings within the same walls and the chariot race in Syracuse.

The story is so well known that it scarcely needs retelling. In the photoplay the incidents are woven quite closely together, thus adding dramatic strength. The great friendship of Damon and Pythias is the first thing to be emphasized, this being followed by the infatuation

Damon addresses the Senate in Universal's "Damon and Pythias."

of Dionysius for Pythias' sweetheart, Calanthe. Next the ambition of Dionysius to become king and the opposition of Damon is illustrated and this is followed by the sending of Pythias to Agrigentum on what Dionysius believes is an errand of death.

When Pythias returns, Dionysius renews his efforts to gain the throne, fearing that the young general may become so popular with the people that he will oppose him. Damon, who feels that the people will suffer under Dionysius' reign, attempts to take his life when his efforts to legally oppose him fail. The sentence of immediate death which Damon receives and Pythias' offer to be held his hostage until he can say farewell to his wife and child, give Dionysius an opportunity to test the far-famed friendship of the pair. When Pythias proves that he will readily give his life for his friend and when Damon exerts his last effort to save his friend from the sacrifice the tyrant's heart melts and he forgives all, sending the men to their loved ones. C. J. C.

Raths Wins New Honors

Otto N. Raths, manager of the Gaiety theater of St. Paul, prominent in motion picture circles everywhere and the senior member of the Raths-Seavolt Film Manufacturing Company, of St. Paul, will be St. Paul's next postmaster if the recommendation of Congressman-elect Carl C. Van Dyke is approved by Postmaster General Burleson.

In its issue of December 22, the *St. Paul Pioneer Press* makes the above announcement and then goes on as follows:—

This announcement was made by Mr. Van Dyke this morning. Last night twenty-two members of the Van Dyke campaign committee met at the Merchants hotel and took a secret ballot on this choice for postmaster, the congressman-elect agreeing to abide by the decision.

After the meeting he took the sealed ballots home and the result was not known even to Mr. Raths until he was informed of his election over the telephone this morning by *The Dispatch*. Mr. Van Dyke did not disclose the details of the ballot, saying that the result was onesided enough to justify action on the part of the executive committee in making it unanimous.

Otto N. Raths was born forty years ago in Minneapolis. After attending the public schools he entered the service of the Bank of Minneapolis in 1891 and remained with that institution until 1897. He then went to the Security National bank and when the Spanish-American war broke out in 1898 he enlisted in Company B, Thirteenth Minnesota as a seargent.

On the return of the Minnesota regiment from the Philip-

pines in 1899 he secured employment with the Wells, Fargo & Co. bank at San Francisco, remaining there one year. In 1900 he came to St. Paul and has lived here ever since. He was secretary-treasurer of the People's Provision company for seven years, and sold out his interest in that company in 1908. Later he rented the building occupied by it, after its dissolution, for a moving picture theater and called it the Gaiety.

He is a captain in the Minnesota National Guard, being attached to the artillery battalion.

During the recent campaign Raths organized the Bolo club, composed of Spanish-American war veterans, and former members of the regular army, and was one of the leaders in the Van Dyke campaign. Mr. Van Dyke is also a Spanish war veteran, serving in the same regiment with Mr. Raths.

Mr. Raths is married and lives at the Morningside apartments.

A. H. Van Buren in Lubin's "The District Attorney"

A. H. Van Buren, who has achieved a notable success on the stage as a leading man, has joined the Lubin players in Philadelphia, and is playing the leading juvenile role in "The District Attorney," which was written by Charles Klein and Harrison Gray Fiske and adapted for the camera by Clay M. Greene. Barry O'Neil is directing the production. This is Van Buren's first experience in pictures, and in order to join the Lubin players he gave up the leading part in a new play by Frank Bacon and James Montgomery entitled "Me and Grant," which was produced in New York Christmas week. Van Buren's first engagement on the stage was as utility man with the Keith stock company in Philadelphia and Barry O'Neil was his director. During the engagement O'Neil predicted that Van Buren would be a leading man within three years. Exactly two years and nine months later Van Buren was leading man with the Proctor All Star company at the Fifth Avenue theater, New York, with Amelia Bingham as leading woman, Frances Starr as ingenue, Charles Dickson the comedian, and the rest of the company equally well known. "My being with the Lubin players has a rather sentimental reason," said Mr. Van Buren. "Barry O'Neil was my first director in stock and his prediction came true; therefore, I was anxious that he should be my first director in pictures."

A. H. Van Buren.

Alliance Office Enlarged

A crew of workmen have been busy making extensive alterations and additions to the executive offices of the Alliance Films Corporation in the Leavett building, New York City. One of the features of the new arrangement will be the projection room.

Mr. Cobe, the general manager, and his secretaries will occupy a suite of offices to the front while between the offices of Mr. Kosch, the treasurer and the auditing department in a large double office will be the headquarters of the advertising and publicity manager. The sales and the shipping departments together with the exchange will have commodious quarters at the rear of the main hall.

Alco Gauging Market Conditions

Through the medium of a new and original arrangement instituted this week by Walter Hoff Seely of the Alco Film Corporation, the parent office of that concern is being kept in close and sympathetic touch with conditions throughout the country and thus is able to meet conditions in its various distributing centers.

A large, double page report sheet, printed on both sides and captioned "Weekly Condition Report," has been furnished the various exchange managers with orders to fill out accurately each week and forward to the home office. The report sheets bear lines calling for reports on the following conditions: Number of bankruptcies in your district. Number of shops, mills, stores and factories to close. Number of vacant stores on principal streets. What theaters contemplate improvements, or have made improvements in their premises during past month. Assets and previous business of men entering the motion picture industry. What factories, stores or industries announce salary decreases. What factories announce salary increases. What is the condition of the unemployed in your territory. Have there been any bank failures in your district. How is your booking sheet. What increase or decrease in your bookings occurred during present week. Do your clients favor costume, modern, society, problem, sex or melodramatic features.

Selig Activities in Chicago

Tyrone Power, one of the best known dramatic stars, has become a member of the Selig forces. Mr. Power now heads a company at the Selig Chicago studio, where, under the direction of Giles R. Warren, some of the most pretentious Selig productions to be made during the coming season will be filmed. At the present time the Chicago company is completing the well known and very popular Hoyt comedy, "A Texas Steer," with Mr. Power as Maverick Brander, the Texas statesman. As soon as this production shall have been completed, work will then begin upon the filming of "The Servant in the House," the intensely dramatic production in which Mr. Power made a phenomenal successful tour of the United States a short time ago. Upon the completion of "The Servant in the House," a number of other important pictures will be made by this company.

Tyrone Power.

Some Rider is Patrick

Like his famous namesake, Charles O'Malley, the famous dragoon and rider of fiction, Patrick O'Malley has practically ridden himself into the Edison stock company through his wonderful bareback riding in the film, "In His Father's Footsteps," to be released January 30. When the film was first shown, seasoned players, to whom the young actor was not fully known, kept on edge with the thrill of his performance, asked almost with one breath, "Who is he?" With the play's dramatic moment hinging upon the riding, O'Malley rides bareback over country fences, jumps stone wall after stone wall, goes down cliffs, or swims rivers with a verve that keeps the spectator on edge. O'Malley's riding skill was gained in the mountains of Pennsylvania where he was born at Forrest City, September 3, 1890. Though he has appeared in only a few Edison films, O'Malley is not new to pictures as his experience covers this country, England and Ireland. He has appeared in Edison's "The Best Man," "Who Goes There?" and in "The Young Lord Stranleigh" series. O'Malley has been with the Sid Olcott International productions, the Gene Gauntier Feature Players, and the Kalem Company, playing comedy, character and dramatic roles. He has a pleasing, engaging film appearance, and is modest and bashful to a degree not to be guessed at from seeing his daredevil riding.

Patrick O'Malley.

Film Upsets House Rules

For the first time in the history of the Orpheum theater, Chicago, the largest down town moving-picture house in the Windy City, a feature film has played two days. The rule up to the booking of "The Seats of the Mighty" has been not to give any feature more than a day. The demand to see this Colonial Motion Picture Corporation special was so great that Jones, Linick & Schaefer decided to break the rule and arranged with Manager Harry Weiss, of the World Film Corporation office there, to play the feature for the following day. The fact that the admission price had been raised to fifteen cents did not deter the crowds from jamming the theater.

Lubin's Pictures of the Navy

An unusually interesting series of motion pictures of the United States navy, taken at Newport, Rhode Island, has just been completed by the Lubin Manufacturing Company of Philadelphia and presented to Secretary of the Navy Daniels by Siegmund Lubin. With the entire country interested in the men and ships of the navy, as the result of the probe being made by the house committee on naval affairs in Washington, these pictures have a special significance just now.

These special reels will be shown in the navy department and later will be sent to the naval section at the Panama-Pacific exposition in San Francisco, where the public will have an opportunity of seeing the excellent work being done by the officers and men of the United States Navy.

Production Historically Correct

In the production of "Springtime" in which the Life Photo Film Corporation present the brilliant, little dramatic artist, Florence Nash, that company seems to have gone farther to secure atmospheric conditions and period environment than it is customary for producers to go in order to surround their companies with the proper locale. Miss Nash, William H. Tucker, and associate players of the Life Photo Film stock journeyed to New Orleans and secured an old mansion which was used for most of the interior settings. The old Custom House on the water-front and the public parks throughout the city were placed at the disposal of the director, with the result that the picture is historically and atmospherically perfect in every detail. "Springtime" with Miss Nash and Mr. Tucker will be released on the Alco Program, December 28.

Florence Nash and William Tooker in "Springtime," released through the Alco program by the Life Photo Film Company.

Aim to Depict Real West

"Western," said General Manager Alex E. Beyfuss, of the California Motion Picture Corporation, "has almost become a word of contempt when applied to photo-plays, because ignorant and mediocre producers have sacrificed the essential quality of realism for theatricalism.

"The California Motion Picture Corporation determined to strike a new note in the screen drama and play fair with the patrons of the motion picture houses. Therefore, it set out to produce films which would truthfully represent not only the Wild West, but also the pioneer West.

"That is why we take pride in our first production,—'Salomy Jane,' a feature film which accurately represents life in California in the early days,— a faithful presentation of the scenes described by Bret Harte in his novel of the same name.

"That film represented more work than the public

realizes. It was produced under the best stage management possible,—not only theatrical management, but expert pioneer supervision. We wanted 'Salomy Jane' to be true to life, and, to that end, we engaged a number of real California pioneers, not only to take part in the acting, but to keep us advised as to the correct course in 'putting on' the different scenes.

"Nothing was left to guesswork. We didn't draw on our imaginations when we could get expert advice and direction. The result is, as the public well knows, that 'Salomy Jane' rings true. There isn't a false note in it.

"What we did with 'Salomy,' we propose to do in the other Bret Harte productions we are planning. The California Motion Picture Corporation intends to specialize on western productions, being composed of California men, with California management and a majority of California actors and actresses, and, last but not least, with California scenery to photograph. Every feature film we turn out, dealing with Western subjects, will be produced with as much fidelity to the subject as it is possible for us to give.

"The production we are now on,—'The Lily of Poverty Flat,' dramatized by Marion Russell from Bret Harte's three poems, 'Her Letter,' 'His Reply,' and 'Her Last Letter,' offers elegant opportunity for just the kind of work we are interesting ourselves in. With our 'Salomy Jane' experience to rely upon, we are sure of getting out even a better and truer picture in the present production."

American's Christmas Remembrance

R. R. Nehls of the American Film Manufacturing Company is remembering his host of friends with a pretty souvenir in the form of a large and neatly mounted photograph of the American Company's Chicago plant. The picture shows the business office, factory, and developing and printing plant, and at the extreme right, the studio, which is not at present in use. A pretty ribbon the shade of a holly berry forms a convenient hanger for the mounted photo.

King Baggot Plays Santa Claus

King Baggot, the Universal leading man, was seen in person as Santa Claus, Dec. 17, on the streets of New York and at the Hotel Astor in the rooms of the Santa Claus Association headquarters.

The Santa Claus Association is a Christmas charity for the purpose of supplying the needy children of greater New York with holiday gifts. Mr. Baggot

John D. Gluck and King Baggot as Santa Claus on the steps of the New York Postoffice.

was selected for the role of Santa Claus from a good sized group of noted stage and screen stars who assembled at the Astor. He made his appearance as Santa Claus at the New York Post Office and received a bushel or so of pathetic little letters from destitute children. These were taken to the Astor where they were opened and sorted for investigation by the prominent actors, actresses and society ladies who are interested in this benevolent work.

View of the Chicago plant of the American Film Manufacturing Company.

Brevities of the Business

Alec. Lorimore has organized and incorporated a company, of which he is president, known as Bishop, Pesser & Lorimore, Inc. Its purpose is to act as agents for Bishop, Pesser Company, Ltd., of London, and keep it well supplied with American films, and to place on the American market, many of the best European films, that will be sent here regularly from the London offices. Lorimore has also joined forces with Mr. Pesser in the floatation of the National Movement Motion Picture Bureau, Inc., and will also act as president in this, as well as the former company. This company will handle several big features,

Henry Pesser.

Alec. Lorimore.

the first of which is "The Making of a Scout," produced by the Weddepict Company, under the auspices of the Boy Scout Headquarters, and on which picture, he has obtained exclusive rights for two years.

Mr. Pesser, who is on his maiden trip in America, has become infatuated with New York, and American life, and has obtained exclusive rights for Europe to several of our big American productions, on which he is convinced he will make good money.

Not very long ago Lewis J. Selznick of the World Film Corporation decided that he had so many big feature productions ready for release in the near future that it would be a good plan to secure a competent man to handle them. In his usual way he set out to secure a man of that type, with the result that about a week ago Al Lightman, organizer of the Alco Program, and former sales manager of the Famous Players Film Company, became affiliated with the World Corporation in the capacity of manager of the special attractions department. Mr. Lightman has a liking for big special features and he has a liking for Mr. Selznick and his theories, so it was only natural that he should be the man for the place. He will have complete charge of handling the various big features put out by the World and will book each in the way in which he thinks he can secure the best results. Upon hearing a friend congratulate Mr. Selznick on the connection, Mr. Lightman suggested that he was the one who should be given the "glad hand."

Mark Daniels, general superintendent of all the national parks in the country, was a recent visitor at the Thanhouser New Rochelle studio. Mr. Daniels is working to interest the department of the interior in the value of motion pictures as a means of popularizing the national reservations. The Thanhouser Company has a series of scenic and dramatic films taken in the Yellowstone Park which will soon be released, the approval of the secretary of the interior having been given to them.

Louis Gasnier, chief director of the Pathe studios in Jersey City, sailed for Italy on the *Patria* on December 19. Mr. Gasnier is to be at the Pathe Italian studios for several months in order to give them the benefit of his long experiences in making pictures.

William T. Norton, formerly manager of the General and Eclectic Film Companies in Portland, Oregon, is now territory manager for the Col. W. F. Cody—"Buffalo Bill" Historical Picture Company and has several reels working in Oregon, Washington and Idaho. "Bill" is one of the best known film men in the American northwest and has been in the game for the last eight years. Offices for the pictures were recently opened in the new National theater building in Portland and the picture has been going good in the territory.

Miss Marguerite Snow has been insured, by the Thanhouser Film Corporation, for $150,000 as a guard against accident. Miss Snow, in company with other members of the Thanhouser "Zudora" company had a narrow escape from death last week. Miss Snow has been so widely heralded as the star of "Zudora," that the Thanhouser managers decided to protect themselves against loss in the event she should meet with an accident.

Harvey L. Gates has removed his family to Philadelphia, where they will occupy hotel quarters until going west shortly with Romaine Fielding and his company.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Manufacturing Company	120	....
Biograph Film Company	70	75
General Film Company *pref.*	50	55
Majestic Film Company	110	140
Mutual Film Corporation *pref.*	55	57
Mutual Film Corporation *com.*	74	77
New York Motion Picture Corporation	74	76½
Reliance Motion Picture Corporation	30	39
Thanhouser Film Corporation	75	80
Thanhouser Syndicate Company *pref.*	55	70
Thanhouser Syndicate Company *com.*	72	80
Syndicate Film Corporation	145	150
Universal Film Manufacturing Company	140	....
World Film Corporation	5½	5⅞

Thanhouser Film Corporation.—There have been a number of offerings of this stock within the last week on a declining scale. Whereas stock was offered last week at 88, it can now be had at 80.

The bidding for Universal Film would appear to be by people who certainly do not know the situation. There is no stock to be had at the present time and probably none will come out. Bidders could raise their price 35 to 40 points with perfect impunity. This stock is closely held and under agreements that will practically not permit the offering of any shares.

Syndicate Film Corporation.—This stock sold at 147½ this week and it now seems doubtful as to whether or not the company will embark upon any further activities. If the dividend, unofficially promised, for the month of January is paid, it will mean a little under 107% will have been paid within a period of 5 months.

Thanhouser Syndicate Company.—Something of an unusual nature has been promised for some of the later episodes, beginning with No. 6. It is reported that contracts have passed the $680,000 mark.

General Film Company.—The demand for the preferred stock improved last week and, for the first time in several weeks, a number of buying orders appeared on the market at the same time.

Universal Film Manufacturing Company has secured the rights for the Submarine Pictures and will begin their release in the immediate future. This is simply another evidence of the enterprise of the Universal management.

Exhibitors all over America have just received their copies of the latest number of the *Selig Monthly Release Herald,* a well printed and remarkably interesting magazine issued by the publicity department of the Selig Polyscope Company, from the executive offices in Chicago. The entire program for the month of January is illustrated and a synopsis of each picture is given in this issue. The illustrations are remarkably clear and distinct, while the synopses are cleverly written, so that the exhibitor can readily form his opinion of each picture.

M. O. Penn, the very able Pathe actor, is engaged in directing a picture, the first with which he has ever been connected, save in the capacity of actor. Mr. Penn's picture is called "The Rod of Wrath" and is played by an excellent cast including Henry Walthall, Eleanor Woodruff and Mr. Penn himself.

The Jesse L. Lasky Feature Play Company, according to an announcement made by Mr. Samuel Goldfish, is completing arrangements to provide a series of special stellar vehicles for Dustin Farnum, the favorite American star. It is largely the versatility displayed by Mr. Farnum in the depicting of the Southern character of "Cameo Kirby," the dashing gentleman-gambler of New Orleans, which has led Mr. Lasky to make even more ambitious plans than formerly for the forthcoming Farnum releases.

George D. Baker, a prominent director of Vitagraph comedies, was a real "trooper" in his dim and misty past and though infrequently referring to the time when he was a struggling actor-manager, stories of the old days are well worth listening to. His latest tells how he extracted blood from a stone, in the guise of a hard-hearted small town opera house manager, to enable him to play a Christmas date.

Present at a private showing of the first reel of the Edwin August feature at the Kinetophote's projection room on Tuesday evening, December 15 were Miss Rita Jolivet, the Harrison Grey Fiske star who recently closed in "What It Means to a Woman" at the Longacre theater, Hamilton Revelle the well known Leslie Carter leading man, Mme. E. Guerin, who is now lecturing "Marie Antoinette" at the Waldorf Astoria, William Caryle Herbert, member of the Kinetophote Corporation, John Hodder who acted as host and Edwin August.

George J. Beihoff, who has been managing the Philadelphia office of the World Film Corporation, has been transferred to the Indianapolis branch; W. W. Kulp has been appointed manager of the Cleveland branch of the World and H. E. Stahler, former manager of the Warners Features, Inc., in Dallas, Texas, has been placed in charge of the Atlanta branch of the same concern; C. L. McVey has recently been placed in charge of the Kansas City branch and will devote himself to handling the business in the southwestern district.

Director Harry Handworth, president of the Excelsior Feature Film Company, has closed his Lake Placid studio and is preparing to begin work on a production which will have life in New York as its foundation. A well-known Broadway favorite is to star in this film but Mr. Handworth is not prepared yet, to give the name of the play or the star.

Edgar O. Brooks special representative for Blinkhorn Photoplays Corporation is in New York after a stay in Dallas, Texas, where he was temporary manager of the Dallas exchange.

Ben Abrams, one of the traveling representatives of the Alliance Films Corporation has just returned from an extensive trip through the South. Among the cities visited were Dallas, San Antonio, Waco, Houston and Forth Worth. In all of these places he inquired into the conditions and needs of the local film markets and met the leading exhibitors.

After a stay of less than a month in New York City, Jesse L. Lasky has returned to California and will remain there some time, supervising the various new productions which are being made at the Lasky studios and on the new Lasky ranch in the Santa Juacinta mountains.

Eddie Roskam announces the release of "Another Girl." The little lady arrived in his new home at twelve-forty-five Monday morning. Two hours before that time the happy mother, with Eddie, were enjoying a special performance of "The Pit," which was being run at the Playhouse for Wilton Lackaye and his friends. Eddie seems partial to girls, as he now is the happy father of a blonde and a brunette. At the time of going to press the new arrival, the mother, Eddie and the Life Photo Film Corporation are doing well.

Charles J. Giergerich has resigned from the position of motion picture editor of the *New York Review,* and will devote his time to special motion picture advertising and publicity work.

Bishop Pressers & Lorimore beg to announce that they have secured the exclusive rights of all the releases of the Life Photo Film Company for Great Britain and her colonies other than Australia and Canada. This is one of many excellent programs that Mr. Pressers expects to close before sailing for Europe on December 30.

That Jesse L. Lasky Feature Play Company has engaged Wallace Eddinger to star in the forthcoming film production of "A Gentleman of Leisure," replacing Henry Woodruff in the stellar role of that piece. Mr. Woodruff was taken ill upon his arrival at the Lasky studios in California and as the release could not be delayed it became necessary to engage another star. Mr. Eddinger was induced to sign at short notice and has already left for California.

Miss Marguerite Clark, by the courtesy of the Famous Players Film Company, assumes the stellar role in "The Goose Girl," a forthcoming Lasky picture. The other leading artists in the company are Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, B. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson and Jane Darwell.

Brooks Johnson is the name of the little man who has come to abide with Victor Johnson, publicity man for Ditmar's Features, and with Mrs. Victor, who is well and happy in her possession of a son. Many friends congratulate the parents and send a welcome to Brooks.

"Comediennes may come and comediennes may go but Keystone goes on forever," is the philosophy of the New York Motion Picture Company as voiced by an official of that company when asked as to the plans of the coast comedy troupe. Charlie Chaplin's resignation was calmly accepted and while three new recruits have already been signed at the coast studio, it is not decided just which one of them will be given the stellar comedienne role. "Dutch" Ward of burlesque, Billy Walsh, who has been the hit of New York's Faust cafe, and Samuel Gribbons of the coast, are the new additions to the Keystone Company. The return of a former Keystone funny man is under consideration.

Pearl White was welcomed to the Room of the Green Rug the other day and chatted interestingly of the new serial in which Arnold Daly is sharing honors with her. She rejoices that "The Exploits of Elaine" is not a serial of adventure as was "Pauline." The exploits will give her a chance to return to the realm of acting and after weeks of being the athletic Pauline, Miss White is pleased with the change. She paid tribute to Mr. Daly by stating that he was an agreeable person to work with and prophesied for herself great pleasure in doing the "Exploits."

Edward Abeles has been re-engaged by the Jesse L. Lasky Feature Play Company to star in the release entitled "After Five," which is announced for January 28. "After Five" is by Wm. C. and Cecil B. DeMille, and work on the film began last week.

The Photoplayers' Club are springing an innovation for their annual ball at the Shriner's hall, Los Angeles. The dance will be preceded by a minstrel entertainment with the best-known artists in the costumes they are best known in.

The Beauty company is engaged in the production of an allegorical story, "The Spirit of Giving," contrasting the wrong and right way of living. Joseph Harris and Virginia Kirtley play leads, supported by Webster Campbell and other popular "Beauty" stars.

The latest addition to the Universal's directorial staff is Lorimer Johnston. Mr. Johnston will direct Mary Fuller. His first picture under the Universal's banner is "The Laugh That Died."

Pete (Grid) Schmid, for the past year associated with *The Billboard,* is now connected with the publicity department of Bosworth, Inc., who have just opened New York offices in the Candler building. Pete will act as assistant to Julian M. Solomon, Jr.

Bessie Barriscale's prize Boston terrier joined the New York Motion Picture camp at the same time as his mistress decided to lend her talents to the enrichment of the Mutual program, and His Dogship has raised a bad case of jealousy. In the affections of the studio folks he has supplanted "Rags," the former pet, and in consequence "Rags" goes about daily nursing a most "dogged" grouch.

Francis X. Bushman, leading man with the eastern Essanay stock company, surprised the audience when he appeared in person in one of his own photoplay scenes at Schanze's theater in Baltimore recently.

The studio of the Jesse L. Lasky Feature Play Company in Hollywood, Cal., is becoming a veritable arsenal on ac-

count of the preparations now going on for the producing of the big civil war scenes which are an important part of "The Warrens of Virginia," in which Blanche Sweet is to make her stellar debut under Lasky management.

"It beats everything how hard it is to find angels!" ejactulated Perry Banks, Mr. Cooley's assistant, the other day, while he was on the track of a gliding spirit to lead the hard-hearted millionaire up to heaven and back in the course of "The Spirit of Giving." Even after the angel was found, it took some time to grow the particular style of wings conceived to be fitting according to Mr. Cooley's conception of angels, but Mr. Banks is long on patience, so the right adjustment finally came about.

Raymond K. Schrock of the eastern Universal scenario staff is working on a new series of detective stories, title, "The Strange Exploits of Xavier Queer." The first exploit is "The Mystery of the Man Who Slept," to be followed by "The Jade Diadem." Ben Wilson will play the role of Xavier Queer.

The first time in the history of motion pictures a delegation called on a producer last week and petitioned for more pictures. The producer was Thomas H. Ince, whose plays have caused many a sensation in the Mutual program. The delegation was composed of prominent Japanese who live in Southern California.

David Kline, a well-known showman, is now connected with the Pittsburgh office of the World Film Corporation in the capacity of road man.

The next four-reel subject to be produced by Harry Pollard at the American studios is "Infatuation." It has been chosen because it gives some excellent opportunities for fine photography and also for the reason that it provides two really great parts, one for Margarita Fischer and one for Harry Pollard, who will direct the production, as usual.

Marguerite Snow, playing the title role in "Zudora," made twenty-five dolls this year, to be given away as Christmas presents and prizes in doll pageants throughout the country for the benefit of the poor. This is an annual hobby in which Miss Snow finds great delight. This year Miss Snow centered her doll-making efforts on a "Zudora" doll, the complete outfit on the doll being identical to the costume worn by Miss Snow in the opening episode of Thanhouser's big serial.

Actors are occasionally called upon to be heroes in real life as well as in reel life. Richard Stanton's recent leap from behind the wheel, across a friend's feet to the running board of his touring car—a leap which kept the car from overturning and probably saved the lives of the seven people in it—is a case in point. This was real life. In reel life Mr. Stanton, star of the Inceville forces, has done equally heroic things for the enjoyment of patrons of the Mutual program.

Joe Roach is busy writing the script from the well-known musical comedy entitled "The Yankee Consul," by Hy Blossom, which will be produced by Essanay.

There are over sixty actors and actresses, chosen with special regard for the requirements of the story to be told on the film, who will appear in the initial installment of "Runaway June," the novel written especially for the Reliance Motion Picture Company by George Randolph Chester. The scenario, on which the fifteen-installment photoplay of "Runaway June" is based, is by Marc Edmund Jones, and Oscar Eagle is the director who has been selected to make the production.

The following were visitors in the Chicago office of the World Film Corporation during the week just ended: Owen McKivett, Bijou theater, Racine, Wis.; Fred Woodyatt, proprietor and manager Bio theater, Moline, Ill.; Mr. Burford, Aurora theater, Aurora, Ill.; Mr. W. Each, Princess theater, La Porte, Ind.; R. S. Hopper, Lyric and Alhambra, Freeport, Ill.; S. M. Cohodas, Grand theater, Oconto Falls, Wis.

Inceville has been made a postoffice, and now, by virtue of that recognition from the capital at Washington, has been placed on the map officially. A city government soon will be organized to handle the workings of this motion picture town where Thomas H. Ince has made so many reels for use in the Mutual program.

Secretary of the Interior Franklin K. Lane has gone into pictures. The genial Californian who presides over the vast public domain of the nation posed for the camera last week. The picture so taken will serve as an introduction to the educational Yellowstone pictures soon to be produced by Thanhouser Film Corporation.

Wallace Beery, the "Sweedie" of Essanay's comedy company, made a lightning jump into the leading part in a dramatic production on the speaking stage Sunday, December 13. In just one hour and fifteen minutes after he had been asked to play the leading role in "The Trail of the Lonesome Pine" at the Imperial theater, Chicago, he had familiarized himself with the seventy-six pages of the manuscript covering his part, to go through with the play. He finished the week in the part, without neglecting his screen work.

The United Film Service has established a branch office in Toledo, O. The new exchange is located at 413 Summit street, and is in charge of Bert Diener.

Myrtle Stedman of the Bosworth, Inc., believes in being comfortable and in having pleasant surroundings, even in the studio. Her dressing room is all fussed up with pretty furnishings and the walls are covered with photographs and pictures. The floor is covered by a rug which must have eaten into a month's earnings, and a gas stove makes the room warm. "The more the comfort the better the work," says Miss Stedman.

Led by Charles Swickward for the Germans, and by Richard Stanton for the Allies, the directors at Inceville are divided in two camps, and the necessity of agreeing with whomever they're rehearsing with is making rare diplomats of the actors and actresses.

Fred Granville, the plucky camera man who went into the Arctic regions for the Sunset Company of San Francisco, is back in Los Angeles.

House Peters, the new Lasky leading man, will make his initial appearance under this management in the production of Belasco's famous drama of the wilds, "The Girl of the Golden West," which is to be released by Jesse Lasky, in association with David Belasco, on January 4.

George A. Beranger, formerly D. W. Griffith's assistant, has now been made a full director, and his first production for the Mutual program will be "The Baby's Ride."

William Garwood of the New York Imp Company is in receipt of a suit which he had forgotten. At the time he took his departure one of the actors at the American was wearing one of Billy's nicest suits and the play was not finished when he went. So Mr. Actor sent it by parcel post and put a rose in the buttonhole to remind Garwood of what he was missing in the shape of flowers in California.

Howell Hansel, director of Thanhouser's success, "The Million Dollar Mystery," has been put in charge of productions at the New Rochelle studios.

A newcomer to the Mutual program is Fanny Midgley, well known in vaudeville. Miss Midgley of late has been much in Hongkong and the Tahitis and her stories of the far East gather interested throngs in her dressing room between rehearsals at Inceville.

George Kleine's "Du Barry," release of which is soon to be announced, not only features Mrs. Leslie Carter, but also Hamilton Revelle, who was identified with the part of De Cosse for many years. "Comte Jean Du Barry" is the work of Campbell Gollan, while "Louis XV, King of France," is handled by Richard Thornton, both of the original cast on the speaking stage.

ROLL OF STATES.

MARYLAND.

The business of the Pickwick Moving Picture Parlor at 312 West Lexington street, Baltimore, has been purchased from the Baltimore Amusement Company, William Fait, president, by I. and J. Levine, the new owners having taken a two-year lease on the property from the owner, Samuel Eisenberg, the new lease to commence next April, upon the expiration of the existing lease, which has been assigned for the remainder of its term by the Amusement Company to the Messrs. Levine.

A moving picture theater costing $100,000 is soon to be erected on the south side of North avenue, between Charles street and Maryland avenue, Baltimore, under an ordinance signed by Mayor Preston granting this right to the Northern Amusement Company. The interior of the building will be egg shaped to enable the entire audience to see the pictures without distortion. There will also be a mezzanine floor, 50x20 feet, where refreshments will be served while the patrons watch the films. The general dimensions of the building will be 65 by 115 feet, with a seating capacity of 1,300. It will be modeled after the West End Cinema theater, in London, and the Strand theater, in New York. The incorporators are Henry W. Webb, president; Theophilus White, William H. Martin, secretary-treasurer; W. F. Constable and Winship Taylor. George R. Webb is largely interested in the enterprise.

William L. Gray will erect a new motion picture theater at 1362-68 West North avenue, Northwest Baltimore.

A slight blaze occurred at the Palace moving picture parlor, Hoffman and Gay streets, Baltimore, but no serious damage was done.

MICHIGAN.

Joseph Chandanais has almost completed his motion picture theater in Garden. It is the first picture show in the town and will be known as the Garden.

W. S. Butterfield, of Battle Creek, general manager of the Butterfield circuit of theaters, has made arrangements for changing the Academy, in Saginaw, into a motion picture house.

MINNESOTA.

J. Fredman has been granted a license for a picture theater at Fourteenth and Jackson streets, St. Paul.

MONTANA.

The Princess theater in Helena was damaged by fire to such an extent that it will be closed at least for three weeks for repairs.

The town of Belt now has a moving picture theater.

NEBRASKA.

The Diamond moving picture theater, 2410 Lake street, Omaha, is being enlarged. It has had a seating capacity of 450, which will be increased to some 700. An addition twenty-five feet long is being built on the rear. O. S. Finch is the proprietor.

The Jewel theater in Winside, which has been closed for some time, has been reopened by Rae & Rogers.

H. A. Chappell, a former Fremont resident, with C. O. Timpe, is operating a moving picture theater at Tekamah.

NEW JERSEY.

Crescent Theater, Trenton.—Operate theaters, amusement enterprises, etc.; capital, $125,000. Incorporators: C. P. Hutchinson, J. R. D. Bower, C. Pippel, Trenton.

Seeking to accomplish a general betterment of the motion picture trade in Paterson, managers and representatives of the various local motion picture theaters formed a permanent organization of the trade December 1, at a meeting held in the Lyric theater. They adopted the name of the Paterson Motion Picture and Theatrical Association. Meetings will be held weekly, when topics looking to the mutual advancement of the show business will be discussed.

NEW YORK.

George Turley has been granted a permit to erect a $3,000 fireproof moving picture theater at 156 Woodlawn avenue, Albany.

United Program Film Service of New York, Manhattan; moving pictures; $50,000; Joseph A. McKinney, 130 West Forty-sixth street, New York; Orrin S. Doan, New York; J. A. Schuchert, Buffalo.

It has been reported that a syndicate of moving picture men will erect a fireproof building for storing films and containing an exhibit hall on part of the New York Central's vacant property, southwest corner of Lexington avenue and Forty-sixth street, New York, if plans under consideration mature. The building will be managed as an exchange, and membership in it will include insurance.

Kriterion Film Corporation, Albany, $1,100,000; H. F. Rhatigan, H. E. Reilly, C. H. Ayres, 43 Exchange place.

Colorgraph Laboratory, moving picture laboratories, develop color photography, $25,000; Preston R. Myrick, A. E. Osborn, J. J. Atkinson, 683 Sixth avenue.

Articles of incorporation have been filed by the Standard Polyscope Corporation of Manhattan to carry on a motion picture and theatrical business. The corporation is capitalized at $1,000,000 and the following are named as directors: William P. Cooper of Chicago, Ill.; Ormsby McHarg and Alfred Houston of New York.

Plans have been filed by Benjamin W. Levitan for the construction of a one and two-story fireproof studio and motion picture film factory on the north side of One Hundred and Forty-sixth street, 100 feet west of Seventh avenue, New York. It will have a frontage of 100 feet and a depth of 99 feet. Charles Rosenthal is the owner. The cost has been estimated at $35,000.

For the site of what is said to be the most luxurious moving picture theater in the city, Lewis V. Van Riper has leased the old Metropolitan Market in Nos. 2182 to 2186 Broadway and Nos. 229 to 231 West Seventy-seventh street, New York, from the Coe estate. Plans are being drawn by Thomas Lamb.

Porter & Co. have leased for D. & J. H. Tonjes to Irvine Murphy for a term of years the motion picture theater at the northwest corner of Eighth avenue and One Hundred and Twenty-fourth street, New York.

The new Ariel motion picture palace on High street, Buffalo, has been opened. The beautiful new structure has a capacity of 700 and is equipped with all the latest appliances. Joseph Welte is manager.

E. K. Lincoln Players, Manhattan; motion pictures; $25,000; George Thoms, 2 Rector street, New York; Theodore Du Moulin, New York; James W. Bailey, Cold Spring, N. Y.

Lumex Manufacturing Co., Inc., Manhattan.—General motion picture business; capital, $50,000. Incorporators: W. H. Griffin, V. H. Smith, J. H. Miller, New York City.

International Film Service Company, moving pictures; $1,000; Joseph P. Shea, C. J. W. Meisel and E. A. McManus; attorney, C. J. Shearn, No. 140 Nassau street.

Leon Lempert, a Rochester architect, has entered into a contract with Charles H. Sweeney and Edward O'Riley for the erection of a moving picture theater in the rear of the O'Riley and Sweeney property in Exchange street, Geneva. The theater will be leased by E. Degraff, of Scranton, Pa., who is interested in a chain of moving picture houses in Scranton, Pittsburgh and Binghamton. The house will have a seating capacity of 1,500, and it is estimated to cost $50,000. Work will be commenced within a month.

NORTH CAROLINA.

W. H. Hendrix and Mr. Cone have built a very attractive picture show in White Oak Mills and will shortly open it to the public.

NORTH DAKOTA.

The Bijou theater at Grafton has been purchased by Walter Dahl.

J. J. McCarthy, of Fargo has purchased the Lyric theater at Aberdeen.

The Lyric theater, in Larimore was destroyed by fire.

Milton will shortly have a motion picture theater.

A moving picture house has been established at Cavalier. Key Bros. of Willow City are the proprietors.

The Electric theater at Litchville has been opened to the public.

The new Elk theater at Dickinson has been opened.

Mandan will have a modern motion picture show in about two weeks. H. L. Hartman of Minneapolis expects to open a show in the building which formerly housed the Topic theater.

OHIO.

The Strand theater, formerly the Gayety, of Cincinnati, recently opened its doors as a high-class motion picture theater.

F. E. Millikin received a building permit to erect a $10,000 picture house at the corner of Center street and Wilson avenue, Youngstown. The building now on this site will be remodeled. The new theater will be modern in every way and the front vestibule will be finished in an elaborate way with a marquise over the sidewalk.

Thomas and James Birmingham of Youngstown are constructing a new moving picture theater in Robinson road, East Youngstown.

The Garden theater is the name of the new building being erected by B. W. Umbreit on North Tenth street, Marion. It will be one of the prettiest and most up-to-date theaters of its kind in the state, and the work of finishing is being pushed rapidly, as Mr. Umbreit hopes to open it Thanksgiving day.

Mary Kuhar has been granted a building permit to erect a moving picture theater on Poland avenue, Youngstown. The building will be of brick and concrete and will cost $6,000.

Another addition to the list of theaters which are taking the Alco service regularly is the Temple theater of Toledo.

The Gay theater, a local motion picture house, after having undergone extensive improvements, was opened Labor day. The interior of the theater has been rebuilt completely. The new balcony will have a seating capacity of about 700. New and upholstered seats have been installed. The entire house will seat about 1,500 people. The ventilation system has been improved, and six exits from the auditorium, with as many from the balcony, have been provided.

Fire at the Ocall moving picture theater, Cleveland, caused a loss of three hundred dollars.

The Empire motion picture theater on the northwest corner of the Public Square, in Lima, has been purchased from R. O. Woods by a number of Lima's prominent citizens headed by W. J. Booth. The new management is planning a number of changes and improvements in the theater.

Ward Johnson and James Scoville, formerly owners of the Air Dome theater, Center street, Ashtabula, have disposed of their interests to A. A. Lins, a theatrical man of Akron, who has taken possession.

The Movie Stamp Company, Dayton, $5,000; S. H. Thal, J. Thal, A. W. Schulman, A. C. Jackson and G. C. Obliger.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

C	12-21	A Matter of Court	Biograph	500
C	12-21	The Dentist's Janitor	Biograph	500
C	12-21	The Adventure of the Wrong Santa Claus	Edison	1,000
C	12-21	Their Cheap Vacation	Essanay	1,000
D	12-21	The Mayor's Secretary	Kalem	2,000
D	12-21	The Beloved Adventurer No. 15	Lubin	1,000
T	12-21	Pathe's Daily News No. 87, 1914	Pathe	1,000
D	12-21	Till Death Us Do Part	Selig	2,000
T	12-21	Hearst-Selig News Pictorial No. 85	Selig	1,000
D	12-21	Arthur Truman's Ward	Vitagraph	1,000

Tuesday.

D	12-22	On the Heights	Biograph	2,000
D	12-22	Olive Is Dismissed	Edison	1,000
D	12-22	The Volunteer Burglar	Essanay	1,000
C	12-22	The Winning Whiskers	Kalem	1,000
C	12-22	His Suicide	Lubin	500
C	12-22	Flossie's Daring Loyalty	Lubin	500
D	12-22	Wade Brent Pays	Selig	1,000
D	12-22	By the Governor's Order	Vitagraph	2,000

Wednesday.

D	12-23	'Twas the Night Before Christmas	Edison	500
E	12-23	The Tip of the Dark Continent, Capetown, South Africa, and Its Vicinity	Edison	500
C	12-23	The Fable of "The Husband Who Showed Up and Did His Duty"	Essanay	1,000
D	12-23	The Fatal Opal	Kalem	2,000
D	12-23	The Single Act	Lubin	2,000
T	12-23	Pathe's Daily News No. 88, 1914	Pathe	1,000
D	12-23	One Traveler Returns	Selig	1,000
C	12-23	The Professor's Romance	Vitagraph	1,000

Thursday.

C	12-24	The Suffering of Susan	Biograph	1,000
C	12-24	Slippery Slim Gets Square	Essanay	1,000
D	12-24	A Soldier of Peace	Lubin	2,000
C	12-24	A High Old Time	Mina	1,000
T	12-24	Hearst-Selig News Pictorial No. 86	Selig	1,000
C	12-24	The Knight Before Christmas	Vitagraph	1,000

Friday.

D	12-25	The Way Home	Biograph	1,000
D	12-25	The Premature Compromise	Edison	2,000
D	12-25	Any Woman's Choice	Essanay	2,000
C	12-25	The Reformation of Ham	Kalem	1,000
D	12-25	Lure of the Green Table	Lubin	1,000
C	12-25	Doc Yak and Santa Claus	Selig	1,000
C	12-25	Sweeney's Christmas Bird	Vitagraph	1,000

Saturday.

D	12-26	His Unwitting Conquest	Biograph	1,000
D	12-26	The Man Who Vanished	Edison	1,000
D	12 26	Broncho Billy and the Sheriff's Office	Essanay	1,000
D	12-26	The Escape on the Limited	Kalem	1,000
C	12-26	Brannigan's Band	Lubin	500
C	12-26	A Troublesome Cat	Lubin	500
C	12-26	The Champion Bear Slayer	Selig	1,000
C	12-26	An Affair for the Police	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	12-28	The House of Silence	Biograph	1,000
C	12-28	Mr. Daly's Wedding Day	Edison	1,000
C	12-28	Sweedie Collects for Charity	Essanay	1,000
D	12-28	The Black Sheep	Kalem	2,000
C	12-28	Patsy at School No. 1	Lubin	1,000
T	12-28	Pathe's Daily News No. 89, 1914	Pathe	1,000
D	12-28	The Flower of Faith	Selig	2,000
T	12-28	Hearst-Selig News Pictorial No. 87	Selig	1,000
D	12-28	The Product	Vitagraph	1,000

Tuesday.

D	12-29	The Crimson Moth	Biograph	2,000
D	12-29	The Lesson of the Flames	Edison	1,000
D	12-29	The Way of the Woman	Essanay	1,000
C	12-29	Love, Oil and Grease	Kalem	1,000
C	12-29	A Cowboy Pastime	Lubin	1,000
C	12-29	Cactus Jake, Heart-Breaker	Selig	1,000
D	12-29	The Plot	Vitagraph	2,000

Wednesday.

C	12-30	The Courtship of the Cooks	Edison	1,000
C	12-30	Two Dinky Little Dramas of a Non-Serious Kind	Essanay	1,000
D	12-30	The Derelict	Kalem	2,000
D	12-30	The Intriguers	Lubin	2,000
T	12-30	Pathe's Daily News, No. 90, 1914	Pathe	1,000
D	12-30	The Old Letter	Selig	1,000
C	12-30	Forcing Dad's Consent	Vitagraph	1,000

Thursday.

D	12-31	Two Stray Souls	Biograph	1,000
C	12-31	Snakeville's Rising Sons	Essanay	1,000
D	12-31	Fate and Fugitive	Lubin	2,000
C	12-31	The Siege of Liege	Mina	1,000
T	12-31	Hearst-Selig News Pictorial, No. 88	Selig	1,000
C	12-31	Love Will Out	Vitagraph	1,000

Friday.

C	1- 1	The Efficiency Squad	Biograph	500
C	1- 1	Diogenes' Weekly, No. 4-11-44	Biograph	500
D	1- 1	Young Mrs. Winthrop	Edison	2,000
D	1- 1	The Shanty at Trembling Hill	Essanay	2,000
C	1- 1	Getting Father's Goat	Kalem	1,000
D	1- 1	A Clean Slate	Lubin	1,000
C	1- 1	Wipe Yer Feet	Selig	1,000
C	1- 1	Auntie's Portrait	Vitagraph	500
E	1- 1	Rattlesnakes	Vitagraph	500

Saturday.

D	1- 2	All for the Boy	Biograph	1,000
D	1- 2	Uncle Trusty	Edison	1,000
D	1- 2	Broncho Billy and the Escaped Bandit	Essanay	1,000
D	1- 2	The Girl Telegrapher's Peril, No. 8	Kalem	1,000
C	1- 2	He Gave Him a Million	Lubin	500
C	1- 2	What He Forgot	Lubin	500
D	1- 2	Lassoing a Lion	Selig	1,000
D	1- 2	In the Latin Quarter	Vitagraph	2,000

MISCELLANEOUS FEATURES.

Cinderella	Famous Players	5,000
Cameo Kirby	Lasky	5,000
The Bomb Boy	Eclectic	3,000
The Red Scar of Courage	Eclectic	2,000
Rastus' Rabid Rabbit Hunt	Eclectic	1,000
The Secret of the Mountain	Eclectic	4,000
The Life of Our Saviour	Eclectic	7,000
The Pit	Brady	5,000
As a Man Sows	Sawyer	5,000
The Adopted Daughter	Warner's	3,000
Tillie's Punctured Romance	Keystone	6,000
Officer 666	Kleine	5,000
Fantasma	Edison	5,000
The Sage Brush Gal	Broadway Star	3,000
Gertie	Box Office	1,000
The Idler	Box Office	
The Black Spot	Cosmofoto	4,000
The Vultures of the Coast	Apex	3,000
The Perils of Pauline	Eclectic	40,000
The Little Girl That He Forgot	Cosmos	5,000
The Battle of Love	Essanay	3,000

Mutual Program

Monday.

D	12-21	The Sower Reaps	American	2,000
D	12-21	Our Mutual Girl No. 49	Reliance	1,000
	12-21	Title Not Reported	Keystone	.....

Tuesday.

D	12-22	Under False Colors	Thanhouser	2,000
D	12-22	The Better Way	Majestic	1,000
C	12-22	Brass Buttons	Beauty	1,000

Wednesday.

D	12-23	The Passing of Two-Gun Hicks	Broncho	2,000
D	12-23	The Tin Can Shack	American	1,000
D	12-23	A Lucky Disappointment	Reliance	1,000

Thursday.

D	12-24	The Last of the Line	Domino	2,000
	12-24	Title Not Reported	Keystone	.....
T	12-24	Mutual Weekly No. 104	Mutual	1,000

Friday.

D	12-25	In the Sage Brush Country	Kay Bee	2,000
D	12-25	When Fate Rebelled	Princess	1,000
D	12-25	Bobby's Medal	Reliance	1,000

Saturday.

D	12-26	The Exposure	Reliance	2,000
	12-26	Title Not Reported	Keystone	.....
C	12-26	Her Mother's Voice	Royal	1,000

Sunday.

D	12-27	The Old Fisherman's Story	Majestic	2,000
C	12-27	The Record Breaker	Komic	1,000
C	12-27	A Hatful of Trouble	Thanhouser	1,000

Monday.

D	12-28	When a Woman Waits	American	2,000
D	12-28	Our Mutual Girl, No. 50	Reliance	1,000
C	12-28	Title Not Reported	Keystone	

Tuesday.

D	12-29	Lucy's Elopement	Thanhouser	2,000
D	12-29	The Baby's Ride	Majestic	1,000
D	12-29	Love Knows No Law	Beauty	1,000

Wednesday.

D	12-30	The Face of the Ceiling	Broncho	2,000
D	12-30	The Unseen Vengeance	American	1,000
D	12-30	The Message	Reliance	1,000

Thursday.

D	12-31	A Flower in the Desert	Domino	2,000
	12-31	Title Not Reported	Keystone	
T	12-31	Mutual Weekly, No. 105	Mutual	1,000

Friday.

D	1- 1	The Deadly Spark	Kay Bee	2,000
C	1- 1	When Fate Rebelled	Princess	1,000
D	1- 1	Shep the Sentinel	Thanhouser	1,000

Saturday.

D	1- 2	A Banakie Maiden	Reliance	2,000
	1- 2	Title Not Reported	Keystone	
C	1- 2	Putting It Over	Royal	1,000

Sunday.

D	1- 3	Vengeance Is Mine	Majestic	2,000
C	1- 3	Ethel Gets the Evidence, No 14	Komic	1,000
D	1- 3	The Bridal Bouquet	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

C	12-21	In Sunny Spain	Imp.	1,000
D	12-21	Terrence O'Rourke No. 4	Victor	2,000
C	12-21	Carmen's Romance	Sterling	1,000

Tuesday.

D	12-22	The Call of the Waves	Gold Seal	2,000
C	12-22	Vivian's Beauty Test	Crystal	1,000
D	12-22	For I Have Toiled	Nestor	1,000

Wednesday.

C	12-23	Love and Spirits	Joker	500
S	12-23	Beauty Spots in Italy	Joker	500
D	12-23	The Fortunes of Margaret	Eclair	2,000
T	12-23	Animated Weekly No. 146	Universal	1,000

Thursday.

	12-24	No Release This Week	Imp.	.....
D	12-24	The Big Sister's Christmas	Rex	2,000
C	12-24	Innocent Dad	Sterling	1,000

Friday.

C	12-25	Who Stole the Bridegroom	Nestor	1,000
C	12-25	Hunting in Crazyland	Powers	500
E	12-25	The Japanese Silk Industry	Powers	500
D	12-25	The Accusation	Victor	2,000

Saturday.

C	12-26	Hot Stuff	Joker	1,000
D	12-26	The Rustler Outwitted	Frontier	1,000
D	12-26	The Law of the Range	"101 Bison"	3,000

Sunday.

D	12-27	Her Escape	Rex	2,000
C	12-27	The Manicure Girl	L Ko	1,000
D	12-27	For the Defense	Eclair	1,000

Monday.

D	12-28	The Submarine Spy	Imp	2,000
D	12-28	Virtuoso	Victor	1,000
C	12-28	Title Not Reported	Sterling	

Tuesday.

D	12-29	A Study in Scarlet	Gold Seal	2,000
C	12-29	The Fat Girl's Romance	Crystal	1,000
D	12-29	When It's One of Your Own	Nestor	1,000

Wednesday.

C	12-30	The Village Postmaster	Joker	1,000
D	12-30	Within an Inch of His Life	Eclair	2,000
T	21-30	Animated Weekly, No. 147	Universal	1,000

Thursday.

C	12-31	Winning the Prize	Imp	1,000
D	12-31	Hounded	Rex	2,000
C	12-31	Title Not Reported	Sterling	

Friday.

C	1- 1	Pruning the Movies	Nestor	500
E	1- 1	Mt. St. Bernard, Switzerland	Nestor	500
	1- 1	No Release This Week	Powers	
D	1- 1	The Beautiful Unknown	Victor	3,000

Saturday.

C	1- 2	A Mixed-Up Honeymoon	Joker	1,000
D	1- 2	The School Teacher of Angel Camp	Frontier	1,000
D	1- 2	In Jungle Wilds	"101 Bison"	2,000

Sunday.

D	1- 3	The Sin of Olga Brandt	Rex	2,000
C	1- 3	Gem and Germs	L Ko	1,000
D	1- 3	The Hermit's Secret	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 86—PATHE—DECEMBER 16.—This issue contains views of the destruction wrought by the gale at Winthrop, Mass., the pupils at the Great Lakes Naval Training Station in Chicago being drilled, the sailing of the relief ship *Maskinenge* from Jersey City, N. J., to Belgian war sufferers, and in the war section scenes from Silviri, Turkey; Epernay, France; Nish, Servia; Constantinople and Medina, Turkey and Montreal Canada.

Hearst-Selig News Pictorial—No. 85—SELIG—DECEMBER 21.—In this issue Mayor Rolph of San Francisco speeds the relief ship on its way to Belgium; the children in a New Rochelle, N. Y., outdoor school are shown; views are given of the burning of the Edison plant at West Orange, N. J.; painters are seen at work on the Brooklyn Bridge, which is being repainted; and, in the war section, the two sons and daughter of King Albert of Belgium are shown attending mass in London, also the arrival of the Christmas ship *Jason* in England.

Pathe Daily News No. 87—PATHE—DECEMBER 21.—One sees in this issue of the weekly the burning of a huge oil tank near Encinitas, Calif., a shipment of Christmas trees arriving at Duluth, Minn., Miss Madeline Preston of Chicago taking her daily plunge in Lake Michigan with the thermometer around the zero mark, a close-up view of Edward Walsh McLean, at five years of age, the country's richest boy, possessing more than $100,000,000, and in the war section are views of the Mexican conflict taken near Tijuana, Calif., and from the European war zone scenes snapped at South End, England; Dixmude, Belgium; Ostend, Belgium; Calais, France; and Groningen, Holland.

Hearst-Selig News Pictorial No. 86—SELIG—DECEMBER 24.—This issue of the weekly contains views of the Rivers and Harbors Congress at the White House at Washington, the raising of the municipal Christmas tree in Madison Square Park, New York, the wreckage of the conflagration which destroyed the new West Brighton ship yards on Staten Island and, in the war section, views of shipments of horses being prepared for Europe, together with interesting scenes of the British field kitchens near Arras, France, showing how the food is prepared for the men on the firing line.

The House of Silence—BIOGRAPH—DECEMBER 28.—The girl bids farewell to Dr. Mason, her former sweetheart, and marries the newcomer from the city, who, on account of occasional meetings between his wife and her former sweetheart, becomes insanely jealous, and vows that he will never speak to his wife again. He keeps his word, and when their child is born the little one cannot speak, and their abode becomes a house of silence. Embittered by the realization that his child cannot speak, the husband drives his wife away and, visiting a state institution to study the methods of treating the dumb, she meets Dr. Mason, who performs an operation which permits the little one to speak. Meanwhile the father of the child is on the verge of dementia, through brooding over the past, and when one day the mother visits his cabin and sends the little girl to him the distracted man hears the child call "Daddy," and in the joy of that moment reconciliation follows with his wife.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Calico Cat—EDISON—DECEMBER 28.—Here is a comedy drama that affords unbounded merriment and still does not detract from the punch in its serious side. It is from the novelette by Charles M. Thompson, and features William Wadsworth in the role of Deacon Peaslee.

Sweedie Collects for Charity—ESSANAY—DECEMBER 28.—When Mrs. Goodheart, a charity worker, returns home very much discouraged on account of her small collections, Sweedie, the cook, sets out to see what she can do. On account of her strenuous efforts, robbing beggars, blackmailing automobilists and eventually fighting Mr. Tightwad, a millionaire, she secures a small fortune. Wallace Beery featured. N. G. C.

The Black Sheep — KALEM — (TWO REELS)—DECEMBER 28.—Joe, Dr. Frank Clark's brother, is induced to go west to make a new start in life. Some time later Ruth Sanders moves into the house next door and Frank promptly falls in love with her. A year later Joe returns home and his brother quickly discovers that Joe has fallen in love with Ruth. Then comes the discovery that Joe must never marry. The news drives the boy frantic and in an adjoining room his mother overhears all that passes between the two boys. When Joe goes to see Ruth next day, the girl shrinks from him in horror, and thinking his brother has betrayed him, he returns home and attacks him. The mother enters and confesses that it was she who told Ruth. Joe rushes from the room and a moment later Frank and his mother hear a shot. Months later Ruth discovers that it is Frank whom she really loves. Tom Moore and Marguerite Courtot featured.

Patsy at School—(EPISODE 1 OF THE PATSY BOLIVAR SERIES)—LUBIN—DECEMBER 28.—Patsy Bolivar, a victim of hard luck, has endless troubles at home and in school, being made the goat at home for mistakes of the servants and blamed for numerous offenses committed by his hoo-

doo, known as "Sykesy." Sent to deliver a letter offering marriage to Mary Clare, his school mistress, by Jack Prince, a summer boarder, Patsy gives the letter to "Sykesy," who, imagining himself in love with Mary, alters one word in the epistle that changes its whole sense. Patsy is sent supperless to bed for this deed, though he is comforted by the fact that he has one friend in Jane Sykes, sister of "Sykesy," though he much prefers Tillie Grace, who is also loved by "Sykesy." Clarence Jay Elmer featured.

The Flower of Faith—SELIG—(TWO REELS)—DECEMBER 28.—Rose, a country girl, goes to the city to seek her fortune. Her devotion to roses leads her through many trying experiences, but finally unites her to her country lover, who has become a millionaire. This subject was reviewed on page 885 of the December 26 issue, under the incorrect title of "The Flower of Fate."

The Product—VITAGRAPH — DECEMBER 28.—A strong temperance story in which Maurice Costello is featured. John Strong, owner of a large distillery, himself indulges to excess in the product of his manufactory, much to his wife's sorrow. When Slattery, a habitual drunkard, is about to attack Mrs. Strong, the husband interferes, and would call the police, but a bottle of whisky which has fallen from Slattery's pocket bears the label of the Strong distillery, and his wife, realizing that he is only "a product" of her husband's business, intercedes for him. Twelve years later Slattery who has becomes a trusted servant in the Strong home and a close friend of little Helen, the daughter, finds occasion more than once to interfere between Strong and his wife when the former continues his drinking. Driven to desperation, Mrs. Strong visits the distillery and herself begins to drink. The husband, horrified, struggles to take the bottle from her, and in doing so, papers and furniture are knocked into the fireplace and the distillery burns to the ground. Strong permits it to be utterly destroyed and then seeks peace and happiness on a quiet farm.

The Crimson Moth—BIOGRAPH—(TWO REELS)—DECEMBER 29.—The head of the Huntington family discovers his son and heir, Jeffrey, is ill and sends him south. Jeffrey's cousin, Robert Huntington, betrothed to Ann Morton, a nurse, is invited to stay at the Huntington home

while Jeffrey is away and, surrounded by wealth, is obsessed with the idea that all this wealth would be his were anything to happen to Jeffrey. He accordingly breaks off his engagement with Ann, and Jeffrey, on his way home, meets, falls in love with and marries Ann. When he brings her home, Robert is naturally embarrassed and Jeffrey becomes suspicious when he discovers Ann sliding a note under Robert's door. The note begs Robert to go away. Jeffrey imagines Ann loves Robert, and learning that according to tradition a crimson moth appears to any one of the family when death approaches, Robert captures a moth and stains its wings with a crimson powder, then releasing the insect in Jeffrey's room. Ann captures the insect and shows Jeffrey, who is terrified, that the moth has been stained. While the two are talking, a cry is heard at the window, and Robert, who has climbed a trellis to reach Jeffrey's room, falls to his death.

The Lesson of the Flames—Edison—December 29.—Some startling and realistic fire scenes play an important part in the sixth release of the "Olive's Opportunities" series. The picture is a little drama in itself, wholly independent of what has gone before or will come after. Mabel Trunnelle and Edward Earle preserve the serial thread of the story, and Ethel Lawrence, William Betchel, Charles Sutton, and Mathilde Baring are the principals in the remainder of the cast. Olive obtains work in the artificial flower concern of Park & Company, in which Vance Coleman is a large stockholder. It proves to be a typical sweatshop, and Olive reports its condition to Vance in an anonymous letter. He orders new fire escapes and hose lines put in, but Mr. Parks deceives him by having the old ones repainted. A fire breaks out, and Vance rescues Olive from the flames at great risk to himself. Mr. Parks receives "the lesson of the flames" in the death of his little boy who was imprisoned in the office. C.R.C.

The Way of the Woman—Essanay—December 29.—This is the picture in which appears Miss Irene Hough, selected by popular vote as the most beautiful telephone operator in America, in the role of the telephone girl. The story is of Arnold Cummins, a millionaire, who tells his wife he is about to leave her for another woman. Mrs. Cummins

thinks of their child and trusts the other woman will be merciful. When the little boy calls up his father's office, the switchboard operator switches him on his father's wire and the man's heart is softened. Mrs. Cummins and the boy then visit the home of the other woman and later, when Cummins himself calls, he is told that his affinity is about to wed another man. As a result, Cummins returns home to his wife and child and all are happy once more. N. G. C.

Love, Oil and Grease—Kalem—December 29.—Ham and Bud obtain a job in Ray's garage and that same day Ray quarrels with Hazel, his sweetheart. The girl breaks off the engagement and to prove woman superior to man agrees to show Ray that he is wrong by landing a job as automobile saleswoman. Learning that a certain individual is securing free demonstration rides, Ray takes I. M. Tiny, who requests a demonstration, for this party. After driving him twenty miles into the country, Ray dumps him out and speeds away. Hazel, who has followed them, comes to his rescue and lands Tiny's order for fifteen cars. Meanwhile Ham and Bud go joy-riding and on their return quarrel, oil, grease and bricks being the weapons used. The battle over, Hazel, feeling sorry for Ray, renews her engagement. Marshall Neilan and Ruth Roland featured.

A Cowboy Pastime—Lubin—December 29.—Heine Pretzel and Luke Mutt, anxious to become leaders in the sporting element of Hamville, visit a local booze emporium, but Bad Ike, a cowpuncher of the Two Bar X ranch, soon cleans up the town and humbles Heine and Luke. When two Mexican highwaymen capture Luke and Heinie and prepare to lynch them, Ike comes to the rescue and, unaided, disperses the angry mob and saves Luke and Heinie.

Cactus Jake, Heart-Breaker—Selig—December 29.—There is more plot to the story of this production than there has been to any of Tom Mix's plays for some time. The riding of Goldie Colwell and the acting of Mix will attract attention. It is an enjoyable subject and the interest is sustained up to the final scene. Hazel Clark, belle of the ranch, is infatuated with Cactus Jake, a cowboy flirt. Bill, another cowboy, loves Hazel in his quiet way, but she does not notice him. The arrival of a pretty city girl causes Jake to forget Hazel and she determines to avenge herself. She masquerades as a cowboy, this leading to many comical difficulties, and is at last discovered. To her surprise, she then learns that the pretty city girl is really a female detective and that she has been hired by Jake's wife to locate him. The heart-breaker's wife arrives to take him away and Hazel at last realizes that Bill is the one who deserves her love. C. J. C.

The Plot—Vitagraph—(Two Reels)—December 29.—Sent to interview Ambassador Kasso of Russia, Roy Burton, a reporter, meets and falls in love with Vera Kasso, daughter of the ambassador. A band of Russian conspirators led by Alexis and his assistants, Paul and Michael, the latter a butler in Kasso's household, succeed in capturing Burton, and Alexis hypnotizes the reporter and sends him with a bomb to blow up the Kasso home. As he is on the point of carrying out his deed, Vera seizes his arm and prevents the death of her father. The conspirators are all captured and the love of Vera overcomes the hypnotic spell cast over Burton. Maurice Costello and Estelle Mardo featured.

The Courtship of the Cooks—Edison—December 30.—Arthur Housman, William Wadsworth, and Jesse Stevens combine in making this a successful farce. Widow O'Hara is courted by two cooks, but refuses both of them because they have no money. The cooks continue their courtship, however, until the supposedly dead husband, Mike O'Hara, turns up very much alive, and persuades them to desist by rapping them on the head with his policeman's club. Mrs. O'Hara is overjoyed at finding her long lost husband, and they return home together leaving two disappointed cooks behind them. C.R.C.

Two Dinky Little Dramas of a Non-Serious Kind—Essanay—December 30.—Two short George Ade fables, but both are splendid. In "The Fable of Another Side-track and the Fatal Album" we learn that a lover may be frightened away by seeing a portrait of his sweetheart's mother as she looked thirty years ago, and straightway fears that his sweetheart, thirty years from now, will

look the same and flees in terror. Moral: Cut out the Album Stuff. The other fable tells of two brothers both doctors. One became "Doc" Smith, while the other became J. Edgar Smythe, a specialist, and though "Doc" did the most good in the world, J. Edgar got the coin. Moral: Some people still insist that it pays to be on the square. N.G.C.

The Derelict—Kalem—(Two Reels)—December 30.—Foster Gladwin, infatuated with Mrs. Clinton, his partner's wife, leads Clinton to use a headache medicine containing a drug and a few weeks later Clinton has become a slave to drugs. Mrs. Clinton, in desperation, takes her child and returns to her parents. Clinton receives another blow when Gladwin dissolves the partnership and, as time passes, becomes a human derelict. Finally, however, he determines to renew the struggle for manhood and after kidnaping his daughter, in the belief that her love will give him additional strength, Clinton manages to overcome his desire for the drug and work himself up in the world. Gladwin, seeing Mrs. Clinton frantic over the loss of her daughter, is stricken with remorse and sets forth to find the daughter and the man he has wronged. Eventually husband and wife are reunited and the man, now in vigorous health, regains his former position in the world. Douglas Gerrard and Marin Sais featured.

The Intriguers—Lubin—(Two Reels)—December 30.—Viola Vincent and Winthrop Hagen are society parasites. Hagen's passion being jewels and Viola's blackmailing. Attending a week-end party at Senator Royerson's, Viola

makes love to Henry Blackstone, who is in love with Helen Royerson. Hagen is also loved by Helen, but becomes jealous of Viola's attentions to Henry.

Viola writes Henry concerning certain jewels he has promised her, and when he goes to meet her he encounters Helen, and Viola, piqued, visits his room to secure papers in his possession. Meanwhile Hagen robs the safe of jewels and, discovering Henry's pocketbook near the safe, leaves it to throw suspicion on Henry. Viola, in Henry's room, is dismissed, and as she departs is seen by Helen, who has found Henry's wallet downstairs, and after the discovery of the robbery thinks both Henry and Viola implicated. Henry denies the robbery, but when Helen tells of finding his wallet and Viola admits writing the note concerning the jewels, Henry is considered guilty and Senator Royerson has him dismissed. Viola rights matters by squaring Henry with his chief, and Hagen confesses his part in the robbery when set upon by Henry. The senator explains all to his guests and Henry and Helen readjust their affair. Florence Hackett, Earl Metcalf, Edgar Jones and Ormi Hawley featured.

The Old Letter—SELIG—DECEMBER 30.—The acting of Bessie Eyton, Harry Lonsdale and Roy Watson is the most valuable asset of this production. The settings and photography are pleasing and these three things, coupled with an interesting, though not very new, plot, make the offering one that is easily worth a place on any program. A city detective is engaged to a girl, who decides she does not love him. He writes her a letter saying he is sorry, and when she marries a reporter, later, she still keeps the letter. One day the reporter brings the detective home to dinner, but the girl and he pretend not to notice each other. Later the reporter finds the old letter and accuses his wife and the

detective. The next day another reporter steals some money from the safe at the police station and the girl's husband is accused. The detective forms a scheme to try the real thief, and, with the aid of the girl, who poses as a female crook, secures the evidence he desires and clears his reporter friend. He then explains to the reporter that he no longer loves the girl and passes from their lives forever. C. J. C.

Forcing Dad's Consent—VITAGRAPH—DECEMBER 30.—Constance and Billy are sweethearts, though Billy is not a favorite with Mr. and Mrs. Boggs, who are prim folks much interested in the heathen in foreign lands. Boggs orders Billy from the house when a race track badge happens to drop from his pocket, and Billy sees no hope, until, a week later, he encounters Boggs at a cabaret, and with surprise sees the old gentleman much infatuated with one of the dancers. Billy disguises himself in women's clothing and Boggs immediately falls in love with the "fair charmer." Billy gets Boggs to give him his gold cigar cutter and plants a kiss on the top of his bald head, leaving an imprint of the rouge there. Next day when Billy himself returns the cigar cutter and threatens to expose Boggs, the latter consents to Billy's marriage with Constance. Lee Beggs and Billy Quirk featured.

Two Stray Souls—BIOGRAPH—DECEMBER 31.—Discharged from a reform school, the girl is taken in by an old farmer and his wife, who adopt her. A young man released from prison is led by fate to the same farm and the two stray souls are united in marriage after a short acquaintance. In time a ghost from the past appears in the person of an escaped convict, who recognizes in the man his former cell mate. When he threatens to disclose the past, the man takes money from his little fund to bribe him to depart, but the wife, seeing something wrong, reveals the story of her own past, and confession for the husband is then easy, the two being drawn closer together than ever. Tired of waiting, the convict departs and disappears forever.

Snakeville's Rising Sons—ESSANAY—DECEMBER 31.—Another of the popular Snakeville stories in which Mustang Pete and Slippery Slim not only quarrel between themselves, but let the warfare extend to their wives and children. However, all are reconciled and lay their troubles to the discovery that the day is Friday the 13th. N.G.C.

Fate and Fugitive—LUBIN—(TWO REELS)—DECEMBER 31.—Arthur Gregson, awakened at midnight by an intruder, turns on the lights and is amazed to discover his double in the room. The man escapes, and the next day Arthur, with Grace, his sweetheart, visits a gypsy fortune teller and as a result of her predictions the sweethearts quarrel. When Grace is called west, Arthur seeks to make up with her, but too late, as she has gone. Returning his engagement ring, Arthur quarrels with the jeweler, and when his double robs the store, is arrested for the robbery. He is convicted, but makes a spectacular escape, and goes west, where he finds that Grace is loved by Tom Jackson, the sheriff. Tom learns of Arthur's past and is about to have him arrested when news arrives that the real crook has been captured. Concealing this knowledge, the sheriff advises Arthur to commit suicide, as he knows his past, but Grace learns the truth in time to prevent the tragedy. L. C. Shumway and Belma Whitman featured.

The Siege of Liege—MINA—DECEMBER 31.—Harry Palmer, the war correspondent and cartoonist, is sent to Belgium to make sketches, and succeeds in purchas-

ing an airship, with which he flies over the scene of action, his flight being replete with comic, as well as thrilling, situations. Arrived at the half ruined fortress of Liege, Mr. Palmer sets up his easel and starts to sketch, but falls asleep and dreams a ludicrous lot of cartoon pictures, being finally awakened by the bite of a mosquito.

Love Will Out—VITAGRAPH—DECEMBER 31.—Gerald believes in "art for art's sake" and Nell, his neighbor, with whom Gerald is in love, believes in "art for bread's sake." Gerald is much disheartened when his statue, "Inspiration," is sent back from the Art Institute marked "unavailable." Nell goes in for commercial subjects and succeeds. Gerald is tempted to assist some thugs who succeed in convincing him that it doesn't pay to live a straight life, but returning to his studio, his statute of "Inspiration" induces him to change his mind and continue in the right path. Meanwhile, Nell meets a well-known connoisseur, who praises the statue of "Inspiration," and Nell leads him to Gerald, where he purchases the statue at a satisfactory price. Even then Gerald is too bashful to propose to Nell until she displays a card bearing the inscription "Do it now," when she finally becomes his "inspiration" for life.

The Efficiency Squad—BIOGRAPH—JANUARY 1.—The chief of police, walking with his sweetheart, provokes the wrath of a crew of gunmen by stealing part of their lunch as they are setting off for a picnic. The gunmen duck the chief in a pond and when his sweetheart hurries away to get the efficiency squad, the gunmen capture her. Eventually, after an exciting chase, the gunmen are rounded up by the squad and given a ducking themselves. On the same reel is:

Diogenes Weekly—No. 4-11-44—BIOGRAPH—JANUARY 1.—Another burlesque on the topical weeklies, in which Diogenes gives views of Somhow, the world's champion strong man; T. Stymie Bunker, the golf expert at Quadolopolis, Ohio; the Spitzbergen, Nowhere, dog show, with the prize winning Australian tripe hounds owned by the Baroness Wursenthat; Doctor I. M. A. Cutter operating for water on the bean; and the unveiling of the statue of Charles Concrete, inventor of papier mache pies.

The Shanty at Trembling Hill—ESSANAY—(TWO REELS)—JANUARY 1.—A splendidly produced story of the Northwest. Richard Scott, who goes there on account of ill health, meets and falls in love with Gabrielle Boileau. Through

the interference of a friend, Gabrielle and her parents think Scott insincere, since he appears to be engaged to another, but eventually he proves his real interest in Gabrielle and all ends happily. Francis X. Bushman and Nellie R. Craig featured. See review on page 879, issue of December 26. N. G. C.

A Clean Slate—Lubin—January 1.—Raymond Speery, tired of his wife, Priscilla, flirts with Azamora, a famous dancer, and when he buys a bracelet for the dancer it falls into his wife's hands, and through the jeweler's clerk, who pities the wife, Priscilla meets the jeweler's sister, who is the dancer's dressmaker. Sent with a wrap to Azamora, Priscilla is present in the dancer's dressing room when her husband calls. When the dancer learns Priscilla has a faithless sweetheart she asserts that men are worthless anyhow, and offers to prove it by fooling Raymond, who wants her to elope. Concealed behind a screen, the wife hears the dancer promise to sail with her husband for Europe next day, and after his departure the dancer laughs and says she will spend the day in the country with her children. Next day, Raymond, finding no Azamora at the steamer, returns home and at the breakfast table gets back the bracelet and a note from the danger. Raymond knows his wife knows and pleads forgiveness, and the two begin life anew. William Cohill, Lilie Leslie and Justina Huff featured.

Wipe Your Feet—Selig—January 1.—During the taking of the majority of exterior scenes in this production the effect of a rain storm is carried, and this is splendidly done. One of the funniest incidents is the fall of Sid Smith, who takes one of the leads, on a slippery sidewalk. It is a good comedy from the first to the last scenes. Michael and Bridget Clancy and their pretty daughter, Maggie, live a life of combat owing to Mrs. Clancy's insistence that they shall wipe their feet clean. Terry Ragen and Paddy Dillon are in love with Maggie, but Terry is given the inside track by Mr. and Mrs. Clancy. Michael gets into all sorts of trouble because of his inability to keep the mud off his

shoes, as he works in a sewer excavation. Paddy has been disqualified in the race for Maggie's hand, but wins the good graces of Michael by helping him scrub the floor. Paddy covers the floor with soapsuds, whereupon everyone who enters the room slides and skates about. Thus Paddy wins out and marries Maggie. C. J. C.

Auntie's Portrait—Vitagraph—January 1.—Mr. and Mrs. Honeypet receive a promise of a gift from their Aunt Flora, who is very wealthy, and upon opening the package, discover it contains a beautiful chromo portrait of Aunt Flora herself. Very much disappointed, they hide the portrait in the attic and a day or two later are amazed to have Aunt Flora call. While Mrs. Honeypet is entertaining her in the parlor, Honeypet goes to the attic for the picture, but has a strenuous time and many adventures, since Flora insists on visiting all the rooms in the house. Finally Honeypet takes the portrait to the picture framer's, and in his absence Flora quarrels with the cook and is about to leave. As she goes out, she meets Honeypet returning with the picture, and later the cook praises the portrait so highly that peace is finally restored, and it's evident the future comfort of the Honeypets is assured. Sidney Drew and Ethel Lee featured. On the same reel is an educational, 180 feet in length, entitled "Rattlesnakes."

All for the Boy—Biograph—January 2.—The broker discovers that his son, engaged to marry a nice girl, is trying to free himself from an entanglement with an adventuress. After an unsuccessful attempt to buy the woman off, she threatens to interfere at the wedding, and the broker, in desperation, traps her into visiting a lonely hunting lodge, and there imprisons her. Released, she vows vengeance, and with the aid of a financier, ruins the broker, who only laughs at her, for he has saved his boy.

Uncle Crusty—Edison—January 2.—In Edward Van Nest's peevish disposition many people will find a parallel of their own temperament. He is a nervous man who allows himself to be worried and tormented by the least little thing. One day a little boy comes into his cranky life, and leaves it at the earliest possible moment because his crabbed old uncle will not talk to him, play with him, or even allow him to amuse himself in his boisterous way. The only attention he gets from "Uncle Crusty" is wrapped up in scowls and cross words. Billy runs away, and is found and taken care of by Mildred Burton, a kindergarten teacher. In spite of himself Van Nest yearns for noisy, chattering Billy, and takes up the search for the boy himself. He finds him at the kindergarten and, after a struggle with himself, joins the children in their games and becomes a great favorite. C.R.C.

Broncho Billy and the Escaped Bandit—Essanay—January 2.—A desperate bandit who escapes from a speeding train hides in the loft over Broncho Billy's cabin. Broncho's arms are paralyzed suddenly and he is unable to relax them. The bandit realizes his condition, and tries to rob Broncho's wife and when the bandit is about to strike her with an ax, Broncho, by some miracle, regains the use of his arms and floors the outlaw with a single blow. The sheriff arrives and the bandit is made a prisoner, while Broncho finds that his cure is permanent. G. M. Anderson featured. N.G.C.

He Gave Him a Million—Lubin—January 2.—When Benjamin Batty, a lunatic, who thinks the world owes him a million dollars, escapes and terrifies the town, Jake Piffin, the village dunce, buys a dollar's worth of stage money and leads Batty back to the asylum, pretending it is a bank. On the same reel is:

What He Forgot—Lubin—January 2.—Bill Bailey, on his way to the office, stops to see them take a motion picture, and when the director suggests that he pose, and Bill learns he is expected to kiss the pretty leading woman, Bill jumps at the chance. Bill's wife, Bella, is a movie fiend, and at the theater she sees Bill kissing another woman. She tells her brother, Jack, and her father, and Bill has a lively time as a result. Mae Hotely and Jerold Hevener featured.

Lassoing a Lion—Selig—January 2.—This production, marked by clever acting, tells the story of a jealous husband who sacrificed his feeling against the man he believes his rival in order to save his wife. The stranger comes to his home and is invited to stay. Later he paints a portrait of the wife and the husband suspects. When she falls from a chair on which she has climbed to hang a picture, and the husband finds the

stranger supporting her in his arms, he is about to kill him, but orders him away instead. A lion attacks the cabin and the stranger sees the wife's danger. Together the men manage to lasso the beast and save the woman. Matters are then explained to the husband and the stranger leaves with the well wishes of the couple. The lassoing of the lion is cleverly done and is rather unusual for the screen. The handling of the camera's position in the scene showing the lion at large is a clever bit of work. Thomas Santschi, Bessie Eyton, Charles Wheelock and Lafayette McKee have the leading roles. C. J. C.

In the Latin Quarter—Vitagraph—(Two Reels)—January 2.—At a studio tea given by Jean Duval in honor of his bride, Marie, Andrew Lenique, a fellow-artist, presents Marie with an oddly carved dagger. Lenique has entered in a prize competition a beautiful panel, but Duval has made no entry, not being able to find a satisfactory model. Some time later, Manon, a street singer, wanders into the studio and is befriended by Duval. In her the artist finds his long-sought model, and he becomes so absorbed in his prize picture that he neglects Marie. Manon and Lenique fall in love, but Marie, happening to see her faint from weariness in her husband's arms, thinks her husband loves Manon. Insanely jealous, she seizes the dagger to destroy the picture, but finds herself unequal to the task. Lenique enters shortly afterward and, realizing the picture is bound to win the prize, would himself destroy it. Manon springs between him and the picture, receiving the knife blow herself. Lenique flees. Later Manon recovers, explains all to Duval and the two are made happy when Duval's picture wins the prize. Antonio Morino, Edith Storey and S. Rankin Drew featured.

Mutual Program

Fatty and Minnie—He Haw—KEYSTONE—DECEMBER 21.—As Fatty, Roscoe Arbuckle breaks all records in this release for honest-to-goodness fun-making. A heartless brakeman pitches Fatty off the train in the middle of nowhere. He is found, exhausted, by a fat squaw who takes him to the Indian village, revives him, and makes him promise to marry her. Fatty escapes, and is trailed by the squaw who finds him making love to an innkeeper's daughter. To escape her Fatty jumps upon the squaw's mustang, and allows it to take its own course. The first thing he knows he is back in the Indian village, and the center of attraction for a yelling mob of Indians. The stout squaw returns in time to save her sweetheart from death at the stake, and nearly breaks his ribs in her loving embrace.

Mutual Weekly No. 104—MUTUAL—DECEMBER 24.—In this issue of the Mutual Weekly one sees the wreck of the New York-Chicago flyer at Bethel, Maine, the destruction of the Edison plant at Orange, N. J., the historic frigate *Independence* leaving Mare Island navy yard, the San Francisco Screen Club Ball and in the war section the ruins of Penchard, a Zeppelin shed destroyed by shells, and aviator Andre, who is wounded by the enemy.

The White Rose—PRINCESS—DECEMBER 25.—George Bolton, a foolish young fellow fond of high life, decides that Elmwood is too slow for him, and leaves for the city. At the depot Nell Morrison, his sweetheart, bids him good-by and gives him a white rose that she is wearing. Bolton laughingly tosses it away on boarding the train. In the city he runs out of money and obtains a singing and playing engagement in a rathskellar. One night a white rose finds its way into his hand, and revives memories of Nell. Bolton bursts out of the cafe, walks all the way to Elmwood, and arrives at his father's office looking like a tramp. To complete his humiliation, Nell enters and sees him. The father consents to give the boy another chance. And when he pulls from his pocket the much-handled counterpart of Nell's last gift she throws her arms about him, kissing her forgiveness.

Bobby's Medal — RELIANCE—DECEMBER 25.—Bobby, a poor newsboy, reads that the prince and princess of Italy are coming to America. He falls asleep on a curbstone, and dreams that he is present at the boat-landing when the royal personages arrive. A conspirator attempts to throw a bomb at the couple, but Bobby seizes it, and jumps into the water, putting out the fuse. A policeman takes him to the hotel of the distinguished visitors and he is given a royal reception by the prince and princess. Just as the princess is about to kiss him Bobby wakes to find that he is trying to kiss a big, good-natured policeman who is bending over him.

Her Mother's Voice—ROYAL—DECEMBER 26.—A well-to-do Irishman spends an enormous sum of money having his wife's voice cultured, but her audiences do not appreciate her talent, and rain vegetables upon the stage at every performance. Eighteen years later the Irishman's daughter returns from a voice culture school and sings for him. The neighbors think that there is a fire somewhere, pictures on the wall slide out of their frames, and the ironworkers on a nearby building quit work, thinking it is the whistle. The girl's father makes his getaway on a horse, and the singer, in trying to overtake him, is injured and taken to a hospital. Here her talent will out, and the racket causes cripples to leap from the sixth story window to get out of hearing. Finally the fire company squelches the prima donna with the hose.

The Record-Breaker—KOMIC—DECEMBER 27.—At the Corona auto races Nell and Eddie Pullen, the speed king, have a case of love at first sight. Jealous John changes the water and oil cans, and a gambler who also wishes to see Pullen lose changes them back. Eddie wins the race in record time, also the hand of Nell.

The Old Fisherman's Story—MAJESTIC—DECEMBER 27.—An old fisherman's two sons, Ben, a finely developed fellow, and Ned, a hunchback, both fall in love with Mary Cresswood. Ben wins her, and the birth of their baby softens Ned's feelings and brings about a reconciliation between the boys. Shortly afterwards Ben becomes infatuated with a gypsy, and promises to join her camp. To prevent this Ned and his father take him out to sea in a boat, hoping that the gypsies will be gone before their return. A storm springs up, the boat overturns, and Ned is swept away. Ben reaches the point of rock to which Ned is clinging, but is too late to save him. In his last moments Ned makes Ben promise to be faithful to his wife and child.

A Hatful of Trouble—THANHOUSER—DECEMBER 27.—Wendell Wiggins leaves his wife and daughter at the seaside and returns to town for a big time. He meets showily-dressed Effie Linton, and they dine together. Wiggins presents his card to Miss Linton and invites her to call on him. Two young men approach Wiggins' table, greet his companion, and take her away with them. In leaving the cafe Wiggins bumps into a fat man, picks up the other's hat by mistake, and hurries off. The next day Mrs. Wiggins and Dorothy return home, and find Wiggins in bed dressed in evening clothes and holding an umbrella over his head. His stammered explanation is interrupted by the arrival of Miss Linton and the fat man. Wiggins soothes his wife by presenting her with a beautiful new chapeau.

When a Woman Waits—AMERICAN—(TWO REELS)—DECEMBER 28.—Agnes is left in charge of her little sisters and brother when her mother dies, and her sweetheart promises to postpone their marriage until the children grow up. He goes West, where he loses his life in an accident. Agnes sees the children grow up and leave the fold until she alone is left. Still she waits, until at last she learns the fate of her lover. Then she finds happiness in death. A complete review will be found on page 3 of this issue. C.J.C.

Our Mutual Girl—RELIANCE—CHAPTER 50)—DECEMBER 28.—Margaret has the pleasure of visiting May Wilson Preston, one of the most prolific women artists in this country, at her studio, and is entertained with a recital of some of Mrs. Preston's most trying experiences with art editors. One day the artist is called on the 'phone, and asked to supply illustrations for a fiction story that is substituted at the last moment for a war story. After engaging models and starting on the drawings she is called up again by the art editor and told that the fiction story has been dropped, but that she is to make a fat man illustration for a poem. This assignment brings its own troubles with it, and after Mrs. Preston has overcome them the art editor telephones that the poem also has been dropped, but that he wants an illustration in which two young people are seen standing in a loving attitude on a Pullman platform. The two models she engages turn out to be former lovers who have become separated by some little quarrel. By the time that the drawing is finished the couple have made up their difficulty and are sweethearts again.

Love Knows No Law—BEAUTY—DECEMBER 29.—Virginia Kirtley, Joseph Harris and Webster Campbell have the leading roles in this little comedy. The action is all plausible and is amusing most of the time. It is the second release of the reorganized Beauty company. The plot deals with the love affair of a young doctor and a society girl. They meet on the street and, when the girl's maid, Bridget, decides she needs a vacation and "scalds" her foot as an excuse to get to the hospital. they become acquainted. Another doctor also takes a liking to the girl and when he learns that her uncle objects to her marrying his successful rival he is delighted. He "tips off" the uncle when the pair plan to elope, but the girl's lover has uncle captured as a smallpox patient and threatens him with the straight-jacket if he causes disturbance during the marriage ceremony, which is performed at Bridget's bedside in the hospital. C.J.C.

Baby's Ride—MAJESTIC—DECEMBER 29.—A young wife reads of kidnappers in the papers, and becomes alarmed about the safety of her little two-year old child

because tramps have been seen frequently in the neighborhood. She places the baby behind a barricade of chairs, but it crawls through, and goes out onto the porch where it rolls itself up in a rug. The carpet cleaner's wagon backs up, takes the rug and starts away. The wagon jolts and the baby falls off still wrapped in the rug. The mother sees a tramp pass, and rushes to see if the baby is safe. Unable to find it, she raises an alarm, and, accompanied by her husband and a policeman, starts out in search of the child. In the meantime the child has met a party of kids marching, and joined them. As the anguished parents are returning home a juvenile parade passes them, and their child shows up at the end of the line.

Lucy's Elopement — Thanhouser — (Two Reels) — December 29. — Lucy Jenkins' father wishes her to marry Henry Watts, a rich neighbor of his own age, but Lucy destests the old man, and she and Jack Winslow elope in an automobile. The angry farmer gives pur-

suit. The automobile breaks down, and it looks as though Jenkins is to win the day, but the timely approach of a farm wagon proves a blessing to the young couple, who reach the parson's and are married before Jenkins can overtake them.

The Unseen Vengeance—American—December 30.—Presented in a convincing manner by a superb cast, including Vivian Rich, Harry Von Meter, Charlotte Burton and Jack Richardson, this drama could easily have become a two-reel production without padding. It is one of the exceptional style of single-reel productions that are decidedly uncommon at the present time and is vitally interesting from start to finish. John Holland and his wife are happy until he wins fame through his book, "The Unseen Vengeance." The book has been inspired by the story of a Russian girl, whose father has been assassinated by spies.

She afterward becomes famous as an actress and John meets her and becomes infatuated. He forgets love and duty and deserts his wife for Olga. The unseen vengeance pursues him in the guise of remorse, failure, sickness and finally desertion by the woman for whom he has sacrificed everything. His wife, who, by her heroic efforts, has gained success, goes to him for her love has taught her to know him better than he knew himself. C.J.C.

The Face on the Ceiling—Broncho—(Two Reels)—December 30.—Buck Ryan, master crook, conducts a school in which youths are taught how to pick pockets, crack safes, etc. Ryan's daughter, Elsie, a sweet, wholesome girl, grieves deeply over her father's mode of obtaining a living, but her remonstrances are of no avail. A young detective, Dick Wells, is assigned the work of rounding up Ryan and his gang. He makes a few successful raids upon offices and residences in Ryan's district, attracting the crook's attention. Wells joins the gang, and is introduced to Elsie. The couple fall in love at first sight, although each deplores the other's dishonest occupation. Just when Wells is about to trap Ryan and his gang "Squint" McGowan returns from Sing Sing, and recognizes in Wells the detective who sent him to prison. Dick is made a prisoner by Ryan, and is sentenced to be asphyxiated, but is saved by Elsie. The master crook reads an account of his daughter's marriage to Dick, and goes to their flat with the intention of killing them, but his coat catches in the trap door on the roof as he is lowering himself through it, and he hangs suspended until dead.

The Message—Reliance—December 30.—Mrs. Carter's influence over her husband is his only weapon in fighting off the craving for drink. He accuses her of meeting another man—really her outcast brother, whom she is ashamed to acknowledge—and they separate. Steve, the brother, is also a victim of drink. While in search of liquor he meets Carter and is invited to share his whiskey. Steve absent-mindedly pulls from his pocket a religious tract which he has received from an evangelist, and he and Carter ponder over it. Later he persuades his sister to return to her husband, and is about to slip away without revealing his identity when Carter insists upon his remaining. He learns of the relationship between the derelict and his wife, and realizes how he has wronged her. Steve is made a member of the family, and, with Mrs. Carter's help, he and Carter succeed in curing themselves of their common weakness.

The Flower in the Desert—Domino—(Two Reels)—December 31.—By one of the strange rulings of destiny Bill Waldron and his wife, Flora, both of whom are mentally and morally weak, are blessed with a baby daughter whose virtues are untainted by her parents' faults. The mother deserts her husband and child, and soon afterwards dies of drink. One day Waldron takes an overdose of cocaine, and little Violet wanders out into the streets. She is picked up by the wife of a rich lawyer and adopted. Although surrounded with luxury and love Violet yearns for her father, and finally goes away in search of him. One of the members of her father's band finds her in the slums, and takes her to the den, figuring that she will be worth a rich ransom. Here Violet discovers her father. The police raid the building, it catches afire, and the crooks desert Waldron who is wounded. The lawyer reaches the building, learns that Violet is inside, and rescues her. Waldron dies, and Violet surrenders herself to her foster parents.

The Deadly Spark—Kay-Bee—(Two Reels)—January 1.—John Peters wishes his daughter, Jane, to marry his partner, Ralph Miller, and disinherits her when she runs off and marries Edward Marsden. Jane regrets her rashness soon afterward, when she discovers that her husband is a dishonest card sharp, and is using her as a tool. Marsden's plans to rob Peters' safe are overheard by Jane, and she writes her father an anonymous letter, warning him of the intended robbery. Peters conceives the idea of wiring the safe combination in such a way that anyone placing their hand on the knob would be electrocuted. On the night planned for the robbery Marsden sends Peters a note telling him that his daughter is very ill. Miller volunteers to go for the girl, and Peters remains behind to receive the police and station them where they will be sure to catch the thief in case the wiring experiment should fail. But it does not. Shortly after Marsden's electrocution, Miller returns with Jane and a reconciliation takes place.

When Fate Rebelled—Princess—January 1.—Alice Roland and John Reynolds, the cashier of a large firm, are in love, and one day Alice accompanies him to the country to pay off the employes. The bag containing the money disappears from the auto, and circumstances point to Alice as the thief. Reynolds is discharged on reporting the theft. By some clever work Alice exposes the real thief, clearing her lover's name and proving to him that he had misjudged her.

Shep, the Sentinel — Thanhouser — January 1.—May breaks with her sweetheart, Jack, because she has received a letter from another girl saying that Jack is untrue. Shep, Jack's beautiful collie, is instinctively suspicious of Jim Hallet, and trails him. The dog steals a letter written by Nell Borden, Jim's accomplice, and Jack, reading it, learns of a plot under way. Jim attempts to burglarize May's house, and is discovered and arrested. May now has all the evidence she can desire of her lover's faithfulness.

A Banakie Maiden—Reliance—(Two Reels)—January 2.—When Blue Flower returns from the Indian school at Carlisle she is scornful of the ways of her own people. The chief wishes her to marry a young brave, but she favors Hodges, a prospector. The white man's only interest in the girl is to make it appear that she has brought him the money which he, himself, intends to steal from the chief. He wins Blue Flower's promise to elope with him, and then attempts to steal her father's hoard. The old chief surprises him, and, in the struggle that follows, the latter is killed. The Indian maid learns of the murder, arms herself with a gun, and hurries to keep her appointment with Hodges. She thrusts the gun in the prospector's face, and he, in backing away from it, falls over a high cliff. The young brave then appears, and enfolds Blue Flower in his blanket.

Putting it Over—Royal—January 2.—The Reverend Mr. Goodly sees a saloonkeeper putting a drunkard out of his place, and interferes. The parson's son

and the saloon-keeper's pretty daughter finally succeed in restraining their fathers from quarrelling, and later become lovers to the great displeasure of their parents. The couple exchange clothing, and are married by the minister who does not recognize them. The saloon-keeper, who arrives at the end of the ceremony, does, however, and reveals their identity to the Reverend Mr. Goodly. Nothing can be done now about it so the parents give in, and bestow their blessings upon the couple.

Ethel's First Case—KOMIC—JANUARY 3.—This is Chapter 14 of the "Bill" series. Ethel takes luncheon with a new beau, and returns wearing a necklace which one of Mr. Hadley's clients recognizes as being the one that was stolen from her that very morning by her faithless husband. She enlightens Ethel as to the man's character, and they plan to trap him. He rises to the bait, and visits Ethel at the office. Hadley and the wife, watching from the inner office, consider their spooning actions as sufficient evidence on which to base a divorce, and start proceedings at once.

Vengeance is Mine—MAJESTIC—(TWO REELS)—JANUARY 3.—Edward Hull wins Mary Lee's affection and goes through a mock marriage with her, partly in jest. Later he receives a letter from his dying father, stating that if he wishes to inherit the family fortune he must return at once, and marry the girl of his parent's choice. He complies, and Mary, after waiting in vain for his return, goes in search of him. Failing to find him, and too proud to return home Mary accepts the attentions of a rich old roué. Several years later she sees Hull in a cafe, consults a lawyer, and they join in a scheme to bleed him of his fortune. After some time she learns that Hull has two children. This gives the matter a different aspect, and she confesses her part in the affair to Hull, telling him that revenge was her only motive.

The Bridal Bouquet—THANHOUSER—JANUARY 3.—Anna Marvin, dressmaker's assistant, is cast off by her lover, Jim Randall, for a stylish-looking girl with whom he has become infatuated. Later Anna is sent to the home of a wealthy family to deliver a bridal gown to the daughter who is going to be married.

As the seamstress enters the hall the bridal bouquet, tossed by the bride from the staircase, falls into the astonished girl's arms. Though it was intended for one of the bridesmaids the bride congratulates Anna and sends her home with the flowers. That evening Randall calls. The sight of the bridal bouquet brings him to realize how cruel he has been to neglect her for the other girl, and he persuades Anna to marry him that very night.

Universal Program

Animated Weekly No. 146—UNIVERSAL DECEMBER 23.—The war section of this weekly contains views taken near Epsom, England, at Constantinople, Turkey, a close-up view of the cruiser *Leipzig*, recently sunk by the English squadron, while the general news section shows the opening of the new $12,000,000 dock at St. John, Canada, up-to-the-minute styles in women's wear as displayed at the Waldorf-Astoria Hotel, New York City, the opening of the John Jay playground in New York, and the national cross country championship recently run at Van Courtlandt Park New York; the film closes with cartoons by the famous Hy Mayer, editor of *Puck*.

For the Defense—ECLAIR—DECEMBER 27.—Jim Barter, expelled from college for misconduct, is banished from home by his father, and ten years later is a

tramp. Mary, a good-hearted waitress, notices the hungry look in the haggard face pressed against the window, brings the man in and feeds him. Her confidence in him lends Jim added strength to fight off his weakness, and he reforms. Later he shoots a Mexican in self-defense, is arrested, and held for trial. Mary, the chief witness, tells of Jim's great reform, and the story of his past life to illustrate that he is all right at heart, but has been defeated by circumstances. At this point the prosecuting attorney rises unsteadily and exclaims, "My God! my own son." The jury returns a verdict of "not guilty," and Jim and his father leave the courtroom with a better understanding of life and each other.

The Submarine Spy — IMP — (TWO REELS)—DECEMBER 28.—Billy's ultimatum from Captain Graham is that he cannot marry Ethel until he has earned promotion. Bardoni, a foreign spy, is shown the new submarine in which Captain Graham is soon to make a test, and, on being shown the emergency valve upon which the raising of the boat depends secretly removes it. When Captain Graham and his men make the descent they discover that the emergency valve has been removed, and that they cannot raise the submarine. Billy volunteers to be shot through the torpedo tube, and is successful in making his way to the surface. With the boatload of sailors, the windlass, and a diver that he brings back, the work of raising the submerged boat takes but a short time. For his gallantry Billy is promoted, and wins Ethel's hand.

The Chef's Revenge—STERLING—DECEMBER 28.—With a crowd of hungry people waiting his arrival the chief chef walks serenely into the restaurant, and chats lightly with the cashier, drawing off his kid gloves meanwhile. Mr. Millions, a grouchy millionaire, enters, and in an effort to please him the proprietor has the chef handle his case separately. Unfortunately for all, the millionaire finds fault with everything, causing an awful row that ends with the chef's planting a bomb in the boiler and blowing himself and more than half of the kitchen in all directions.

The Virtuoso—VICTOR—DECEMBER 28.—Helga Moran, a young violinist, wishes to play before a great manager and sends her card in to him, but is refused an audience. Later the manager is looking for a certain type of man to play the lead in one of his productions, and is pestered by about every man out of work. As he is storming about his office a girl enters, and, paying no attention to his command to leave, plays her violin for him. He is enchanted, and throws himself at the girl's feet. Enraged to think that her talent should have this effect on any one Helga breaks her violin over his head and leaves.

The Fat Girl's Romance—CRYSTAL—DECEMBER 29.—Squire Longlegs wields his mortgage on Farmer Jones for the purpose of having the latter compel his fat and fickle daughter, Hazel, to marry him. The girl promises but forgets all about him when she meets Sir Charles De High Ball. They elope, and are "married" by a tramp who is masquerading in the stolen clothes of a minister. The jealous squire tells Charles' mother about her son's actions, and she breaks up the couple's happy home. Sir Charles warned by wireless telegraphy that Hazel is being persecuted by her angry father, goes to her aid. The squire and a real minister enter, expose the couple's fake marriage, and the affair ends happily by the parson's marrying them again.

A Study in Scarlet—GOLD SEAL—(TWO REELS)—DECEMBER 29.—This detective story marks Sherlock Holmes' debut into motion pictures. Holmes and his friend, Dr. Watson, receive an invitation from Mr. Gregson of Scotland Yard to

assist in unraveling a murder mystery. Holmes makes a careful study of the case and as a result of his ingenious deductions rounds up the murderer, one Jefferson Hope, a cabman. The man confesses his guilt and tells his life story in which he reveals his motive for committing the crime. Hope dies before the

case comes to trial, the fulfilling of his oath of vengeance having taken the object of living out of his life.

When It's One of Our Own—Nestor—December 29.—Heinrich Gerhardt, a talented German musician, arrives in this country with high hopes, but is finally compelled to take a position in a restaurant as a waiter in order to support himself and his daughter, Marie. The girl, however, knows nothing of her father's real position, thinking him in some orchestra. She obtains an engagement with a musical comedy company, and one night is a member of a supper party. At the restaurant she is brought face to face with her father and a dramatic scene ensues, ending in the man's being discharged and leaving for home accompanied by his daughter. The next morning Gerhardt receives a cablegram from the manage of the opera company in Berlin in which he was formerly employed, offering him his old position. He accepts and, with his daughter, returns to Germany.

Within an Inch of His Life—Eclair—(Two Reels)—December 30.—Dan Henley is arrested for the murder of the foreman of the "Tumble T" ranch on the strength of the fact that he and the foreman were both courting the same girl, combined wit a few details furnished by Searchlight Wilson, a "bad"

man. In the sheriff's absence, Wilson and his followers attempt to lynch Dan, but are foiled by a few of the fellow's friends, one of whom is a snake-charmer and throws one of the reptiles into the lynching crowd, dispersing them. It turns out that Searchlight Wilson is the real murderer of the foreman instead of Dan. Wilson makes his escape from town, but Wildcat Thompson, one of Dan's friends, overtakes him and kills him in a hot pistol fight.

The Village Postmaster—Joker—December 30.—Through the influence of his son-in-law, Congressman Nolan, Lyman Granite obtains the appointment of village postmaster. He takes over pretty nearly all of his rival's business until the beginning of the parcel post service. The volume of this business becomes so great that Granite is forced to neglect his customers to handle the mail department. Toby, the rival, rejoices at this. The congressman receives an appealing letter from his father-in-law, and pays him a visit. When he sees the state of affairs he relieves Granite of the post office obligation, and saddles Toby with it, putting the rival grocer out of the running.

Winning a Prize—Imp—December 31.—To advertise his summer resort, Silas Brown offers the sum of $100 to the person catching the largest fish during the season. Charles Morton visits the resort to compete for the prize, but is so patronized by the other guests that he has his valet send him a letter stating that his entire fortune has been lost. The plan works, and he establishes himself in a tent in the woods. Brown's daughter pities him, and sends him a basket of food. They fall in love, and Morton allows his valet to return his fortune by mail, just as it left him.

Hounded—Rex—(Two Reels)—December 31.—Mary Bolland, while doing criminal reform work, becomes interested in Jim Nolan, who is doing time for robbing her father's bank. After his release Jim falls in love with Mary, who has helped him secure a position, and later they become married. Angered by

this Bolland disowns his daughter. Later he regrets it and attempts to win her away from Jim. Failing in this he hounds Jim continually. Driven to the wall, Jim puts up a hard fight, but finally listens to his old partner, Mart's, proposal to rob Bolland's bank, and joins him. One of their accomplices is arrested, and, turning state's evidence, causes the arrest and conviction of Jim and Mart. During Jim's imprisonment Mary and the baby die, and the convict becomes a hopeless degenerate. He escapes one night to wreak vengeance on Newman, the man who turned state's evidence, but his uplifted arm is stayed by the sight of the man's wife and child. The dagger falls from his hand and he steals from the house and returns to prison.

Pruning the Movies—Nestor—January 1.—Major Bughouser, thinking that he ought to censor the movies, appoints a board of censors and visits the projection room of a film company. They slice up a drama until it becomes a mere jumble of scenes to a person who has seen the picture run off as it was originally produced. The picture had already met with the National Board of Censor's approval before the gallant major got busy with the scissors, but the knowledge of the fact did not intimidate him in the least. Instead, he orders the National Board to be cut, and shows how he would like the cutting to be done. The last scene shows the major filling up on his usual and favorite food—a large dish of prunes. On the same reel are educational views of Mt. St. Bernard.

The Beautiful Unknown—Victor—(Three Reels)—January 1.—The wild, reckless young Prince Ferdinand's ways cause his mother and the Prime Minister great uneasiness. Thinking to find a suitable mate for him they hold a ball in the prince's honor and invite King Bosnia and his three daughters to attend. The prince disappears after the introduction and one of the princesses, Yona, learning that he has gone to the opera house to see the ballet dancers, the next night obtains permission from the manager to dance on the stage under the name of the Beautiful Unknown. The prince is infatuated with her beauty and grace, but she refuses to see him when he calls at her dressing room. The prince commands her to dance the next day at the fete at the royal palace. This time the prince, unable to restrain himself, rushes up to the dancer, unveils her, and recognizes the Princess of Bosnia. The Prime Minister and Prince Ferdinand's mother are overjoyed to find that he has fallen in love with the girl of their choice.

In Jungle Wilds—101 Bison—(Two Reels)—January 2.—Ludwig Von Baer, a naturalist, visits his old friend, Franz Kemper, in Africa, and is presented to his daughter Mary, who has been informed by her father that she is to marry Von Baer. The girl, however, is in love with her father's hired man, John Durke. When the naturalist learns of their love affair he leaves, continuing on his way into the jungle. Five years later he returns and, hearing of Mary's marriage to Durke, pays the couple a visit. John's jealousy is aroused by the welcome Von Baer receives from his wife, and a scene results. The naturalist leaves and John, taking his gun, plunges into the jungle. Later, his anger cooled, he returns and finds a note from Mary stating that she and the child are on their way to her father's house. John becomes alarmed on not finding her at the Kemper home and starts out to search for her. Von Baer rescues Mary and the child from a lion and brings them home safely. John apologizes for his rashness, and the story ends happily.

A Mixed-Up Honeymoon—Joker—January 2.—When Henry Peck and his wife leave on an extended trip the neighbor with whom they leave the key to the house rents the place to Hank Perkins and his bride. The honeymooners are interrupted by the return of Mr. and Mrs. Peck, who have had a quarrel and return home separately. Peck's suspicions are aroused when he sees some of Perkins' wearing apparel lying around, and Mrs. Peck is incensed when she discovers a part of Mrs. Perkins' wardrobe. They accuse each other of infidelity and a new quarrel breaks out between them. The wedding certificate and rent receipt of the Perkins' clear them of the charge of burglary when the police arrive, and Peck and his wife, appreciating the humor of the situation, allow the young couple to live with them until they find another place.

The Hermit's Secret—Eclair—January 3.—Dan McGuire's wife, Nellie, is hit by a falling tree and loses her powers of reason. A party of tourists learn the story one day and insist on Dan's placing his wife in an asylum. After the tourists leave Dan departs with Nellie to the outskirts of a distant village, where they live as hermits in a cave in the mountains. On Christmas Eve Dan enters the village store and purchases some dolls and feminine finery. He is taunted by some of the village loafers and almost comes to blows with them. Two of the men follow the

mountaineer with the intention of getting even, but on the way they become engaged in a quarrel and one of them is killed. The crime is laid to Dan and he is arrested. While her husband is in jail Nellie is operated upon in the village, and her reason restored. One day in the mountains she finds conclusive evidence as to the real murderer's identity, and, presenting it at Dan's trial, is the means of vindicating him.

Gem and Germs—L-KO—JANUARY 3.—Gem attempts to thrust a son-in-law upon her father, but he objects strenuously. To get even the lovers substitute a harmless mixture for a wonderful discovery that the scientist believes he has made. When the old chemist enters his laboratory accompanied by two scientists who have journeyed from another city to test his new discovery, they find Gem's pet dog serenely drinking the "poison." They exit hurriedly and the dog follows. In the meantime Gem and her sweetheart call on a minister, but he refuses to marry them and takes to flight. They pursue him, overtake him at the lake and compel him to marry them.

The Sin of Olga Brandt—REX—(TWO REELS)—JANUARY 3.—To obtain money for an operation on her invalid sister Olga Brandt delivers herself to her employer, Stephen Leslie. Her sister dies a short time later, and Olga, realizing that her sacrifice was futile and hating the life she is leading, wanders disconsolately through the streets. The Rev. John Armstrong finds the girl, takes her home to his mother, and later marries her. A year later a discussion over the showing of "Shall We Forgive Her," a photoplay, brings Olga and Leslie together. John rules that the picture which depicts a girl's struggle to throw off the yoke of her past, is good in that it teaches a strong moral lesson. Viewing the play reforms Leslie, and he begs Olga's forgiveness. Later John learns of his wife's past. The knowledge stuns him, but, on seeing his sorrowing wife on her knees, he forgives her, remembering the last sub-title in the picture, "Judge Not Lest Thou Be Judged."

Feature Programs

Alco

The Three of Us—ROLFE—(FIVE REELS)—The death of her father leaves Rhy MacChesney in a western gold camp with an apparently useless mine and two brothers on her hands. To add to her troubles one of her brothers, Clem, becomes dissatisfied with the life they are living and wishes to return to their old home in the East. Beresford, a mining expert, learns through Clem that the option of Rhy's lover, Steve Towney, on a valuable claim expires the next day, and bribes a boy to tell him the hiding place of the papers. After Mrs. Bix's dinner he steals away to recover it. Rhy goes to Beresford's cabin at night and is found there by Steve. A fight follows in which the unscrupulous mining expert is beaten to a pulp. Heart-broken at his sweetheart's faithlessness Steve leaves camp. Clem confesses to his sister and he sends him to find Steve, meanwhile setting out to renew the option. She gets to the claim agent just in time and, when she returns, finds Steve waiting for her with open arms.

Alliance

The Last Chance—FAVORITE PLAYERS—(FIVE REELS).—Gordon, soldier of fortune, returns from the fighting in Mexico and is induced by Hilton, an old friend, to meet Alice Egerton and the result is that they fall in love to the chagrin of Reggie, a would-be suitor. Gordon feels that he has no right to marry Alice without money or position and leads an expedition into the interior of Africa to discover a river. He is accompanied by the disappointed Reggie, who at the critical moment persuades Gordon's followers to turn on him and he is beaten and left for dead. Reggie is shortly afterwards slain by natives. Gordon accomplishes his mission and returns to find that his death has been reported and that Alice is engaged to Arbuthnot, a man who thinks more of his politics than he does of Alice. At a social, Gordon tells the story of his sufferings, making the tale appear to be of some friend in order to punish Alice, who is there. Gordon goes to Africa to seek solace in work amongst the natives and is eventually followed by Alice, who is attacked by the natives and rescued by Gordon in the nick of time. They are reunited and together stay to improve conditions amongst the colored people.

Eclectic

The Bomb Boy—PATHE FRERES—(THREE REELS).—A messenger boy is turned down by his girl and about the same time learns of the plot of some nihilists. He saves the life of a grand duke and when he gives the medal he receives to his girl he again wins her favor. A delightful comedy-melodrama featuring Ernest Truex. A complete review will be found on page — of this issue.

Rastus' Rabid Rabbit Hunt—PATHE.—J. R. Bray's animated cartoon comedies are even better than his pictured accounts of the travels of the fearless and indefatigable "Colonel Heeza Liar;" a higher compliment could hardly be paid them. Rastus goes hunting squirrels, but forgets his intention when he spies a shady tree. His slumbers are several times interrupted by the squirrels who run all about him, and turn somersaults on his gun. One of them knocks a hornet's nest down on him from the branch overhead and Rastus departs in a hurry. A bull spies and chases him, and a bear joins in the pursuit. Rastus turns suddenly, shoots both of them with one shell, and also brings down a flock of geese flying within range. It is with a light heart and much game that Rastus takes up the homeward trail. Views of Ging, South Africa, complete the reel. C.R.C.

General Special

Two Women — VITAGRAPH — (THREE REELS).—John Emerson worships his faithless wife and overlooks her many faults. The wife falls in love with his employer and the latter sends John on a trip and then takes the woman riding in his auto. John returns sooner than expected and finds them together. A quarrel follows in which the employer is injured. Six months later John is granted a divorce and when he reads of his wife's marriage to his employer he goes to the north woods to begin life anew. In the forests he meets Anita and at once falls in love with her. He tells her father of his past life and secures the old man's permission to woo the girl. They are soon married and are happy together. In the meantime the employer deserts John's former wife for another woman, whose husband kills both of them. John's divorced wife, now a wealthy widow, returns to New York, where she secures John's address. She then goes into the north woods and pleads with him to return to her. For a short time he is dazzled by her beauty but, when Anita appears, he realizes that it is she whom he loves and sends the other woman back to the city.

Paramount

The Conspiracy—FAMOUS PLAYERS—(FIVE REELS).—An adaptation from the well known play of the same title on the speaking stage, with the original star, John Emerson, in the role of Winthrop Clavering, an eccentric character who is the pivot about which a crime plot revolves. A complete review will be found on page 880 of the issue of December 26.

A Christmas Carol—COSMOFOTOFILM.—Old Scrooge, a miser, growls at the Christmas greetings of his old ill-paid clerk, Bob Cratchit and is disagreeable to all those who offer him compliments of the season. The evening before Christmas Scrooge goes to his scantily furnished apartment. While he gloats over business done during the past year, a vision of his deceased partner appears to him weighed down by the care of business. Exhausted by the experience the miser falls on the bed and sleeps. Presently the ghost of Christmas Past enters and leads Scrooge's spirit from his body and out into the country, where the old miser sees himself as he was when he was a boy. The spirit then leads him to the house of his former employer, where a Christmas dance is going on and again he sees himself as a young man, denying himself the pleasures he should have had. The ghost of Christmas Present then appears and shows him the home of his nephew, where as an old man he is disagreeable and his company is undesirable. Next he is shown visited by the ghost of Christmas Yet-to-Come who shows him his own neglected grave. At this point he awakes and realizes that it was but a dream and that he still has a chance

to redeem himself. He busies himself all day Christmas by bringing joy to the poor and on the following day surprises old Cratchit by doubling his salary and taking him into his confidence. The picture ends with a glimpse of a Christmas Yet-to-Come with Scrooge happy and beloved by all seen in the midst of the Cratchit family.

The Two Columbines—Cosmofotofilm—(Two Reels).—Christmas eve brings memories of the past to the theater-cleaner who lives in poor apartments with her little daughter. She recalls how at one time she was the idol of the public, being the Columbine at one of the big theaters. Then one day her ankle was broken during the dance and she was forced to leave the footlights forever. She brushes the recollection aside, kisses her child and sets off for her work at the theater. The present Columbine and her lover complete their performance, but the attention of one of the fellow actors causes Columbine's lover to quarrel with her. He leaves angrily, but on reconsideration decides to wait at the stage door for her. She visits his room to make peace with him and when she finds his costume needs mending, sets herself to the task. The theater-cleaner finds the opera house deserted and a big Christmas tree on the stage. Hurrying home to her daughter, she brings her to the theater. She then dresses in the costume the present Columbine wears during her performance and despite the pain of her ankle again dances as she formerly did, this time for the benefit of her little child. The exertion and excitement, however, proves too much for her and she falls to the floor, dying. The present Columbine finds her just as her lover enters the theater to search for her and the theater-cleaner dies in their arms. The lovers then decide that the little girl shall have a home with them, so her Christmas eve does not prove a barren one, despite her sorrow.

Thanhouser Syndicate

The Perpetual Glare—(Episode Five of Zudora").—Thanhouser—(Two Reels).—Hassam Ali sends Zudora into the country to find a gem which has been lost by two of his conspirators. The conspirators then attempt to take her life with a powerful sun machine. When John Storm seeks to protect her, Hassam Ali mines a hillside and plans to destroy him, but Zudora rescues him. A complete review will be found on page 894 of the December 26 issue.

United—Warners

The Honor of Bill Jackson—Features Ideal—(Two Reels).—Bill Jackson is in love with Betty, but her father objects to the match, favoring instead a young engineer, William Sharp, as the most logical aspirant for his daughter's hand. Jack heartbroken, leaves for South Africa where eventually, Betty, now Mrs. Sharp, and her husband run across him. Jack has been wounded in a stampede of steers and is brought to Sharp's home near the mine of which the engineer is in charge. Later Jack proves his unselfish nature by helping the successful rival quell a revolt at the mine and by riding twenty miles for a doctor when the latter sprains his ankle. When all is quieted down again he rides away into the night, his honor unstained.

Universal Special

The Master Key—(Episode Seven)—Universal—(Two Reels).—After rescuing Ruth from the Chinaman, Dore takes her to the same hotel in which he is stopping in San Francisco and secures a room for her. As he is entering his own room Dore hears Ruth scream, and rushes into her room just in time to see a man crawl out the window onto the fire escape. The chase leads up to the roof of the hotel where Dore overtakes the thief who was employed by Wilkerson to steal the deeds to the Master Key

mine. The struggle goes against Dore, but he is saved by the arrival of Tom Kane, who has journeyed to San Francisco to inform Dore of the poor conditions prevailing at the mine. The thief breaks away from his captors, but Dore catches him just as he reaches the edge of the roof and throws him so heavily that the fellow rolls over the edge and falls to his death below. Ruth and Dore search for the deeds, not knowing that the thief threw them down the inner "well" of the hotel. Tom draws Dore aside and tells him that Wilkerson's man, Tubbs, is playing havoc with the mine. The engineer realizes that something must be done at once to prevent Wilkerson from ruining the property through his hirelings.

World

As Ye Sow—Brady—(Five Reels).—Dora, the daughter of a wealthy man, marries a good looking young fellow from the country, who has risen to a commanding position in New York business life. Though she does not know it, he is a worthless fellow and did not even marry under his right name. After their child is born he ill treats her and when she protests he takes the child away. Later he deserts her and goes to sea on a fishing schooner. Time passes and she is informed that her husband has been drowned. She leaves the city and goes to a Massachusetts fishing village which proves to be the birth-place of her husband. She boards at his mother's home and recognizes her own child whom the mother is taking care of. Without knowing it is her husband's brother, she encourages the attentions of the Rev. John St. John. Just as they are about to be married a storm arises at sea and when it is finally quieted a man is washed upon the shore whom Dora recognizes as her husband. The man re-asserts his claim to wife and child and denounces his brother. He leaves the house and goes to the fishing village, where he meets one of his reprobate companions from New York and, in a quarrel between them both are killed. The sinful man has reaped as he has sown but happiness awaits those whose life he has made miserable.

In the Days of the Head Hunters—Seattle—(Six Reels).—To gain power from the spirit forces, Motana, the son of the great chief, goes to a mountain peak, where he builds a prayer-fire and dances about the sacred flames. When he has completed his dance the vision of a maiden appears to him and, because all thought of women must be banished during such occasions, he is forced to undergo even greater hardships to please the spirit. He sets out on the journey, meets Naida, the maid of his dream, and woos her. He learns that she is promised to the hideous sorcerer, but he vows he will win her when his vigil is over. He then renews his quest and in many unique ways proves his courage and skill. Then, for his final invocation to the spirits, he again builds the sacred fire upon the heights. The Sorcerer sees Motana and sends his daughter to him to destroy him. She falls in love with him, but Motana will have nothing to do do with her and she vows vengeance on him. The Sorcerer listens to his daughter and determines to do away with Motana. The brave goes to the village of Naida and asks her father, Waket, for her hand, but the latter, fearing the Sorcerer and his brother, Yaklus, the head hunter, dare not grant the request. Motana, however, convinces him that his tribe does not fear the head hunters and the ceremony is performed after the Sorcerer has been put to death by Motana's tribesmen. Yaklus takes up his brother's vow of vengeance and gathers his forces. They descend upon the village and destroy the majority of those within it, carrying Naida off as a prisoner. The maid is told that if she can dance well enough to please Yaklus her life will be saved. This she does and manages to send word to Motana of her danger. He braves the waters of the surging gorge and carries her to safety. When Yaklus and his tribesmen attempt to follow, the raging waters sweep upon them and the head hunters become the victims of the evil ones of the sea.

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Vol. XIII CHICAGO, JANUARY 9, 1915 No. 2

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Selig

Selig Regular Program for Week of January 11-16

A Two-Reel Selig Drama of the Frontier. Released Monday, January 11

The Old Code

A TALE OF LOVE AND HATRED

Written by JAMES OLIVER CURWOOD

This is one of the most exciting frontier dramas ever filmed. It tells the story of a pretty girl whose love of mischief and fondness for flirting causes two men who are rivals for her hand to fight to the death. They are placed on a desert island, each armed with a revolver, and the man she really loves is saved from death by her frenzied efforts. The scenes are laid in the big forests and the types portrayed are typical of frontier days.

Newest and Best War Pictures

Hearst-Selig News Pictorial No. 91

Released Monday, January 11 ***One Reel***

Again the Hearst-Selig camera men have shipped far in advance of competitors stirring, thrilling and exciting war-news pictures from European battlefields. There are also news pictures of important world events.

A Selig Western Comedy

Harold's Bad Man

Released Tuesday, January 12 ***One Reel***

The story of a "four flusher" elected sheriff, but without the nerve to hold down the job. His pretty daughter and her lover capture a bandit and give him the credit, thereby winning his consent to their union.

A Selig Drama

The Richest Girl in the World

Released Wednesday, January 13 ***One Reel***

A wealthy girl with an income of over a million dollars, becomes dissatisfied with society life and seeks happiness among those who work for a living. She finds her ideal husband and life becomes brighter.

More Battlefield Pictures

Hearst-Selig News Pictorial No. 92

Released Thursday, January 14 ***One Reel***

Another assortment of entirely new war pictures taken by Hearst-Selig camera men with the warring nations in Europe. Also news pictures of leading events through the world.

A Selig Farce Comedy

The Snailburg Volunteers

Released Friday, January 15 ***One Reel***

The inhabitants of a country village far removed from communication with the outside world, hear that war threatens the country and organize a volunteer company for home defense. All of the odd characters and "cut-ups" in the village take prominent parts. It is a screaming farce, full of laughs.

A Selig Drama

Robert Thorne Forecloses

Released Saturday, January 16 ***One Reel***

A pretty Southern girl and her mother are worried at the impending foreclosure of a mortgage on their home. She finds a heritage, which proves worthless, but the banker accepts her heart and hand as collateral. A pretty love story.

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TWO WOMEN

TWO WOMEN

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Presenting Anita Stewart, Earl Williams, Julia Swayne Gordon and Harry Northrup

"THE SAGE BRUSH GAL"

THE SECOND THREE-PART BROADWAY STAR FEATURE

Will be released in the Regular Service Saturday, January 16th

Will be released in the Regular Service Saturday, January 16th

PRODUCED BY ROLLIN S. STURGEON

This powerful and perfect picturization of pioneer life might have been written by Brete Harte. It is so full of thrilling touch and tenseness

Damon and Calenthe, two of the principals in Universal's multiple reel production, "Damon and Pythias," now being shown throughout the country.

MOTOGRAPHY

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Vol. XIII CHICAGO, JANUARY 9, 1915 No. 2

Edwin Arden Featured in "The Eagle's Nest"

BY MABEL CONDON

FEATURES, such as Romaine Fielding has made of the Lubin film, "The Eagle's Nest," are common to no one program, to no one company and certainly, to no one director. It is the direction of the picture in the making that stamps it as individual. "The Eagle's Nest" is the filmed story from the play by Edwin Arden. And in the film Mr. Arden takes the leading role, that of Jack Trail. Mr. Fielding, in addition to directing the picture, portrays the character of Robert Blasedon, and the remainder of the cast is comprised of "types" which Mr. Fielding engaged whenever and wherever he happened to find them.

There is strength and continuity throughout the picture, and realism is an ever present quality. There is no pretense apparent in the fight between Jack Trail and Robert Blasedon, when the latter resents the attention of Trail to the girl who is preferred by both men. But if there is a choice of "punches" to be made, preference must be given to the scenes showing a massacre by the Indians. In these there are convincing close-ups, impressive "far-aways" splendidly focused and offering a mountainous background for the courageous yet doomed emigrants for whom the great

Edwin Arden in a scene from "The Eagle's Nest."

West is a fatal one. The massacre explains the orphanage of the story's hero, Jack Trail. The story was filmed in the west, the Garden of the Gods supplying the biggest number of locations.

Throughout the entire picture the "ordinary" is avoided in every instance and splendid photography is as much a part of it as are the bold, natural settings, the humble little home made by Phil Dana, his wife

Blasedon overhears Milford entrust Rose with the deeds.

and the orphan, Jack Trail, in the shadow of the eagle's nest, the homely little shack which afforded the comforts of home to the independent Suze, the treacherous descent of a rock cliff by warring Indians and the other details, both big and small, which go toward making "The Eagle's Nest" the "different" film that it is.

The film gets its name from the overhanging nest of a great eagle; and in the shadow of the bird's home the emigrants, Silsbee and his wife, build their cabin and there bring to manhood the child they had found, the only survivor of a massacred party of emigrants. They called the boy Jack Trail. Silsbee dies and Jack and his foster mother continue to make their home in the cozy cabin beneath the eagle's nest. One day a party of three from Sacramento City are given shelter at the Eagle's Nest after their coach has run away and Jack acted as rescuer.

Milford, his daughter Rose and his partner, Robert Blasedon, comprise the party. Blasedon is in love with Rose but his affection is not returned and so, when Jack shows his admiration for the girl, Blasedon becomes angry. He holds a trump card over Rose, he believes, since he has discovered the forgery by Milford of some old papers left in trust with him by Phil. Dana and his wife, when the latter couple, taking their boy with them, had left, twenty years prior, to seek their fortune in the west. No word has ever been received by Milford from the Danas and he does not feel that he is robbing anyone when he forges the name

that gives him possession of all the Dana property.

Milford is suddenly called back to Sacramento on business and Blasedon and Rose remain with Mrs. Silsbee and Jack. Milford leaves in Rose's keeping

The posse starts after Jack Trail.

the papers which, if discovered, would prove his forgery. Blasedon tries to force his attentions upon Rose and she seeks Mrs. Silsbee for protection and the latter threatens Blasedon with a rifle. Blasedon scuffles with her, the rifle is discharged and Mrs. Silsbee is killed. Jack appears and attacks Blasedon. Fighting, they gain a precipice and Blasedon throws Jack over it. Blasedon escapes, and when Jack is revived he is with a friend, Disby, who tells him he is sought for as the murderer of his mother.

Rose has disappeared and both Jack and Blasedon start on a respective search for her. Blasedon finds her and forces her to marry him. They return to Sacramento where Jack also arrives. Blasedon believes he has the papers which will win him Milford's approval, but when he examines them, they prove to be blank. Rose had left them in the cabin of Suze, a mountain character, Disbey had appropriated them and replaced them with blanks, and Blasedon, lacking the protection of Rose and Milford, is returned to the west and declared guilty of Mrs. Silsbee's death.

At the Eagle's Nest, Mr. Milford sees the whip Jack's mother had owned. He recognizes it as the parting gift he had given Mrs. Dana and relates to Jack the story of his parentage, the massacre and of his own forgery. Jack refuses the Dana rightful wealth, declaring that Rose is the share he desires.

"The Secret of the Mountain"

The week of December 28 introduces a new Pathe feature, "The Secret of the Mountain," that pictures vividly the results of an over-indulgent father's mistake in giving his son an unlimited allowance. The film is replete with stirring dramatic scenes and strong situations presented forcibly by a capable group of players, and seen at its best in clear, beautifully tinted photography. The story is pleasing, the plot being plausibly and substantially constructed upon an idea which, if not original, is far from hackneyed. The emotional parts of the play are splendidly portrayed, and the scenes calling for thrills are decidedly realistic.

Wealthy Farmer Rodel sends his boy to the city to be educated, and supplies him liberally with spending money. Unfortunately the environments of the metropolis have a bad effect upon Julian, and he spends his money lavishly, calling upon his father for more when he runs over his allowance. The farmer's attorney warns the man against satisfying Julian's numerous demands, telling him of the way the boy is acting, but the elder Rodel pays no attention to him, saying that the youth is but sowing his wild oats, and will settle down when he is through school.

Finding himself short of money, Julian motors out to his father's house. Entering, he finds a note from the attorney stating that the estate is in a precarious condition due to the several mortgages with which it has been burdened in order to keep Julian supplied with funds. Stunned by this knowledge, the young fellow determines to commit suicide, thinking that his father will be able to collect on his insurance policy.

Shortly afterwards while in the mountains with a party of friends Julian wanders off alone, and jumps from a high cliff. His fall is broken by an abutting ledge, and he suffers only a few minor injuries. The rest of the party search for him, and, finding his hat and gloves at the edge of the cliff, think him dead, though they cannot find his body in the gorge below. For this latter reason the insurance company refuses to pay Rodel the benefits of his son's policy.

The old man wanders about the streets, having lost his farm and home, and is picked up one night by a gay party returning from a carnival. They take him to their banquet table, and, on unmasking, are surprised and shocked when the old man accuses one of the girls of being the cause of his son's downfall. Stricken with remorse, Julian's former sweetheart takes the aged farmer to her home, and supports him on her small earnings.

In the meantime Julian has recovered from the effects of his fall, gone to South Africa, and made a fortune. He returns and looks up his father who is overjoyed to see him. The situation is somewhat strained when the boy meets his old sweetheart, for Helene had deserted him when his money filtered away. Learning of her kind treatment of his father, Julian forgives her, and they become reconciled.

C.R.C.

Marguerite Clark in New Productions

Marguerite Clark, the bewitching little star who recently made her first triumphant appearance in motion pictures, is now at the Pacific Coast studios of the Famous Players, appearing in a film adaptation of Frances Hodgson Burnett's beautiful novel and play, "The Pretty Little Sister of Jose," the former famous starring vehicle of Maud Adams. Miss Clark will play the title role of Jose's sister, little Pepita, the tiny Spanish girl of a thousand moods and whims, who has vowed never to lose her heart, but who, when finally conquered by the handsome Sebastiano, loves truly and devotedly, ready to give her life for his, ready to die when she thinks him dying, and gladly ready to live again when the good saints to whom she prays give her back his life.

Gasnier Goes to Italy

Louis Gasnier, chief director of the Pathe studios in Jersey City, sailed for Italy on the *Patria* on December 19. Mr. Gasnier is to be at the Pathe Italian studios for several months in order to give them the benefit of his long experience in making pictures.

"The Legend Beautiful" an Artistic Film

BY CLARENCE J. CAINE

"THE LEGEND BEAUTIFUL," another two-reel production of missionary life, handled in in the same manner in which its predecessors were, will be released by the American Film Manufacturing Company on January 4.

Thomas Ricketts has again turned out two thousand feet of beautiful film which would be a credit to any director, without considering the dramatic action of the story at all. Every exterior location has been carefully chosen and some rare glimpses of California scenery are to be had at regular intervals throughout the two reels. The entire film is tinted yellow-orange and this gives it a distinct touch.

Coupled with the above effects, which stand out above all else, is a nicely developed story of subdued vengeance. The hatred of one brother for another and the effect of a child's relating the "legend beautiful" to the former, when he is about to become a murderer, are brought out in a forceful manner through the virile character interpretations rendered by William Garwood and Jack Richardson. While

Pietro denounces Jose.

most of the action revolves about these two players, others of the cast, including Vivian Rich as the girl, Harry Von Meter as the padre and Ed Coxen as Christ do excellent work. Mr. Coxen, while not exactly the type for the role he portrays, uses make-up so effectively that to one who merely visualizes it will undoubtedly seem convincing.

The camera work is in accord with the other artistic effects obtained and the fade scenes are well taken care of. This picture belongs to the class which not only satisfies an audience, but also impresses it and leaves with it a memory of grandeur which a less artistic film fails to create.

The opening scenes of the production are given to the character development of Jose and Pietro, brothers, whose father, Amelio Cordero, employs them on his ranch. Jose is lazy and would rather court Rachael, his sweetheart, than work. Pietro is shifty and hates Jose because he, too, loves the girl but she cares nothing for him. Upon the advice of the padre, the father tells Pietro and Jose of the unfound gold which the ranch contains and a short time later passes out of the world to the Great Beyond.

The day after his father's death Pietro has forgotten all else in his greed for the gold, but Jose re-

Fietro and Jose's sweetheart are married.

mains at home and mourns. Fearing that Jose will be the first to discover the riches Pietro manages to place brandy in his wine and thus makes him unresponsible for his actions. While in this state, Jose sells his right to the estate for a paltry sum and then goes to show Rachael the money. The girl, brokenhearted, sends him away and Pietro denounces him, comparing him to Esau, who sold his birthright.

When he recovers from the effects of the liquor Jose is filled with hatred for his brother and sends him a warning that some day he will return and kill him. He then goes away. Pietro in time marries Rachael and a child blesses their union.

The passing of time brings wealth to Jose in the

Jose is at last made happy.

form of a gold mine, but it does not lessen his intent in the least. Misfortune follows Pietro and at last he falls victim to a fever. The child born of the union of the villainous brother and Rachael develops into a

lovable girl under the watchful care of her mother. She is a constant companion of the padre's and one day he tells her of the legend beautiful; of a time when Christ appeared to him.

It happens that the day on which the child hears the wonderful tale is the one on which Jose has returned to avenge the wrong done him. The child meets him on the road and re-tells the tale to him. The effect of the tale upon Jose is wonderful. It takes from him the desire to kill and he seeks seclusion, where a vision of Christ appears to him. He follows the vision to the home of Pietro and there is reconciled to his brother, just before the latter dies. He then goes back to his former home where he waits as the months pass, until the time comes for him to go to Rachael and tell her of the love which has never died.

Unique Stunt for "The Pit"

When the World Film photoplay, Wilton Lackaye in "The Pit," plays the various theaters in Chicago each lady attending any of the theaters at which "The Pit" is shown will receive with the compliments of the flour manufacturers a silk sack containing a pound of flour, put up specially to represent a ninety-eight pound sack of the fruit of the wheat. "The Pit" stars Wilton Lackaye and features Gail Kane and Milton Sills. The scenes were made in Chicago and the play tells the story of Chicago, its Board of Trade, its wheat industry, etc. When Harry Weiss, the Chicago manager for the World Film Corporation, heard it was being made in the city, he got busy. The above is the result.

Famous Players Secure William Elliott

The Famous Players Film Company has engaged another of the more youthful element of prominent Broadway stars, in the person of William Elliott, who is at present making such a notable impression on the New York public in the current success, "Experience," in which he has achieved a splendid personal triumph. The Famous Players have selected H. V. Esmond's celebrated play, "When We Were Twenty-one," Nat Goodwin's former starring vehicle, for Mr. Elliott's first screen impersonation, in which he will portray the role of "The Imp," as young Richard Audaine is known, that irrepressible and light-hearted young man whose tragic love affair so nearly brings ruin to himself and to the guardian who loves him as a son.

Warners Releasing "Born or Made?"

The Humanology Film Producing Company, releasing through Warner's Features, is responsible for one of the most akin-to-life dramas that the year 1914 has had. It is called "Born or Made?" The story is by Jack Rose. It rings true. The acting does not seem acting, and that is quite the highest tribute that can be paid an actor.

Mr. Rose has provided Mr. Kirk, the man who handles the Warner publicity, with the names of none of those who figure in the cast. That is to be regretted; especially so in the case of the boy who enacts the childhood of Anthony Andrews, known to the gang as "Andy." If his work is "acting," it shows him to be extremely clever; if he is but "being natural," he has only to continue to be so to make a wonderful name as an actor.

There are four reels to the film and the last two are better than the first. That, however, is because the story gives its best parts to these two reels. It has to do with the ways and means of the political boss and his henchmen and, because Jack Rose is responsible for its authenticity, it is so accepted. For Jack Rose should know. There is interest that develops into tenseness, there is good direction, apt casting and flawless photography to commend the "Born or Made?" film to both exhibitor and public.

You start out with "Andy" on his vacation. He leaves his place of business—a saloon in the slum district of a big city. His destination is a quiet summer resort where he meets "the only girl" and marries her against her father's wishes. He is called back to the city by a telegram from his chum, which tells him that the leader of a rival "gang" has already launched a campaign in favor of a rival boss. Andy hurries to the city, establishes his wife in a little flat and resumes his saloon business and political jobbing without her knowledge of what his activities are.

Then comes the active campaigning for the coming election. Andy is gang-leader in the interest of Michael Hogan, aspirant for the honor of political boss. Joe Martin is rival gang-leader in the interest of the rival aspirant, Gerald Dobbs. Andy and Joe buy votes with the oodles of money furnished by the respective candidates. Hogan is victorious and Andy and his gang hold a ball the proceeds of which are theirs, for their share in aiding Hogan to victory. Joe Martin's gang makes the way of the rival gang a hard one and breaks up the ball with a revolver fight, in which Andy suffers a wounded hand. Nellie, his wife, reads the account of the fight in the paper and is ready to leave for her father's house when Andy comes home.

It is during the dramatic narrative which follows and which is the story of Andy's boyhood, told by him in explanation of how he adopted the role of gangster, that contains the strongest part of the story. He tells it to his wife in his plea for forgiveness and the chance to begin over. It begins with happy kid days on a farm, saddened by the death of his father, the forfeiting of the home by his mother and himself, and their removal to poverty in the city.

Environment, not heredity, had been at fault, is his wife's decision, and, disposing of the saloon, Andy and his wife retire to a farm and Andy's new life begins. M.C.

Picture Patience

The opening scenes of "In the Shadows" are laid in the Adirondack woods and the hero, Gordon De Maine, and his chum William A. Williams, are shown stalking a deer. After much patient preparation and endless watching the camera was successful in catching a beautiful buck, grazing peacefully, unconscious of the impending danger. Suddenly he rears his head and just as he scents his foe, the danger overtakes him, and he sinks lifeless, a tribute to the prowess of the hunter. Not only does this picture show excellent marksmanship, but the beautiful photography of this scene is certainly remarkable, more especially when one appreciates the hours of patient waiting that were necessary to secure what is after all only an incident in a five-reel story that is crammed with stirring incidents.

Raymond B. West, the boy director of Inceville, has just found time to buy a racing car.

"The Exploits of Elaine" Begins

BY CHARLES R. CONDON

WITH the release of "The Clutching Hand" Craig Kennedy, the famous scientific detective, makes his debut on the screen after having been the central figure of Arthur B. Reeve's stories in the *Cosmopolitan* for about four years. He has now been assigned to duty in "The Exploits of Elaine," the new, big Pathe serial which succeeds "The Perils of Pauline," and which will be released in two-reel episodes every Monday.

If the first chapter of the serial, "The Clutching Hand," released December 28, may be taken as representative of the story and histrionic excellence of chapters following it, there is no doubt but what "The Exploits of Elaine" will become known as one of the greatest and most complete serials ever launched. Its popularity is almost a certainty as it contains just enough mysticism to keep one intensely interested, and enlivens its problems with clever counter-plots, quick action, and a wide variety of thrills.

The screen stories by Mr. Reeve have a distinct

"The Clutching Hand," opening installment of "The Exploits of Elaine" contains this scene.

advantage over those published in the magazine in that in being enacted developments leading to the climaxes are self-explanatory, or at least satisfying, while in the magazine a quantity of reading matter laden with scientific, and to many, meaningless, terms is necessary to make Craig Kennedy's solutions clear. One instance of this is the manner in which "the clutching hand" electrocutes Dodge. The printed explanation of how this was accomplished might mean nothing to many, but when it is actually seen to happen on the screen it is accepted as fact whether or not the details be clear.

Arnold Daly, widely known on the legitimate stage and the star of several feature photoplays, takes the leading role as Craig Kennedy, a detective who combines his great knowledge of human nature and powers of observation with science in running down criminals. Pearl White plays the feminine lead and her ability and charming personality bid fair to make the name of Elaine Dodge as well known as was Pauline. Sheldon Lewis is seen as Bennett, Dodge's secretary, and Jameson, Craig Kennedy's companion, is impersonated by Raymond Owens. From present appearances this is the permanent cast, the other players being cast according to the types needed in the other

Scene from "The Clutching Hand," opening installment of "The Exploits of Elaine."

mysteries. There is one exception to this, however, whose identity is not known. He is "the clutching hand," the master criminal, whose capture will probably form the last chapter.

William Riley Hatch has a good part in this release as Elaine's father, and Robin Townley impersonates the spying butler in the Dodge household. Arthur B. Reeve and Charles Goddard are co-operat-

A tense moment in "The Clutching Hand," opening installment of "The Exploits of Elaine."

ing on the scenario, and Leopold Wharton is in charge of its production.

Craig Kennedy receives a call from his friend Jameson of the *New York Star,* who informs him that Dodge has learned the identity of "the clutching

hand," a criminal who has long and successfully defied the law. Craig replies, "Then he is dead"—and on visiting his home they find him so. During the night the criminal and a companion have gained entrance to the Dodge home, and wired it in such a way that anyone answering the telephone in Dodge's study would be electrocuted. They then cut in on the wire, ring the telephone, and Dodge, answering it as they had expected, is killed instantly.

Craig Kennedy and Jameson arrive shortly after the servants discover the body, and the detective, investigating, finds nothing but a hole neatly burned through the top of the safe, and a few finger prints on a statuette covering it. The detective sprinkles a fine powder over the imprints, bringing them out plainly, and, to his great surprise, finds that they are a reproduction of his own finger prints. "The clutching hand" has come, burned a hole through a "burglar-proof" safe, and gone, all without leaving the slightest clue as to his identity.

In the meantime "the clutching hand" has opened the letter in which he thought to find Limpy Jim's statement of where to find the master criminal who is his employer, but whom he has never seen. Instead of the original statement "the clutching hand" finds nothing but five or six blank sheets of paper. Shortly before his death Dodge replaced Limpy Red's confession with the blank paper, and hid the original away in a secret panel in the wall. A reasonable conjecture at this time is that this hidden confession is the key to the serial.

Nicholas Power Again Honored

The grand prize for exclusive safety devices on picture projecting machines was awarded to the Nicholas Power Company, manufacturers of Power's Cameragraph No. 6A, by the American Museum of Safety, under whose auspices the Second International Exposition of Safety was held at the Grand Central Palace, New York City, December 12 to 19, 1914. The Nicholas Power Company was also awarded the gold medal at the same exposition held in 1913 and in being awarded the highest honor in competitive competition this year proves that Mr. Power is in accord with the much talked of safety first campaign that is sweeping the country at the present time. This distinguished tribute to the mechanical genius and untiring efforts of Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power is receiving congratulations from all over the country on on his achievement. The efforts of the American Museum of Safety to promote safety in all branches of trade, have met with the greatest success as was evidenced by the representation of some of the largest employers of labor in this country.

American Wins Title Litigation

Motography is informed by the American Film Manufacturing Company that after extensive litigation the courts have dismissed the injunction suit of the Famous Players' Film Co. against the American Film Manufacturing Company to restrain the latter from the use of the title "The Aftermath" and that the American Film Manufacturing Company is granted the full and unrestricted use of the title "The Aftermath," its two-reel feature release of August 31, 1914.

Violet Mersereau—Imp Star

Violet Mersereau, the Imp leading lady, will be seen shortly in a remarkable film entitled, "She Was His Mother," a film as full of pathos and realism as one can imagine. Miss Mersereau plays the part of a winsome little country girl as the story opens and then, later, an old gray-haired beggar woman. This clever little girl has had an interesting career. She played in "Rebecca of Sunny Brook Farm" both here and abroad on the legitimate stage and hopes that some day she will play this delightful role for the pictures. An idea of her versatility is given when one considers the diversity of the characters of Peg in "Peg o' The Wilds" and "Rebecca," both of which little Violet played so wonderfully well. This child wonder has been on the stage since she was nine years old (she is just eighteen). She played in the companies of such famous stars as Maxine Elliott and Margaret Illington and took a splendid part in "The Clansman." Needless to say this fine training, together with her natural talents, has enabled her to accomplish a great deal toward good picture acting. Her natural charm, sunny disposition and personality have also been assets of no mean value.

Violet Mersereau.

New Lasky Glass Studio Completed

Samuel Goldfish announces the completion of the new glass studio erected by the Jesse L. Lasky Feature Play Company, in Hollywood, California, which has been in the course of construction for several months. Work was fortunately so timed as to bring the completion of the studio to pass at the present moment, at the beginning of the short rainy season in California.

This is said to be the largest enclosed studio in California and one of the largest glass studios in the world. The Lasky buildings in Hollywood now occupy the space of three city blocks, and about twenty miles away is the wonderful Lasky ranch with its 20,000 acres of land and its scenery of almost every imaginable description, from the semi-tropical to ice-clad mountain tops. The glass studio is intended primarily for the taking of interior scenes. Though many of these scenes may be taken out of doors, it is generally conceded that certain light effects can best be obtained in a glass enclosure.

Elizabeth Forbes, late of the Henry Miller, Doris Keane's "Romance" and other companies, successful in New York, has been added to Thanhouser's stardom.

Realistic Fight in Selig Production

BY NEIL G. CAWARD

UNDER the title "The Old Code," the Selig Polyscope Company, will, on Monday January 11, release a two-reel drama of the frontier written by James Oliver Curwood, which is decidedly a tale of the red-blooded variety.

In the closing reel of this production there is a hand to hand fight between two brawny frontiersmen, which calls to mind that never-to-be-forgotten struggle which made that other Selig picture, "The Spoilers," memorable.

William Stowell and Edwin Wallock are the two contestants in this newer Selig drama and their struggle in the woods is realistic in the extreme, but really sinks into minor importance when compared with the bitter struggle that occurs when the two men are turned loose on the opposite sides of an island, there to seek each other out and fight to the death.

The departure for the island.

As the story runs, both Pierre and Langlois are in love with Marie, a forest maiden and the daughter of a sturdy woodsman. Marie favors Pierre, but lest he think his conquest too easy, flirts with Langlois in the hope of arousing Pierre's jealousy. Langlois, later, by stealth secures a curl of Marie's hair and at the settlement boldly displays this to Pierre, claiming that the girl gave it to him as a token of her love.

When Pierre, aroused to insane jealousy, knocks Langlois down, the by-standers demand that their quarrel be settled in a primeval fashion—that of a hand to hand combat.

While the two men are fighting, Marie, who regrets her flirtation with Langlois, sends Lota, a half-breed, with a note to each of the men. In the one to Langlois, she declares that she hates and despises him and never wishes to see him again, while in the one to Pierre, Marie declares her love and urges him to come to her at once. Lota, herself in love with Pierre, thinks of winning him back by giving him the wrong note, and, tearing off the address, the half-breed replaces the two notes in their envelopes and gives them to the men just as the combat in the forest ends in the triumph of Pierre.

After reading the note, Pierre believing that Marie does not love him, wishes to die, but, in dying, to destroy his rival, and therefore, demands the right of the ancient code,—a fight to the death on the island.

Langlois agrees, and the two men set out in their canoes for the distant island. They land on opposite sides and make their way stealthily toward each other. Langlois arranges a dummy, and when Pierre shoots it, permits it to fall so naturally that Pierre assumes that he has wounded, if not killed his rival, and therefore exposes himself openly.

Langlois, who is hiding in the shrubbery, knocks Pierre down with the butt of his rifle and then ties him to a tree. The revengeful half-breed then departs to a little distance and after jeering and mocking his helpless rival, Langlois begins to shoot at him. Marie, who has learned in the meanwhile of the transfer of the notes, goes to the island to save Pierre and arrives in time to shoot Langlois, though the bullet only wounds him. Marie and Pierre are then reconciled and as the picture ends Langlois is shown being driven away from the settlement for his treachery and insults to Marie. Though the picture does not show the happy marriage of the forest lovers, there is every reason to believe that it all came about.

Pierre challenges Langlois.

Marie flirts with Langlois.

Best Release of Famous Players

"The Eternal City" is the season's big picture. More than that, it is the big picture of many seasons. It has set a brand-new standard in picture-making and any film that may be referred to as "Another Eternal City" will need to comprise the best of photography, a bigness of story, a finished cast with an artist of undisputed dramatic ability in the lead, interiors and exteriors that will occasion no challenge from even the most critical. It will need to furnish the spectacular, the awesome and the merely human, and its camera work will have to be that of a technical expert and its direction bespeak a master hand and mind.

All of these things go to make the greatness of the eight-part film feature, "The Eternal City," which is by far the biggest production yet to come from the Famous Players Film Company. Pauline Frederick does wonderful work in the portrayal of the varied emotions which fall to her lot in the role of Roma. The remainder of the large cast is equally fine in the respective parts accorded it.

Edwin S. Porter, producing manager of the Famous Players Film Company, did the camera work from first to last of the production. The splendid effects thus gained could only be obtained by Mr. Porter. Hugh S. Ford accompanied him as director. And his work speaks its own praise of his skill.

Into Rome and London went the company which made "The Eternal City." And the glory of the settings, of the wonderful light and shadow effects, and the weaving into story form the reproduction of the world's most renowned of wonder spots are but a few of the qualities that make for the film splendor of Hall Caine's best work, "The Eternal City."

A synopsis of the story of this film will be published in next week's issue of MOTOGRAPHY.

M. C.

Universal's Annual Yuletide Festival

It was a riot of fun, the second annual dancing party which had the officials of the Universal Company as hosts and the employes of that company as guests. It was held the night after Christmas and there were various other guests in addition to those furnished by the Universal Company itself. There was Hy Mayer, who makes cartoons and Mr. Hirshfield who makes Chocolate Tootsie Rolls. There was a princess present, too, but for further information concerning her the public is advised to read Universal bulletins of a week or two from now. Also there were representatives of a few other producing companies in attendance.

But of all the jolly number—and jollity was the evening's pass-word—none joined in the fun with any more enthusiasm than the various heads of the company, themselves. No steps were too new or too deceptive for President Carl Laemmle to accomplish and R. H. Cochrane, J. C. Graham, Joe Brandt, Paul Gulick, Julius Stern and other Universal dignitaries were all boys with the rest of the party.

One of the most interesting of the evening's several features was the presentation to Mr. Laemmle of a silver service, and to R. H. Cochrane of an octagonal-shaped gold watch. The donors were the employees of the Universal Company and the gifts were expressive of their liking and respect for the men so honored. King Baggot made the presentation speech and Mr. Laemmle and Mr. Cochrane each said an appreciative "Thank you."

"I'm so pleased," declared Mr. Laemmle at the end of the party, as he assured himself that the silver was in careful hands, on its way to the Laemmle car. "And I hope every one has had as much fun as I did." It is safe to guess that everyone did.

"This marks my eighth year with Mr. Laemmle," Mr. Cochrane informed as he displayed the new and very beautiful watch that is octagonally formed. "I don't know though that that was in mind when the watch was ordered." But it is safe to guess, though, that it was.

There was a grand-march which brought the guests in rows, sixteen-people wide, in front of the camera and a flash-light. Carl Laemmle formed a center from which his company-members spread to either end of the sixteen-wide front row. There were the Mesereau sisters, Mary Fuller, King Baggot, Ben Wilson, Frances Wilson, Brinsley Shaw, Dorothy Phillips and others. Earnest Shipman, Joe Brandt Bert Adler, Jack Cohn, and H. Macgowan directed the destinies of the march from various angles and Paul Gulick, George Kann, P. D. Cochrane, Mark Dintenfass, K. W. Linn, W. S. Sistrom and N. G. Rothstein were among those who liked best to be just guests. The sample photograph of the marchers was auctioned off by Frances Wilson. Bids were opened with one of five dollars by Mr. Laemmle and the final one was one-hundred and twenty-five which made the photograph, an autographed one, the property of Mr. Hirshfield.

There was another march, a little later—its way was toward the dining-rooms, and the spread which was announced as "Just Eats" was a banquet. Tissue paper hats of various designs were the favors and others received were fobs patterned after the Universal's trade-mark, and there were pins of the same design. Hy Mayer entertained for ten minutes during the feasting, with stories that received great applause. Mr. Laemmle and Mr. Cochrane were given three cheers and after the feast, dancing was resumed. The "Good-bye Girls, I'm Through" trot was the last dance number. The hour was five o'clock and the dancers were as many as the hour of eleven had known.

All of which goes to prove what a perfectly enjoyable party that was, which had the Universal Company officials as hosts and the Universal employees—plus others—as guests.

M. C.

To Release Comedies Weekly

Announcement was made in New York this week that the Colonial Motion Picture Corporation will begin early in February releasing a one-reel comedy every week, although this does not mean that the Colonial will discontinue the production of high grade features. The first of the series of comedies to be released will be entitled "Your Uncle Dudley" and each comedy for several weeks following will present a new adventure of "Uncle Dudley," each complete in itself.

Marie Walcamp, leading lady with the 101-Bison Company, has purchased a new six-cylinder Chalmers touring car.

Pathe Lehrman, who is releasing the L-Ko Universal comedies, has built a new studio in Hollywood, Cal.

Is the Motion Picture a Fad?

BY THOMAS H. INCE

THE faddists are at it again. With every ounce of poundage at their command they are trying to make us believe that the swan-song of the motion picture soon will be lifted throughout the land. Already some of them are speaking of moving pictures as ancient history.

On the contrary, and speaking from observation and experience I can say without reserve that those who are not in sympathy with motion pictures are those whose necks still are encircled by millstones which they would like to shake off if they could do so without loss to themselves.

Thomas Ince.

Faddists never die without a struggle and those few remaining ones tentacled to the drama can not be blamed for not wishing to prepare their own petard. Within the past several years as many of them as could have deserted the drama for the more lucrative motion pictures. Few have returned to the drama.

Within the past year there has been a general hegira of all branches of the theatrical world to motion pictures. I predict that it is only a question of time when motion pictures will supersede everything else in the amusement world. Everything points to it. The well-known decadence of the drama is further proof of it.

To one who understands the qualities of human nature and who is experienced in the ways of providing it with subjects which go to make up human interest, there can be no doubt of the future of motion pictures.

One of the best arguments is the diversified field of picture making; embodying everything in which the mind is interested. Human interest is everything on this planet. Without it the four billions of earthly bipeds soon would surrender in despair.

One of the first things an editor will tell a cub reporter is to bring in a human interest story—something snappy and with plenty of action to it and, above all, something in which we can see ourselves reflected, whether it be meritoriously or otherwise. That is the makeup of a newspaper—a daily journal of human interest happings culled from the four quarters of the globe.

The permanency of motion pictures depends upon the producers alone. Just as long as they can picture scenes of human interest and supply enough variety to keep the public mind focused on moving pictures, just so long will motion photography retain its vitality. It must have the same diversity of subjects as the daily newspapers, together with proper technique and the loftiest standards known to the art.

Cheap melodrama is one thing which is proving a menace to the permanency of the motion picture. In my opinion it is something which the public tolerates rather than enjoys, and the quicker it is eliminated the better it will be for the craft. Time and proper censorship in each community will undoubtedly correct this evil, but it is to be regretted that certain producers still believe the public to be extremely gullible, when, as a matter of fact, any observant person does not have to look twice to convince himself that cheap melodrama received the stamp of public disavowal a long time ago.

It may be said that motion picture producing still is in an embryonic state; that evils naturally have crept in due to inexperience and other kindred reasons. But wonderful reforms have swept aside many of the evils, and we, who are on the ground already, see far more wonderful things ahead in this busy, fascinating world of picture-producing.

One of the principal faults with which we have to contend has been the lack of good scenarios. In late years there has been an enormous demand for films and this demand is still growing at an unprecedented rate. The result has been that thousands of poorly written scenarios have been filmatized in order to supply the demand.

We want scenarios of original plot and harmonious construction and are willing to pay well for first-class productions—scenarios teeming with human interest and chuck-full of action. You must utilize judgment and discrimination in scenario writing as in any other legitimate pursuit. For instance you can't deify an Italian organ-grinder any more than you can make a hero out of an undertaker, as a young Californian lad did sometime ago in a scenario sent me.

The field of human interest from which to draw is practically limitless, and any person of ordinary education and intelligence and with a good imagination can write a scenario. The main fault lies in the padding thereof. Boil interesting, vital facts down to a thick consistency, classify the chief events, and you have a good scenario of which any producer should be proud.

More Farnum Subjects

Samuel Goldfish announces that the versatility displayed by Dustin Farnum in his characterization of "Cameo Kirby" in the photodrama from the play of that name has led Mr. Lasky and the entire Lasky organization to devote particular attention to the selecting of a series of vehicles for Mr. Farnum's further appearances. "The Virginian" and "The Squaw Man" both showed Farnum in western surroundings, but his splendid interpretation of the southern gentleman gambler, "Cameo Kirby," makes it evident that he should have a very great range of success on the screen. Particular attention is therefore being given to making a selection of material which will show Farnum in widely diversified subjects.

Universal Submarine Picture

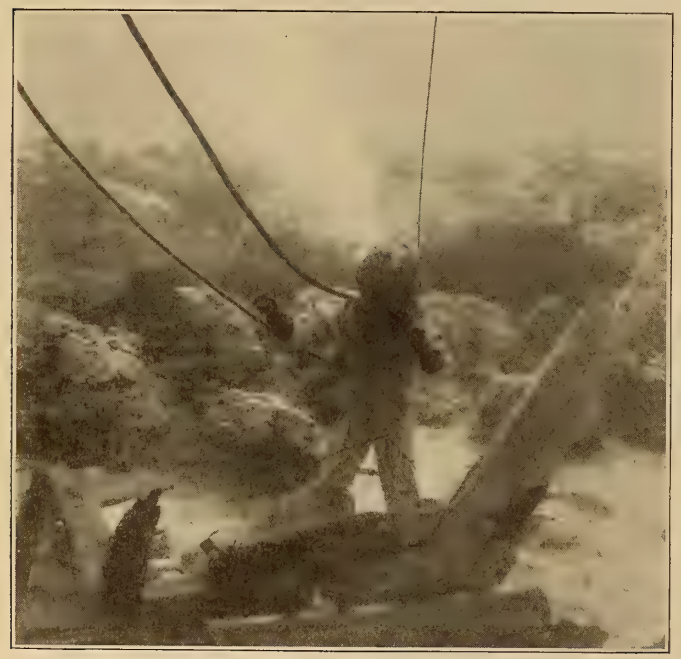
On Saturday afternoon, December 26, the Universal Film Manufacturing Company showed at its private projection room in the Brady Building on Dearborn street, Chicago, the pictures of the William-

A battle to the death with a man-eating shark.

son submarine expedition which on Monday, December 28, opened at the Fine Arts theater on Michigan boulevard, Chicago.

These pictures are the ones the readers of Motography first heard of when they opened at the Broadway Rose Gardens, New York City, some months ago, but which have since been purchased and are now being exploited by the Universal Film Manufacturing Company.

One is actually taken to the bottom of the sea in these films and by means of the wonderful contriv-



One of the Williamson brothers in a diving suit, investigating the remains of an old wreck.

ance invented by the Williamson brothers one is enabled to see the beautiful coral growths, the fantastic grottos and the weird deep sea plants and animals. In the last reel of the film, one is treated to the unusual spectacle of a duel of the deep between a man and a shark, victory resulting fortunately for the man. The film was carefully explained by a lecturer and surely one who cannot find something of interest and entertainment in the spectacle offered is to be pitied, for the picture is undoubtedly educational as well as so unusual as to be fascinating and entertaining in the highest degree.

Wherever shown the picture has been endorsed by museum officials, boards of education and museums of natural history and undoubtedly during the engagement at the Fine Arts theater the educational feature of the pictures will be one of its strongest drawing cards. N. G. C.

Operators Hold Ball

The Coliseum Annex of Chicago was the scene on December 9 of the annual ball of Local No. 2 of the International Alliance Theatrical Stage Employes of the United States and Canada. To say that the event was enjoyable and the best ever staged by the operators of Chicago is putting it mildly, for though these young men have a habit of doing everything well and their balls have become traditional successes, the one of 1914 was a little bit better even than any of their previous entertainments.

Credit for the success of the evening can scarcely be attributed to any one man, since all had a part in making it an event never to be forgotten. On the ball committee were such "live wires" as John J. Fanning, Hal. Johnstone, E. D. (Jack) Miller, J. J. Gorman, Herman H. Goldberg, Arthur Hollins, Morey Cohen, J. M. Wolfberg, Lee A. Forbes, Robert Hutton, Frank A. Murphy, Frank R. Connelly, Frank Spaulding, Currie C. Cull, Joseph J. Sullivan, Arthur Tuchman, Thomas Reynolds, Adrian L. Cooley, Charles Ison, Harry Woolf, William Hassett, Roy Coleman, Salvatore Tomaso, George A. Evans, David A. Day, Percy C. Havill, George Heiss and Herschell Vallandingham. The tasty and attractive program was edited and arranged by F. E. Havill and hustling alone could have secured the many attractive pages of advertising found in the ball program.

Completes "The Idler"

Lloyd B. Carleton, as director for the Box Office Attractions Company of which William Fox is the head, has completed his screen production of "The Idler" in five parts. The photoplay is said to be the most pretentious and artistic yet attempted by Mr. Carleton. To quote a theatrical term, "the production is lavishly mounted, no expense being spared to secure the desired effects." Praise is due Carleton, for the deft hand of the able director is revealed to advantage. An excellent cast of players appears in "The Idler," the principal members being Catherine Countiss, Charles Richman, Claire Whitney and Walter Hitchcock. The scenario is the work of Roy L. McCardell. Mr. Carleton is now preparing to present a film version of "The Girl I Left Behind Me," Franklin Files' and David Belasco's triumph of western life. Robert Edeson will appear as the star in this piece, assisted by a well-balanced company of photoplayers.

De Luxe World Posters

To prove that nothing is too good for the World Film Corporation Joseph S. Edelman, director of advertising, is using a drawing of J. Montgomery Flagg, the famous artist, for the one reel feature productions of Bert Levy, the famous artist entertainer.

The poster is produced in a warm brown tone on a buff background and a great deal of attention has been given to bringing out all of the fine details in the sketch.

Episodes Seven and Eight of "Zudora"

BY CLARENCE J. CAINE

THE announcement made by the Thanhouser Syndicate Corporation recently that some startling events would be introduced into this serial in the near future becomes a reality in episodes seven and eight, for these two installments are by far the most interesting of the "Zudora" pictures which have thus far been released.

Perhaps the most important change which is made is the transforming of James Cruze, erstwhile villain, into a hero by placing him in a role which appears to correspond to the character of "Jim Norton," which was so popular in "The Million Dollar Mystery." Despite this change he does not forsake "Hassam Ali," which he created, but is seen in a dual character portrayal and his work is exceedingly creditable. The new character appears in the seventh installment, but not until the eighth episode is his presence explained. Then it is hinted that "the mysterious Jim Baird," as he is known, has been impersonating the mystic while the latter has been ill.

A number of spectacular effects are also introduced in these two episodes, among which is the reproduction of the blowing up of a ship, the practical use of a powerful chemical which photographs any person or object near it, and a fierce struggle between Baird and several Chinamen in a house of mystery. The interest aroused by the earlier episodes is certain to be greatly increased by these two installments and the producers of the serial promise that even more startling and unexpected changes will occur in the near future.

The plot of the seventh episode, which is entitled, "The Mystery of the Lost Ships," deals with the attempt of Hassam Ali to take Zudora's life through the invention of a semi-maniac and her rescue by the mysterious Jim Baird. A ship company is greatly worried because one after another of its ships have gone out to sea and have never returned. As the weather is calm, the cause of the disasters cannot be ascertained so, after detectives have failed on the case,

Chang hypnotizes Zudora.

the ship owners consult Hassam Ali and he tells Zudora to work on the case. John Storm asks the girl detective for her picture about this time and when she inquires the location of a photographer of her uncle he directs her to one who is located under the workshop of one of his accomplices. He then visits the accomplice and learns that it was a powerful machine that he built which destroyed the ships, the only

Jim, disguised as Hassam Ali, photographs Chang.

motive for the action being that the maniac wanted to test his invention. By means of a fluid which photographs the countenance of anyone who stands near it Zudora learns that her uncle is in the apartment above her, just as she solves the mystery of the ships.

She seeks the aid of John Storm and, as they are about to make their escape the machine is turned upon the room and an explosion occurs. All escape except Zudora, who is trapped in the burning building. Storm proves a weakling and has not the nerve to enter the house and save her. Suddenly the figure of Jim Baird dashes through the crowd and into the building. He carries Zudora to safety and then disappears before the girl or her lover can thank him. This closes the episode, after having given the audiences to understand that there is another hero in the serial, who surpasses Storm.

The eighth installment, whose title is "The Foiled Elopement," deals with the kidnapping of Zudora by a Chinese hypnotist and her rescue by Jack Baird. In the opening scenes Mr. Chang is seen exercising his hypnotic powers and Zudora and Storm are shown planning to elope. The suggestion that Jim Baird is impersonating Hassam Ali is given at this point and the man who pretends to be the grl's uncle decides to break up the elopement when he hears of it. Mr. Chang is hired by Hassam Ali to take Zudora away and Jim then decides to impersonate the Chinaman and investigate, as he has secured his photograph by means of the liquid mentioned in the seventh installment.

He visits Chang's apartment under this disguise and learns of Zudora's captivity. He then returns to the mansion, where he again becomes Jim Baird, and returns to rescue the girl. Storm also learns of her danger and with several police and detectives hurries to the Chinaman's place. Jim gains entrance to the house but is discovered by Chang, who ties Zudora hand and foot and locks her in a room. A terrific

struggle takes place between Jim and the Chinaman, which is ended when Storm and the police arrive. Jim makes his escape before any of them see him and returns to the mansion where he again dons the disguise of Hassam Ali.

Storm takes Zudora home where Jim, as the mys-

Jim's love for Zudora is evident.

tic, greets them. The girl puts her arms lovingly around the man she believes her uncle and when she kisses Storm good bye a moment later the expression on Jim's face clearly shows that he, himself, loves the girl but dare not tell her because of the role he is playing. The introduction of this complication promises some exceedingly strong dramatic situations for the future episodes.

Advertising "The Eternal City"

The Famous Players Film Company have issued a book containing text and pictures relative to the film version of Hall Caine's well known work, "The Eternal City," as part of the advertising campaign exploiting that production. The book is printed on buff cameo and contains sixteen pages. The illustrations are well chosen and distinct and the text is exceedingly well written. The cover is also artistically designed and the entire book is praiseworthy because of its de luxe make-up. It would not look out of place on the reading table in any home.

Studio Built in Two Days

That there is nothing slow about Los Angeles has often been indicated, but the latest proof of this is the record-breaking time in which a complete motion picture studio has been erected there.

When the increased activities at the Bosworth plant suddenly demanded another studio, negotiations were immediately entered into with the various contractors for the speedy erection of a complete structure of steel and glass. As a result of this an unusual offer was made to set up the building in forty-eight hours, and a contract was immediately drawn up calling for the completion of a studio in two days. In order to inconvenience the general routine at the Bosworth plant as little as possible, it was imperative that Sunday be one of the days on which work on the new addition was to be done. Accordingly, it was agreed that one of the two days be Sunday and for each day after the stipulated two the contractor would be subject to a fine of $500.

Last Saturday and Sunday were the days chosen for the unusual task and early Saturday morning a large corps of workmen with wagon loads of material and supplies were at the plant and soon hard at work. Through herculean effort on the part of everyone connected with the execution of the contract, the job was completed in the stipulated time and Monday morning found another building on the Bosworth premises.

The new studio measures 60x90 feet and is built entirely of steel and glass. It is equipped with a powerful and complete lighting system so that dark days can be utilized. Nothing has been overlooked and every detail of the construction has been found thoroughly in accordance with the demands.

"Cinderella" Christmas Booking at Strand

The week's feature at the Strand Theater has been Mary Pickford in the four-reel telling of the haps and mishaps of "Cinderella." The tale is charmingly told and the role of the little rag-and-cinder girl as charmingly interpreted. Owen Moore plays the Prince Charming, and the stepmother and her very homely daughters are well portrayed by Isabel Vernon, Georgia Wilson and Lucille Carney. A humorous conception of the characters of the stepsisters, together with puttied noses and a lavish use of other make-up aids, are resorted to successfully by the Misses Wilson and Carney. The king in his comedy costume might easily defy the recognition of the nearest of relatives. The photography and the camera work deserve credit for much of the story's charm and James Kirkwood did well with the direction. As always, Mary pleases.

"This new version of 'Cinderella,'" to quote from the herald on the films, "is a delightful blend of comedy and pathos, and provides an artistic treat for people of all ages. In the imposing and elaborate production which has been given this wonderful story, illusion and reality are skillfully mingled, and the famous little heroine of the children of all time lives and breathes upon the screen, immortal there as in their hearts, with a tender charm that is all Mary Pickford's own." M. C.

S. Miller Kent Engaged

S. Miller Kent, for many years a prominent legitimate star and well remembered as leading man in the justly famous stage production of "Raffles," has been engaged by B. A. Rolfe for his appearance in the Alco Film Corporation's production of Clyde Fitch's play, "The Cowboy and the Lady." The production of "The Cowboy and the Lady" by the Rolfe people will be the first motion picture production of any of Clyde Fitch's bigger successes and marks a step in advance for Mr. Rolfe, who has recently announced the procuring of Mrs. Fiske's former success, "The Highroad," which will be done following "Satan Sanderson," in which Orrin Johnson is entrusted with the main part.

Jerome Storm, Frank Borzage and Louise Glaum make up the cast of principals to be presented in "In the Land of the Otter," a forthcoming Ince release.

Al Reeves and William Doyle, the famous burlesque comedians, are now working in a Universal comedy under Director Hamburger.

"When Love and Honor Called"

REVIEWED BY NEIL G. CAWARD

IN "When Love and Honor Called," a three-reel photoplay by Frank Blighton, the Essanay Film Manufacturing Company releases the fifth of the Essanay prize mystery plays which are being produced in conjunction with *The Ladies' World*.

The picture is a story of western frontier life, full of action and interwoven with a pretty love story. The leading roles are in the hands of G. M. Anderson and Marguerite Clayton, while Lee Willard enacts the heavy and character role of Juan Martin, a Mexican half-breed.

The photography is fully up to the Essanay standard and particular praise is due the director for some of the exteriors depicting ranch life. The views given of the round-up, in which a vast herd of cattle is seen being driven across an open prairie, is one of the prettiest which the screen has offered in some time. Lovers of the west will thoroughly enjoy the portions of the picture which depict ranch life.

Broncho Billy's first meeting with Elizabeth.

As the story runs Broncho Billy is sent out to break up a gang which has successfully rustled cattle from a number of ranches in the vicinity of a small Arizona town, and upon his arrival, meets at the hotel, Elizabeth Barton, who is bethrothed to a handsome daredevil, Juan Martin, employed on the Bar-O Ranch.

The friendship of Elizabeth and Broncho develops.

Broncho discovers that the girl has come to town to meet her lover, who is planning to get her to elope with him, since he cannot marry her with the consent of her invalid father. At a dance, Martin and another cow-puncher quarrel over who is to dance with Elizabeth, and Martin draws a gun to settle the argument, but at that moment Broncho Billy interferes, disarms Martin, removes the cartridges from his gun and hands it back to him.

Later the girl changes her mind about eloping, and when she goes to explain to Juan that she cannot go away with him, Broncho is the means of saving her, when the angered half-breed would have kidnapped her.

While at the settlement, Broncho meets George Chisholm, foreman of the Bar-O Ranch, and explains his mission. Broncho is given a job on the ranch in the hope that he may discover the identity of the rustlers, and starts away the next morning with the round-up outfit from the Bar-O. Martin plots with the cook and other members of the outfit to poison the coffee of the foreman and Broncho Billy, and to steal the cattle while they are drugged. The plan works out as anticipated, and Broncho Billy awakens next morning to find the cattle and the outfit gone, and the foreman dead at his side, he having been given an overdose of the drug.

Elizabeth goes to warn the sheriff of Broncho Billy's coming.

Overtaking the cattle rustlers near the border line, Broncho Billy holds them up and is about to compel them to return the cattle, when he is lassoed by the cook and overpowered. Martin and the others bind Broncho and take him back to town, where they accuse him of murder and turn him over to the sheriff.

Miss Barton has learned of Broncho's innocence and warns the sheriff of the plan for putting the crime on Broncho Billy. The sheriff locks Broncho up in a cell, pretending to believe Martin's story, and sets

out to arrest the real thieves. In his absence, the citizens of the town learn of Broncho's arrest and start for the jail to lynch him. The girl goes to warn the deputy sheriff, in charge of the jail, of the coming of the lynching party, and Broncho, the deputy sheriff and Miss Barton arm themselves and upon the appearance of the lynching party stand them off, in the hope that help will come.

The sheriff, meanwhile, has rounded up the real thieves and from the cook obtains a confession which completely clears Broncho Billy. Returning to the settlement, the sheriff arrives just in time to save the prisoner from the angry mob, who have succeeded in getting into the jail, and when he makes known Broncho's innocence the lynchers unite in a cheer for Broncho Billy, while the girl throws herself into Broncho's arms and promises to become his wife.

Fielding to Head Round-the-World Company

With a company of twenty-one people, Romaine Fielding, Lubin's producer, will leave Philadelphia on January 4 for Phoenix, Arizona, where the first stop will be made in the world's tour scheduled by the Lubin Company. It is expected that Mr. Fielding and his people will be away from Philadelphia three years or more. Complete plans have not yet been announced by the Lubin Company, but it is understood that California, the Hawaiian Islands and Alaska will be among the places visited in order to secure the proper settings and atmosphere for some of the features which the author-director will put on.

Romaine Fielding.

It is the first time that a world's tour has been attempted with such a large and complete company. Three special cars will carry the players, with properties and automobiles, out of Philadelphia to the southwestern state. The company will leave on Monday evening and is expected to arrive in Phoenix Friday. There it will remain throughout the winter and, perhaps, part of the summer, to produce plays written and directed by Mr. Fielding and featuring him in the leading roles. From there, the company will move on to California where there will be produced, among others, pictures laid in and around the Panama exposition. The Hawaiian Islands and Alaska will follow in the tour which will then continue westward.

Cinema Club Dance

The Cinema Camera Club of America, Inc., made up of the moving picture cameramen will hold its second annual ball at the Palm Garden, Fiftieth street near Lexington avenue, New York City, on Friday evening January 8.

Arrangements have been made to have Lillian Russell and Robert Edeson lead the grand march. There will be a special dancing contest and the lady winning will receive a grand prize. Music will be furnished by the Hippodrome Orchestra. Most of the manufacturers have already made reservations for boxes and many notable and favorite photoplayers will attend. The Cinema Camera Club intends to make this evening one of pleasure as it has many surprises in store and has overlooked nothing.

New Leading Lady of "Beauty" Brand

Motion picture followers who are admirers of the "Beauty" brand of the American Film Manufacturing Company will have to add another picture frame to their gallery of favorite players, for Miss Virginia Kirtley is soon to claim a warm place in their hearts. She names Bowling Green, Ky., as her birthplace and says that the year was 1889. Her education came via Outler Academy and Colorado College, and in 1910 she made her first appearance on the professional stage at the Burbank Theater, Los Angeles, Calif., playing in stock with Florence Stone. For two years the speaking stage claimed her attention and then she was lured from the footlights to perform before the camera. Her talents have been displayed in several studios, but it is doubtful if she has ever been seen to better advantage than at the present time, surrounded by the splendid cast which appears in all "Beauty" productions . Her initial appearances occurred in "Brass Buttons" and "Love Knows No Law," which were released during December.

Virginia Kirtley.

New Year Remembrance

O. L. Meister of the Vaudette Theater of Milwaukee is remembering his friends with a New Year's card in which he wishes them a happy and prosperous new year during 1915. This sentiment appears in a cloud of smoke which issues from a huge rapid firing gun which Mr. Meister has loaded with the various brands that combine the Mutual program and which is aimed at a corpulent gentleman labeled "The Public." Motography feels sure that every recipient of one of these cards was pleased and also impressed with Mr. Meister's ingenuity and originality.

Burton King, "the mystery director," has joined the Universal forces near Los Angeles and in future productions at Universal City will direct the plays in which Edna Maison and Ray Gallagher appear.

Edison's "Tracked by the Hounds

REVIEWED BY CHARLES CONDON

ONE expecting to view a picture of the "Uncle Tom's Cabin" variety or a highly melodramatic production full of sensational developments and hair-raising thrills will be greatly surprised on seeing the two-reel Edison release of January 22, "Tracked by the Hounds." Its name suggests not only hounds of great size and ferocity, but daggers, guns, dark nights, villainous deeds, thefts, and kidnappings as well. A few of these qualifications, the bloodhounds, guns, and kidnappings, it lives up to, but the rest are supplanted by a pretty love affair.

The situation that really propels the plot, that of the disobedient and frolicsome young heiress who wishes to marry a worthy but unpretentious youth, and who scorns the man of her father's choice, an extravagant and presuming count in search of a dowry, is not by any means a new one, and avoids the rut worn by other such vehicles only by a small margin. The introduction of the two police dogs helps considerably in supplying new atmosphere, and they show remarkable intelligence in enacting their end of the play. A few hundred feet of film is devoted to an exhibition of the dogs climbing trees, ferreting out hidden articles, running, jumping, and performing other of the many tricks and feats they learned during their five-year connection with the German police force.

Gladys Hulette plays the leading part as Katherine Stuart, the haughty miss who, to the great displeasure of her father (William Bechtel), encourages the attentions of Frank Johnson, their hard-working neighbor impersonated by Harry Beaumont. Carlton King completes the cast as the overbearing and unscrupulous Count de Francisco. The direction was in the hands of Charles France, and he deserves especial credit for his choice of outdoor locations and the realistic fire scene in the climax.

Robert Stuart and Count de Francisco become

A scene from Edison's "Olive and the Burglar."

intimately acquainted, and later find that they can be of mutual benefit to each other. Stuart's ambitions point towards the count's title, and de Francisco is anxious to have Katherine Stuart, Robert's daughter, for his wife. The count broaches the subject to the girl's father, and he, seeing a chance to realize his ambition of having a title in the family, waxes enthusiastic over the idea of the match.

An interesting moment in Edison's "The Champion Process Server."

The next step, however, is somewhat more difficult, for Katherine turns up her nose at the count on meeting him, and scampers off to talk to Frank Johnson, the owner of the farm next to the Stuart estate. Stuart follows his daughter, scolds her for insulting the fine-looking, dignified count who is to be her husband, and compels her to accept his attentions. Katherine obeys her father while he is present, but the moment he leaves the room she flies upstairs, leaving her titled suitor sitting alone on the settee.

On several other occasions de Francisco attempts to press his suit, but with no better results. Angered by this he determines to kidnap the girl, and hold her for a large ransom which he knows Stuart will gladly pay if he thinks Katherine is in danger. The count hires a couple of Italian laborers, lately discharged by Stuart's gardener, to kidnap Katherine and hold her a prisoner in an old deserted barn nearby. This accomplished, the count instructs them to have the girl write a letter to her father begging him to leave ten thousand dollars at a designated spot to buy her freedom.

The blackmailer is with Stuart at the time that he receives the note, and advises him to pay it by all means. Before complying with the request Stuart decides to make an effort to find the girl, and borrows Frank Johnson's wolf hounds for the purpose. The rescuing party follows them to the strip of woods near the barn, but on entering the clearing is fired upon by the Italians.

During the gun fight which follows the barn catches fire, driving the two kidnapers out into the open. Katherine lies tightly bound in one of the inner rooms. Johnson rescues her at great risk to himself. In trying to clear themselves the Italians tell of the count's part in the affair, and the silk-hatted dignitary

is placed under arrest. Stuart is happy in the knowledge that his daughter has escaped marrying such a scoundrel, and gladly presents her to her sweetheart, Frank Johnson.

Big Edison Night at Empire

Notwithstanding the bitter cold of last Tuesday night, the residents of the Bronx turned out in vast numbers to behold in real life at the Empire theater their screen favorites of the Edison Company. As early as 9 o'clock the magnificent theater was taxed to capacity and the spacious lobby held a throng eager to gain admission. After the showing of the Edison features "The Colonel of the Red Huzzars" and "The Best Man" Frank Bannon, the company's publicity man, introduced from the stage Sally Crute, Miriam Nesbitt, Gertrude McCoy, Duncan McRae, Robert Conness and Marc MacDermott. A grand ovation was tendered to the artists by the admiring fans and the ladies were each presented with a gorgeous bouquet of flowers. The players then retired to the rear of the theater, where they at once became engaged in affixing their signatures in books, albums and on programs in the possession of the fans.

New Mutual Publication

"The Film" is the title of the new booklet which takes the place of the *"Our Mutual Girl Weekly"* publication, and which can be obtained only at theaters which run the "Runaway June" serial. With Arthur James as editor and Albert S. LeVino as associate editor, the weekly issue of *"The Film"* promises to be one of worth. Its first number is the verification of this promise. It gives the story of episode one of "Runaway June" with a "still" illustration that shows the lavish attention given the detail of the first two reels which this episode comprises. There is the last of the "Mutual Girl" series (this by Mr. LeVino); there is a storyette on "Josephine Napoleon Crowell" by Elizabeth Sawyer; there are "Advance Spring Models" by Janet Cleghorne, and the reader is taken "On the Way to Spring Modes" by Marion Savage. May Manton fashions are pictured and there are forewords and afterwords of wisdom by the editor. A promising weekly is *"The Film,"* and the Reliance Film Corporation is the publisher.

Alliance Exchange and Producers Hold Conference

Last week saw the first of a series of projected conferences that has been inaugurated by General Manager Cobe of the Alliance Film Corporation. These meetings are to consider from time to time the changing needs of the exhibitor and to find the ways and means to be taken to meet these needs.

Men representative of all the branches of the film industry met in Mr. Cobe's private offices. Among the exchange men were Felix Feist of the Celebrated Players' Exchange, Chicago; H. Schwalbe of the Electric Theater Supply Company of Philadelphia, Pa.; J. L. Fay of the Alliance Film Service, Pittsburg; F. Frane of the Eastern Film Company of Boston, and M. F. Tobias of the All Theaters Film Company of New York.

H. M. Blackwell of the Favorite Players, Arthur Rosenbach of the Excelsior Film Company, and Adolph Figman of the Masterpiece Film Company spoke in behalf of the manufacturer.

After the meeting Mr. Cobe said: "Of course, this conference was only a beginner and it was impossible to get together as many representatives of our associated concerns as I would have liked to discuss these matters, but we made big strides in the right direction."

Noted Animal Impersonator

Being "the goat" has no terrors for William Fables, for it is due partly to the fact that he is so good a goat that he was this week selected for the Edison stock company of stars—not to say of course that Mr. Fables is not also a good actor. To him belongs the unique distinction of being the best impersonator of animals on the stage or screen. In the Edison "Buster Brown" series Mr. Fables, as the wise goat companion of Buster, ever bent on trouble, made more of a hit than Buster himself. That so much humor could be extracted out of so serious an animal as the goat—and still be "life-like"—was the surprise of Mr. Fables' quaint art. He also added a new character to the film version of "Fantasma," the Edison feature, as the clown's faithful ally and companion, the goat. During the several seasons that he was with John Cort's stage production, "Alaska," as the bear, he brought many a laugh. Mr. Fables appeared for some time in vaudeville in his own acts featuring animal parts, and was also on the first program of the Hippodrome as the fabled "Wild Man from Borneo." As an acrobatic comedian, Mr. Fables has few equals, and some of his funniest work is to be seen in the Edison, "How the Students Cured the Cooks," soon to be released, wherein life for him is one eternal nightmare dodging skeletons.

William Fables.

"Elaine" in Loew and Fox Houses

Jules Burnstein, who so successfully manages the destinies of Eclectic's New York exchange, is wearing a broad smile these days and opines that it's a fine holiday season. Here's the answer. "Jule" has booked the "Exploits of Elaine" in twenty-one Loew theaters and eleven of the Fox houses. For good measure he has put the Pathe News into the big auditorium of John Wanamaker's for first run twice a week service.

Kleine Release Dates

The publicity office of George Kleine announces that release dates have been fixed on "Stop Thief" and "DuBarry." February 8 has been chosen as the date when "Stop Thief" will first be revealed to the public, and "Du Barry" will have its first showing on January 18.

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How Big Is An Exhibitor?

WHEN a motion picture exhibitor grows so big that he has to spend a thousand dollars a day for film rental, while his daily attendance figures average well over twenty thousand, that exhibitor is a considerable factor in the industry. It would not take many like him, indeed, to make an industry without any assistance. In a purely commercial sense he is a purchasing power equal to two hundred average one-theater exhibitors. Less than a hundred of him would be able to operate all the picture houses of the country, and so constitute, in themselves, the picture theater business.

Perhaps the most interesting thing to our readers about this thousand-dollar-a-day exhibitor, or rather firm of exhibitors, whose somewhat meteoric but wholly safe-and-sane rise was told in a recent issue, is that they started with one small theater, just as every exhibitor in the world starts. But the interesting thing to the film manufacturer is that here, under one management, is a consumer of fifty reels of film a day, including practically all the first run subjects there are in all the programs.

We deem it important to emphasize these figures because so many still insist on regarding the picture theater business as a business of small units. It is true, of course, that most of its exhibitors do operate in rather a small way, with a single house, a daily admission of less than a thousand, and a weekly film rental of thirty or forty dollars. But while the mammoth enterprise we recently described is naturally exceptional, it is by no means alone in its class. There are more of these big exhibitors in the country than most people realize. Even in the trade not all are familiar with the concentration points of film disposal. Stories of some of the others will follow in due course, and the whole series will constitute a living monument to the magnitude and importance of that neglected factor of the business—the exhibitor.

More Twaddle About the Pictures

BEFORE an association of teachers meeting in Boston, Frederick R. Willard, in a carefully prepared paper based on observation of 3,700 boys and girls, made the statement that children in general are enthusiastic about motion pictures, but that as they get older and acquire knowledge they grow indifferent to them; that high school seniors, almost without exception, prefer the "legitimate"; that the cheaper theaters are attended by people who do not read; that children from the better class of homes do not go to nickel shows; that pictures tax the brains of children, and *especially the educational subjects* (!); that they learn nothing from them and take the melodramas and tragedies too seriously.

Most of this, we must admit, is news to us. It must be peculiar to Boston. Nowhere else, we are sure, is even the haughty high school senior indifferent to pictures. We did not even know there was anybody in Boston who did not read; though, of course, if they go to good picture shows they do not have to read. That children of the "better class" will not attend nickel shows is typical of the effete East to be sure; the nickel is a vulgar coin, sometimes called a "jitney" by vulgar persons. The dime being of noble metal, and the word being of legitimate descent from *disme* and *decimus,* is certainly more respectable, and the dime show is deserving of preferred patronage—at least in Boston.

It is surprising to learn, though, that Boston children are nonplussed, or even bored, by those subjects commonly called educational. Mr. Willard mentions as examples the making ready of beef for the market and the manufacture of soaps. Possibly these things are outside the ken of the Bostonians. The growing, harvesting, marketing and baking of beans would, we venture to wager, prove the theory false and create an extraordinary interest—even to awakening the enthusiasm of those haughty high school seniors. As to the children learning anything from such pictures, how could a Boston child learn anything from anything, except from a properly accredited adult Bostonian lecturer? And how could a Boston child take anything otherwise but seriously?

We are becoming fatigued—in other words, getting tired—of hearing the pictures criticized for what they are. Anyone of a philosophical turn of mind,

such as the effete East is supposed to produce, must realize that the picture, as we have so often said, is but a reflection of anything, everything, that the human mind can conceive of. Not only that, but it is actually put to that purpose, so that today one can find film pictures on nearly every subject. The key to Mr. Willard's grievance seems to be that the Boston exhibitors are not giving shows suitably highbrow for the Boston mentality. There is no reason why they should not, unless it be that they are already supplying the real demand and know that the alleged superculture is a myth. For we have shows of all grades now, and can suit any taste. In fact, it may be said that we are suiting them, Mr. Willard and his like to the contrary notwithstanding.

TEACHING AN OLD DOG NEW TRICKS.

ONCE upon a time the high-browed dramatic critics, the dyspeptic legitimate producers and the supporters of the $2 shows looked down with scorn on motion pictures, which they chose to term "movies" and predicted that they were but a passing fad, which would soon die of nonsupport.

But today all this is changed, and the high-browed critic, the dyspeptic legitimate producer and the supporter of the $2 shows are pleased to note that the latest production of the speaking stage has adopted many ideas and suggestions from the once despised "movie."

No better example of this change comes to mind than the production of "On Trial," which opened this week at a certain loop theater in Chicago and was hailed the next morning by one of the foremost dramatic critics of the city (a man who draws his salary from a journal that has selected for itself the title "The World's Greatest Newspaper") as a photodrama of the speaking stage. He points out in his review of the production that such well known adjuncts of the photoplay as "fadeouts," "cutbacks" and "visions" are resorted to time and again, and all with the most pleasing and satisfactory results.

Attention is called to the fact that the opening scene is a courtroom where a man is on trial for murder, and that when a witness takes the stand and begins to testify, the lights are dimmed, the scene shifters busy themselves and when the lights flash up again one beholds the re-enactment of the murder. As the act closes the lights are again dimmed, the scene shifters once more busy themselves and when a glimpse of the stage is again permitted we find ourselves back again in the court-room and the witness is just finishing the testimony. The story goes on in this fashion, the court-room fading out each time into the scene in which the action takes place that is being described by the witness then on the stand. It proves wonderfully effective, according to all critics, and the once despised "movie" seems really to have taught the legitimate stage something new.

To be sure it takes time to effect revolutions in the form of our drama, but surely no one would venture to doubt that the general attitude of the high-browed dramatic critic, the dyspeptic legitimate producer and the supporter of the $2 show has changed remarkably as regards the pictures, within the last year or two. The time may even come when the celluloid drama will be regarded as a real friend and the production of it worthy to rank alongside what is known in legitimate circles as "art."

Just A Moment Please

We note Samuel Goldfish is authority for the statement that the Lasky ranch of 20,000 acres contains scenery ranging all the way from the semi-tropical to ice-clad mountain tops. Gosh! it's either 20 feet wide and miles long, or else it's been stood on end. Which is it, Sam?

—

TAKE CARE.

Our attention has been called to the fact that in a recent issue of his incomparable sheet Lloyd R. is again picking on us. We hoped that our last warning would deter him from further activity, but before he has more to say we'll remind him that a further reference to us will result in our publishing all the sordid details of his appearance as Dick Desmond in "Facing the Music." Guess that will hold him for awhile!

—

FAMOUS "POPS."

"POP" ROCK.
"POP" LUBIN.
"POP" DANIELS.
"POP GOES THE WEASEL."
THE "POP" OF THE CHAMPAGNE CORK.
"POP" ANSON.
POP corn.

—

"Officer 666" is sure the elusive copper. His fame has spread to all portions of the continent, but probably he never accomplished a more celebrated feat than when he succeeded this past week in getting by the Chicago board of censorship. Yep, the P. A. positively asserts that it really happened.

—

By golly, you've got to take your hats off to Joe Brandt as a wheeze artist. Joe puts all the other fellows in the shade by not only originating some great little wheezes in his "Me'n'u" publicity at the Universal's Yuletide Festival, but paying the printer for publishing the stuff by wishing another wheeze on him.

—

Gee! if Arthur Leslie gets that gob of money from the Leslie estate he'll be almost able to make Mary Pickford feel like a piker, won't he? Both of 'em ought to be good prospects for a burglar insurance solicitor.

—

OUR BURG.

Charley Chaplin, he who is alleged to have put the "com" in comedy, arrived in our midst this wk. and the studio of the Essanay plant is even now being reinforced it is understood preparatory for some of Charley's strenuous stuff.

Frank Hough, one of our best known cits., is back from a trip to floury Minneapolis.

Ruth Stonehouse, one of our Village's fairest daughters, was the star attraction at Green Mill Gardens, one of the burg's swell eating houses, one night this wk., when she danced for charity and the edification of all that could get into the place.

Will. L. Wright, who does the photoplaywright stuff for the esteeemed (so to speak) *Dramatic Mirror* (Hope the adv. dept. don't holler) wuz a visitor here this wk.

Harry Steck and Eddie Lowe, two highly respected and w. k. cits., holidayed in Nashville. Happy New Year fellers.

Steve Montgomery, of the Box Office Attractions local offis, is confined to a sickbed in a local hospital. Hurry back Steve, a host of friends is missing you.

G. M. Anderson, that feller that the kids all know as Bronco Billy, spent Xmas in Our Burg.

Ye Ed. wishes to acknowledge a lot of Christmas cards and other remembrances from a host of friends. Many thanks folks. We was deeply moved by your remembrance of us and take this opportunity to wish you all the happiest kind of a new Year. May each day of 1915 be chuck full of good things for you.

Chas. Condon of the Effete East visited Our Burg during the Holidays his visit being enjoyed by all.

—

Now that the evidence is all in and it has been officially declared that films had nothing to do with that fire which, late in November, destroyed a Burlington smoking car, we feel like yelling "We told you so!"

—

Ain't that always the way?

—

First a holler that films were to blame.

—

Then a careful consideration of testimony,

—

And finally a verdict of

—

"Not guilty!" N. G. C.

Motography's Gallery of Picture Players

EDNA PAYNE, now ingenue lead in the Western Eclair company, five years ago was a prime favorite in New York and Brooklyn stock companies. She was leading ingenue in the Coarse Payton and Spooner and Gotham stock companies in Brooklyn, and later assumed the same position at the Academy of Music, New York City. Her next engagement was in vaudeville, and then came motion pictures. Three years ago she visited the Lubin plant while playing in Philadelphia, and was offered a small part in one of the productions being staged. Her charming personality and grace attracted the director's attention, and the result was a two years' stock engagement as ingenue. One day just before the eastern Eclair company left for Tucson, Arizona, Miss Payne met her old vaudeville director on Broadway. He was to direct the company in Arizona and signed her.

Edna Payne.

NORBERT A. MYLES, is the handsome curly haired cowboy, who is at present delighting the hearts of the feminine screen fans throughout the country by his splendid characterizations and daring feats of riding in the western productions of the Eclair Film Company. He has been playing in motion pictures almost since their inception as a standard amusement, and has appeared in stellar roles with companies of such prominence as Pathe, Lubin and Kalem. Born thirty years ago in Deadwood, S. D., he was brought up on a ranch until he reached the age of twenty. Mr. Myles has experienced every phase and condition of western life and his present excellent horsemanship was acquired through years of practice in herding cattle. Joining a theatrical road company as an extra, Myles worked his way up to the leading role.

Norbert A. Myles.

WILL SHEERER is one of the oldest and most popular actors in the Eclair stock company. He has had much experience in the field of theatrical work and before his entrance into pictures was widely known both in this country and abroad. During the twenty-three years he has spent behind the footlights, he has missed but two seasons; during the Spanish - American war, he fought the enemy in Cuba, and on one other occasion fell for the lure of Wall street. As a stock and bond salesman his native shrewdness brought him rapidly to the front but the call of the stage proved too strong and he answered it. Mr. Sheerer is acknowledged to be a past master of the art of make-up, and for years delighted vaudeville audiences with a protean act in which he impersonated ten different people. Thus far he has appeared in over one hundred and fifty Eclair releases.

Will Sheerer.

CLARA HORTON, popularly known as "the Eclair kid," has been a member of the Eclair stock company for the past two years, and for a child actress is somewhat of a prodigy, being only ten years of age at the present time. She is a petite little lady, and is fortunate in possessing, plentifully, the two greatest assets for screen portrayal, beauty and histrionic ability. When the Eclair company left the Fort Lee, N. J., studio for Tucson, Arizona, Miss Horton accompanied them to be leading lady in the juvenile company. She likes to play boy parts occasionally, but pities the poor knights of the trousers who never get an opportunity to wear the pretty clothes that girls do. Before entering motion pictures Miss Horton was an accomplished toe-dancer, and travelled from coast to coast in "Jack and the Bean-Stalk."

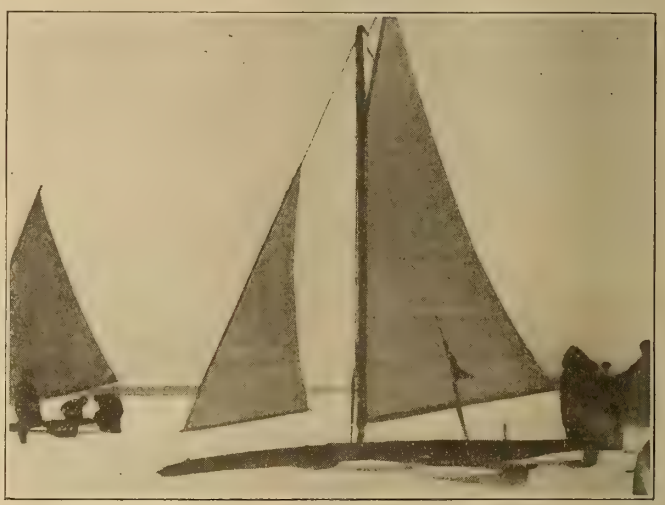
Clara Horton.

News of the Week as Shown in Films

Shipping sponges to the war zone from Nassau, Bahama Islands. Copyright, 19:4, by Universal Animated Weekly.

Sixth Field Artillery, U. S. A., at Waco, Arizona, Copyright, 1914, by Hearst-Selig News pictorial.

Arrival of English forces at Calais, France. Copyright, 1914, by Universal Animated Weekly.



Ice boat racing at Toledo, Ohio. Copyright, 1914, by Hearst-Selig News Pictorial.

Wreckage of the recent gale at Seabright, New Jersey. Copyright, 1914, by Universal Animated Weekly.

U. S. torpedo boats dry-docked at Charlestown, Mass. Copyright, 1914, by Hearst--Selig News Pictorial.

Brevities of the Business

Howell Hansel, the new manager of production at the Thanhouser studio, who was appointed to take the place of Lloyd F. Lonergan, resigned, has had more than twenty years' experience on the legitimate stage, and has had motion picture experience with Biograph, Pathe, Universal and Solax as a groundwork for his larger duties with the Thanhouser Corporation. He has been with the New Rochelle firm about a year. While with Biograph he worked in the pictures, but with Solax produced "Ben Bolt," the feature that all the reviewers proclaimed one of the most artistic produced up to that time. "The Million Dollar Mystery," nine miles long, was his masterpiece, however, and at present he is reconstructing "Zudora," the great Thanhouser series-serial, and also passes upon scripts that are to be produced. Mr. Hansel is a lovable character and script writers will find in him a sympathetic friend, if they show ability as writers, for, to the writer's personal knowledge, Mr. Hansel sent a letter about two pages in length, to a writer who showed promise, pointing out why stories were not accepted and suggesting how they could be handled to make them acceptable—service rare in these days of hustle.

In "Redbird Wins," a recent two-act American-Mutual racing drama, Jack Richardson was required to wear a raincoat. As the sky above Santa Barbara was crystal clear and the sun shining as it consents to shine only upon California, everybody at the studio guyed Mr. Richardson unmercifully. Later they were all caught in a storm and the "villain" reversed the laugh.

Universal City is all excitement, for in the early hours of December 21 a baby boy was born within its limits, the first child of either sex to have its name inscribed on the birth register of the infant city. Carl Bernie Oelze is the name he now bears.

The new Ye Liberty Theater, Spokane's latest contribution to the list of luxurious picture theaters, opens its doors January 20 with Kleine's "Julius Cæsar." Practically the entire line of Kleine attractions will follow.

That the demand for the productions furnished the Mutual program by Thomas H. Ince is increasing is shown by the erection of a large extension to the already mammoth stage at the Inceville studios. The stage now measures 200 feet by 75, and there is available space sufficient for staging a dozen different scenes simultaneously.

Since her automobile accident Dorothy Gish, the Griffith-Mutual star, has received letters and telegrams of sympathy from countless admirers throughout the country. Although still confined to her bed, Miss Gish is progressing nicely and expects to be at work again within the next two weeks.

Della Connor, who has done such splendid work in the last two Kleine attractions, "Officer 666" and "Stop Thief," has signed permanently with the Kleine forces and will be seen in future productions.

Director Lorimer Johnston of the eastern Imp company is now directing Mary Fuller and Curtis Benton in a two-reel fantasy the title of which is "Everygirl."

Betty Nansen, the great Scandinavian tragedienne, now appearing in moving pictures for William Fox, visited one of the largest insurance companies in New York this week and took out a policy not only on her life, but also one covering the original manuscripts of Henrik Ibsen which she brought to this country with her. The policy on her life is for $25,000, while the one on the writings of the eminent Scandivanian dramatist is for $50,000.

"On Desert Sands," the two-reel Big U western feature which will be released January 7, carries a double significance for all Universal fans aside from the story itself. It is the first release under the "Big U" brand and the first Sydney Ayres picture under the Universal banner.

King Baggot ceased rescuing heroines and foiling the plans of villains long enough on December 26 to give the patrons of the Universal ball at the Palm Garden, New York City, a fright they will remember for some time. With a number of confederates, he dropped a sand-dummy from his box and had said dummy quickly surrounded by tearful friends. It took the onlookers some time to realize that it was only a joke, but when they did, all enjoyed a good laugh.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	120	....
Biograph Film Co.	71	75
General Film Co. *pref.*	51	57
Majestic Film Co.	120	155
Mutual Film Corp. *pref.*	54	56½
Mutual Film Corp. *com.*	69	72
New York Motion Picture Corp.	73½	76
Reliance Motion Picture Corp.	32	40
Thanhouser Film Corp.	69	76
Thanhouser Syndicate Co. *pref.*	54	63
Thanhouser Syndicate Co. *com.*	73	80
Syndicate Film Corp.	150	160
Universal Film Mfg. Co.	140	....
World Film Corp.	5⅜	5⅝

Thanhouser Film Corporation—This stock registered a new low sales price of 70 last week. Several lots of stock are now offered at 76.

Mutual Film Corporation—Also had a reaction from a high point of 77 to sales at 70. While the motion picture stocks in general eased off very decidedly in the last ten days, the break in Mutual and the amount of stock that passed hands represented the most important activity in film stocks of the week.

New York Motion Picture Corporation—Reacted about 3 points, and it would be well for the stockholders of this company to bear in mind that the relationship between New York Motion Picture Corporation and Mutual is based on a contract, the expiration of which lies in the near future. The tendency of both Mutual and New York is wrapped up to a large extent in just one decision, namely, whether or not the contract between the two companies is extended.

Thanhouser Syndicate Corporation—This stock has also been a little easier in the last ten days. Most of the stockholders are awaiting some rather unusual developments promised with later episodes. The best single factor that has come into the situation recently is the knowledge that the American Film Company will handle operations connected with this company's next production, which will be on a rather pretentious scale.

World Film Corporation—For the benefit of a number of people who have made inquiry in regard to the World Film Corporation, some facts in connection with this company are given herewith. This company is organized under the laws of the state of Virginia, with a capitalization of $2,000,000 (par value $5). There is issued and outstanding at the present time $1,500,000. Mr. Selznick, the president, was formerly general manager of the Universal. Amongst the directors of the company are members of several New York stock exchange firms, George B. Cox, the Cincinnati capitalist, Lee Shubert, etc. The company claims to have had gross earnings in November of $35,925, and also claims its net would show close to 82 per cent on this figure. The company has a one-half interest in the capital of the Schubert Film Corporation, owners of one of the large studios at Fort Lee, N. J. It also owns certain rights in the moving picture productions of William A. Brady. In a general way the company may be said to have obtained considerable publicity for its securities, which have been actively traded in on the New York curb. Stock has sold as high as 6½, but, being in sympathy with all of the film stocks, has eased off and recent sales have been made at 5⅝. Realizing that 5⅝ is 12½ points above par (figuring par at $100), this stock, in comparison with companies that have been paying 1 per cent a month for a period of years, seems to be selling a trifle high, as seasoned corporations showing an income of 12 per cent can be had 25 points under par.

Al Ray, who has one of the shortest names in the theatrical world and who is also one of the youngest character comedians in the business, has decided to return to motion pictures. Since his closing with the Ramo Company he has been presenting a vaudeville sketch entitled "Breaking Into Society," with the exception of some time spent on the coast playing in slap-stick comedies. He has, however, received so many alluring offers from different film companies that he has decided to give up the stage entirely and devote his time to screen acting, most probably with the newly formed "Federal Films, Inc." Ray has been in pictures and on the stage for the past five years, although he is now only twenty years old. He is considered to be a very funny comedian and has original characters of his own.

Anna Little of Universal has been taking the luxury of another layoff, not because she wanted to, but because the doctor made her. During her short absence Director Turner is devoting his attention to his big forthcoming productions, and the producer of "Damon and Pythias" promises something startling in the near future.

They gave Charles Ray a dinner the other night—those of the De Luna club—and it was a memorable affair. The De Luna club is an organization composed solely of actors from Inceville.

Beatriz Michelena, California's favorite light opera prima donna, now under contract with the California Motion Picture Corporation, has just undergone a serious surgical operation as a direct result of the strenuous life sometimes demanded of a motion picture star. She is rapidly recovering.

Ruth Roland, who recently joined the Balboa Company, makes her initial appearance as the star of that concern in "The Price of Fame," a three-reel feature that will be included in the new Balboa series which attempts to solve twelve vital questions of life.

J. P. McGowan, the Kalem railroad director, who is spending a few weeks in bed at the hospital and who is directing his "Hazards of Helen" series from said bedside, is as cheerful as possible and in his enforced rest has been much cheered by the kindly interest of the Kalem company and by learning that his "Hazards" series is so successful that the picture will not finish as soon as was contemplated.

"When East Meets West," a forthcoming Thanhouser release through the Mutual program, was taken on the Walsh ranch near Denver, the birthplace of the famous $1,000,000 McLean baby.

Grace Cunard is adding new furniture to the big bungalow she built on the mountain side at Hollywood, Calif., for she expects her mother and a widowed sister with her child to come and live with her in the near future. Ever since she lost her son Mrs. Cunard has longed to come to her daughter, and now her hopes are to be fulfilled.

An astonishing fact about Thomas H. Ince, whose productions are released in the Mutual program, is the little sleep he seems to need. He averages four or five hours a night. Usually he reaches Inceville at 8:30 after a long motor ride from home, spends the day directing, has dinner, and in the evening goes over scripts with his scenario staff.

Director Charles L. Gaskill, of the Vitagraph company, sent one hundred pennies and a dollar bill to one of his little friends as a Christmas present and wrote this on the box: "Spend the dollar and let the pennies take care of themselves. This is from the revised edition of our old friend, B. Franklin."

Mona Darkfeather gave her friends an anxious time of it recently when she rode her pony "Comanche" over the hills. A bad rainstorm came up and the mountain roads and passes were almost impossible as far as riding was concerned, and Mona had to alternately walk and slide, and she says that it was a matter of alternation as to when she led Comanche or Comanche led her. They arrived home about 10 p. m.

Harry Pollard has started upon the four-reel photoplay entitled "Infatuation," which has been made into scenario form by Mary O'Connor from the book of Lloyd Osborne. In this Margarita Fischer will enact the part of the sprightly Phyllis, and Harry Pollard will play the male lead, as well as direct the photoplay.

Battle scenes, cavalry charges, hand-to-hand fights between native Sepoys and British grenadiers, massacres, wholesale arson, the siege of a fort, the death falls of natives from great heights—all will play a part in the massive production, "The Campbells Are Coming," a multiple-reel feature which Director Francis Ford is now staging at Universal City, Calif.

Walter Edwards recently climbed to the roof of a tall Los Angeles building to play a scene for "The Face on the Ceiling." Of course, someone stopped to stare. Then someone else stopped—soon there was a crowd and the reserves were called, but by the time they arrived Mr. Edwards had disappeared.

Miss Hazel Henderson, who made a distinct impression during her association with the Vitagraph company and who later worked with the Selig organization, has been engaged by the Balboa company of Long Beach, Calif.

Thelma and Beulah Burns, the two youngest leading ladies of the Griffith-Mutual forces, have found a new hero in Eugene Pallette. Jack Adolphi keeps the supply of pink and white-striped candy going, but Mr. Pallette appears to have supplied a sweeter quality of the luxury.

In "The Spirit of Giving," Joseph Harris of the American "Beauty" company has found a new vehicle for his versatility as Stone, the middle-aged business man who, through an accident, gains the true spirit of giving.

Since he was a child of two and for the last thirty-six years Eddie Polo, the latest recruit to the Universal Film Company's west coast studios, has appeared before the amusement public as an acrobat. At Universal City he will repeat before the camera the "stunts" that made him famous among circus people and circus audiences.

To the Room of the Green Rug came Christmas candies and calendars and cards and verbal greetings from many film folk, all of which brought pleasure to the recipient. Among the senders were Louis Selznick, Harry Reichenbach, Fred Beecroft, A. MacArthur, Jr., "Pop" Hoadley, H. A. D'Arcy, N. Lusk, Jack Cunningham, E. A. Kaufman, "Bill" Russell, R. C. Tucker, Valentine Grant, Harry Benham, A. D. Mitchell, "Bill" Barry, "Bill" Sadler, A. L. Haase, J. B. Skerritt, A. J. Lang, C. H. Greene, World Film Corporation, Helen Gardner and Charles Gaskill, William Huffman, Edward Earle and Frank Bannon, and E. J. Mock. Many thanks from the Room.

Among the newcomers at Inceville is Harry G. Keenan, who is to appear in Domino dramas. In the past he has been prominent on the dramatic stage, appearing with Henrietta Crossman and Robert Mantell. His favorite line is a strong actor lead.

For the exclusive benefit of the municipal Christmas tree in San Francisco, the home of the California Motion Picture Corporation, the directors of that organization evidenced their holiday spirit and sanctioned a special view of the new feature film, "Mrs. Wiggs of the Cabbage Patch," in a matinee at the Gaiety Theater.

The thrilling Corona automobile races furnish the background for the plot in "The Record Breaker," the rollicking farce just produced by the Komic company. Eddie Pullen, winner of the race, plays the leading role in the picture, for release in the Mutual program, opposite Fay Tincher.

Employed at Inceville is a full-blooded Hawaiian, Kanemoku by name, who was "discovered" by Thomas H. Ince during a trip in the mid-Pacific archipelago. Kanemoku, a man of powerful physique and a wonderful swimmer, now does odd jobs about the Ince camp. Few persons there are aware that this silent islander once made one of the longest swims on record.

William Farnum and one of the deep interiors of "The Sign of the Cross," a Famous Players' production.

"Only a Volunteer," now being made by Director James Durkin at the Thanhouser-Mutual New Rochelle studios, is a story woven around a small town fire department, but presented in a brand new way. It is a good, old-fashioned comedy and makes a fine picture.

Universal Weekly camera men have obtained pictures of Hartlepool and Scarborough, England, which were bombarded by German cruisers a few days ago. The inhabitants of the stricken English coast towns are shown digging their less fortunate fellow citizens from the ruins of their homes.

George Fischer, formerly a stock actor well known in the Middle West, appears as the dashing stalwart college hero of "The Scrub," a play dealing with love and football, to soon be released by Broncho.

The Vitagraph Theater's program for New Year's week, commencing Sunday, December 27, included the most powerful screen story ever presented at this Broadway photoplay house, "The Sins of the Mothers," a five-part drama, produced by Ralph W. Ince from Elaine Sterne's first prize winner in the *Sun* scenario contest. In producing "The Sins of the Mothers" the Vitagraph company placed the entire resources of their Brooklyn studio at the disposal of Mr. Ince.

In order to aid the children's hospital fund in Los Angeles, Cleo Madison recently appeared on the stage of the Morosco Theater, Los Angeles, with Wilfred Lucas, her director, in "When We Were Twenty-One." Miss Madison's appearance netted the fund $1,200.

Louise Lester still appears now and then in her wild West regalia, which is just as becoming to her as ever. But of late she has been kept so busy "mothering" young stars of the American-Mutual that she hasn't had a chance to go off on any of her whimsical "Calamity Anne" stunts.

George Kleine's "Officer 666" was passed by the Chicago censors last week after an exhibition before an assemblage of city dignitaries which included Major Funkhouser, Chief of Police Gleason, Assistant Chief Schuettler, a battalion of plain clothes men, private secretaries and others.

The Universal Film Manufacturing Company has secured the rights to produce in photoplay form Bruno Lessing's stories of New York's Ghetto life. Murdock MacQuarrie will play leading roles in the forthcoming productions, the first of which will be "An Interruption," adapted from the magazine form by Bess Meredyth of the Universal west coast scenario department.

Maclyn Arbuckle, famous for his representation of the great American types, will be seen as Hi Judd, poet, postmaster and philosopher in "It's No Laughing Matter," a comedy drama produced by Bosworth and directed by Lois Weber.

Loretta Blake will be featured in a new Griffith-Mutual release in the Mutual program which is to be called "Probation," and deals with that court question and its application to criminals.

Thomas H. Ince wants no "fake stuff," and instructed Electrician Casey to install something that would cause real sparks to fly when the burglar touches the wires surrounding the safe in "The Deadly Spark," a Kay Bee release. Later Scott Sidney, who was directing the production, thought he'd just test out the wires. They happened to be going at even greater strength than necessary, and several hours later Sidney admitted in a weak voice that there wasn't any fake about them.

Friends of M. E. Hoffman, right-hand man of Lewis Selznick of the World Film Corporation, were surprised to learn that he left New York about Christmas time for Cleveland on his honeymoon. His bride was formerly Miss Lydia Koch and was private secretary to Mr. Selznick when the latter was with Warner's Features. The marriage occurred on October 14, but the pair kept it a secret until they left on their wedding trip.

Eleanor Woodruff, for two years a Pathe star, will be a Vitagraph "life portrayer" after January 4. Miss Woodruff's acquisition by the Vitagraph Company follows almost on the heels of her statement last week that she had abandoned the screen for a short vacation. It is said that her work for the Vitagraph Company will mainly include appearances in Broadway Star features.

"The High Hand," by Jacques Frutelle, will be the next production of the Favorite Players Film Company. This photoplay, arranged by Richard Willis, will be directed by William D. Taylor. A five-part film will be made from this famous story, and the leading part will be taken by Carlyle Blackwell.

Thomas Commerford's erect military bearing lends a realistic atmosphere to the part he takes in George Barr McCutcheon's "Graustark," which is being filmed by Essanay.

ROLL OF STATES.

NEW JERSEY.

Van Goble Motion Picture Company, Orange; object, motion pictures; capital stock, $25,000; incorporators, Spencer G. Ayers, William T. Van Horn, Orange; Eva Van Horn, West Orange.

NEW YORK.

Lee Avenue Photo Play Corporation, Brooklyn; $30,000;

W. R. Johnston of the Thanhouser Company, thanks Secretary of the Interior Franklin K. Lane, for his co-operation in securing motion pictures of Yellowstone National Park.

C. C. Eckel, Robert Eble and Herbert McLintock; attorney, Charles W. G. Baiter, 60 Wall street.

Made in U. S. A. Industrial Film Exhibits, Inc., Manhattan. Motion picture business; capital, $50,000; incorporators, R. W. Menzies, Brooklyn; H. Lesser, Bronx; F. Williams, New York City.

Another big motion picture house is to be added to Binghamton's already long list of this kind of amusement places. One which will cost more than $15,000 will be erected within the next two months at Chenango and Munsell streets by Tony Lally and George Pignatello. The structure is to be built of concrete, tile and brick and will have a seating capacity of 850.

NORTH DAKOTA.

The moving picture theater at Bathgate has changed hands.

The Gene theater at Lidgerwood has changed managers.

OHIO.

The work on the motion picture show at Milan is rapidly nearing completion.

The Vassar theater, Euclid and Vassar avenues, East Cleveland, was damaged by fire to the extent of $1,500. O. M. Curtis was owner and manager.

Carl Lippincot and William Wintermantle expect to open their new motion picture theater in the Tucker building, on East Main street, Newark, about December 21. The seating capacity is over 400. The theater will be modern in every way and the people of Newark will enjoy a few hours recreation at this pleasant playhouse.

The Orient Feature Company are erecting a modern and up-to-date picture theater on Franklin avenue, Toledo. Seating capacity 600. Cost $10,000. The new house will be opened February 1.

The Attractive Picture Company, Cleveland; $10,000; Max Schactel.

Fire damaged the Ivy picture theater at Cleves. Crossed electric wires are believed to have started the blaze.

Stribling & Lun, architects, have prepared plans for a motion picture theater for G. V. Notestine, to be erected at De Graff, at a cost of about $5,000.

OKLAHOMA.

The Geronimo Film Company, of Lawton. Capital stock, $9,000. Incorporators Frank V. Wright, Fred Phillips, J. W. Mullin, Lawton.

The Crescent Amusement Company of Perry. Capital stock $5,000. Incorporators, S. B. Long, John F. Tate, A. N. Liffingwell, of Perry.

PENNSYLVANIA.

The Liberty theater in Philadelphia is now showing the latest film features.

Manager Loughran of the Palace theater in Hazeltown is planning extensive improvements. The booth is being enlarged for the installation of two new Simplex moving picture machines.

An important meeting of the moving picture exhibitors of Scranton and vicinity was recently held at the Wonders theater for the purpose of arranging for a meeting to be held at Hotel Casey on December 27. At the meeting on the latter date representatives will be selected for the convention of the exhibitors which will be held at Harrisburg on January 4, 5 and 6.

The Washington moving picture house, located at Sixth and Washington streets, Allentown, which has been closed the past six weeks, reopened December 11 under new management.

The Colonial theater, Erie, played to 7,200 people in two days, December 2 and 3, the World Film Corporation release Laura Sawyer in "One of Millions."

Theater and store building, Thirty-first and Morse streets, Philadelphia, for Joseph Fisher, one story, brick, 60x92 feet. Revised plans in progress by B. J. Medoff, architect, 524 Walnut street.

Scranton comes into possession of a costly moving picture studio, opened in the Orpheum theater building, at 220 Lackawanna avenue. The Scranton Feature Film Company is to conduct the enterprise and also market films of its own make throughout this end of the state and lower New York state. The company comprises M. Siegel, of Philadelphia, president; A. S. Robinson, of the Orpheum theater, treasurer; J. Lucchesse, vice-president, and W. C. Wallick as secretary and general manager.

Plans are in preparation for a moving picture theater to be

One of the elaborate interiors in Famous Players' "The Sign of the Cross," in which William Farnum is featured.

built on Broad street, above Rockland street, Philadelphia, for Thomas M. Delaney. It will be 44 by 178 feet and have a seating capacity of 1,100.

Film theater and store building, Fifty-second and Chestnut streets, Philadelphia. One story, brick and terra cotta, 42x106 feet; preliminary plans in progress by the Hoffman Company, architects.

A permit has been issued recently by the building inspector for the erection of a motion picture theater at the northwest corner of Twenty-fifth and Parade streets, Erie, to Barney Veit. The building will be one story and seat 300 persons, costing $400.

December 22, Johnstown's newest photo-play theater opened to the public. It is one of the most magnificent in the state, seating about 800 people. The auditorium is absolutely fireproof and is equipped with all the latest appliances known to the motion picture industry.

SOUTH DAKOTA.

Charles W. Gates will again manage the Bijou theater in Aberdeen.

TEXAS.

H. H. Sanders Company has leased for five years the building now occupied by the Singer Sewing Machine Company at Elm and Akard streets, Dallas, and expects to complete a most attractive motion picture theater about the latter part of January.

E. H. Hulsey, general manager of the Queen theaters in Galveston, Houston and Dallas, has acquired another theater, the Old Mill Stream, in Dallas. The theater is thoroughly equipped with modern conveniences and has a seating capacity of 1,750.

The construction of a new vaudeville and motion picture theater to cost about $15,000 equipped, will soon be commenced at Temple.

The Empire theater, San Antonio, will shortly be opened.

A new photoplay house, costing $12,500, will be opened in Galveston, December 18. It will be called the Palace and will be conducted by the Howard Film Company. The owners are George Bell and Milford Forest. The location, northeast corner of Market and Twenty-second streets, is ideal.

The Texas Paramount Pictures Company of Dallas filed an amendment to its charter increasing capital stock from $10,000 to $75,000.

The Palace theater, at the northwest corner of Twenty-second and Market streets, Galveston, has been opened. G. W. Bell, proprietor of the new motion picture playhouse, estimates the cost for equipping the amusement place at $12,500. Feature photoplays will be shown.

UTAH.

Sugarhouse is to have a moving picture theater, located on Eleventh East just below Twelfth South, with a seating capacity of 450. It will be known as the Princess and only high class pictures will be shown. George P. Peabody, who operates the Princess in Bingham, will be manager.

VIRGINIA.

St. Albans is to have another new motion picture theater. The building will be of steel construction and be erected by J. E. Butler. Seating capacity 500.

WASHINGTON.

J. G. Maddox sold his interest in the Empress theater in Chewelah to W. A. Baker.

A new $30,000 motion picture theater will be built on the site of the old Princess theater on Pacific avenue, Tacoma. The project will be financed entirely by Tacoma men and those interested in the venture announced that the work of tearing down the old Princess would commence in a few days. The new theater is to be in every way a decided improvement over the old Princess and the house will be made the most up-to-date one of its kind in Tacoma. The new building will be erected and owned by Anton Huth, president of the Pacific Brewing and Malting Company.

WEST VIRGINIA.

W. H. Scott is to manage the picture theater to be located next door to the Walker-Gilchrist building, Wellsburg.

WISCONSIN.

Mr. Kline of Chicago will manage the Gem theater in Beloit.

West Bend Moving Picture Company, West Bend; capital, $1,000; incorporators, Walter Blake, Ada Blake, Martin Weyenberg.

A. E. Justman, the new proprietor of Juneau's motion picture show, announces that the theater will be opened to the public in a short time. The theater has been closed for the past several weeks, since its purchase by Mr. Justman, during which time some very noticeable improvements have been made both on the exterior and interior of the building. The entrance has been remodeled in a most attractive manner and a thirty-foot addition has been erected to the rear to give more stage and hall room. A new receding floor has been laid in the hall and new opera chairs installed as well as heating and lighting systems and other conveniences for the comfort of patrons.

The management of the new Royal theater, Ashland, has installed a Powers 6 A 1915 Model motor driven Cameragraph, the best and newest machine on the market.

The Grand theater in Clintonville will shortly be opened to the public. It is owned by Dr. W. H. Finney.

Chippewa Falls may have a third exclusive motion picture theater to be operated by Eli Nelson in the Metropolitan block on Bridge stret.

Moving pictures will be an educational feature in Marinette schools. A motion picture house will be placed at the disposal of the high school faculty one afternoon a week. All the pupils of the school are expected to meet at the theater, and see educational pictures regularly.

C. F. Maerts, $12,000 moving picture theater at West Twenty-fourth and Hopkins streets, Milwaukee.

A very beautiful motion picture theater was recently opened in Eau Claire, known as the O'Klare theater. It is owned by Otto Yopes and Herman Schwahn.

An appropriation of $35,000 was voted by the finance committee of the school board of Milwaukee recently as the board's share of a fund to establish a film bureau at the public museum from which films may be obtained for use on the moving picture machines in the schools.

A new motion picture theater, the Metropolitan, was recently opened in Chippewa Falls by the Dietz Brothers of Maysville. Eli Nelson is resident manager.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	12-28	The House of Silence	Biograph	1,000
C	12-28	Mr. Daly's Wedding Day	Edison	1,000
C	12-28	Sweedie Collects for Charity	Essanay	1,000
D	12-28	The Black Sheep	Kalem	2,000
C	12-28	Patsy at School No. 1	Lubin	1,000
T	12-28	Pathe's Daily News No. 89, 1914	Pathe	1,000
D	12-28	The Flower of Faith	Selig	2,000
T	12-28	Hearst-Selig News Pictorial No. 87	Selig	1,000
D	12-28	The Product	Vitagraph	1,000

Tuesday.

D	12-29	The Crimson Moth	Biograph	2,000
D	12-29	The Lesson of the Flames	Edison	1,000
D	12-29	The Way of the Woman	Essanay	1,000
C	12-29	Love, Oil and Grease	Kalem	1,000
C	12-29	A Cowboy Pastime	Lubin	1,000
C	12-29	Cactus Jake, Heart-Breaker	Selig	1,000
D	12-29	The Plot	Vitagraph	2,000

Wednesday.

C	12-30	The Courtship of the Cooks	Edison	1,000
C	12-30	Two Dinky Little Dramas of a Non-Serious Kind	Essanay	1,000
D	12-30	The Derelict	Kalem	2,000
D	12-30	The Intriguers	Lubin	2,000
T	12-30	Pathe's Daily News, No. 90, 1914	Pathe	1,000
D	12-30	The Old Letter	Selig	1,000
C	12-30	Forcing Dad's Consent	Vitagraph	1,000

Thursday.

D	12-31	Two Stray Souls	Biograph	1,000
C	12-31	Snakeville's Rising Sons	Essanay	1,000
D	12-31	Fate and Fugitive	Lubin	2,000
C	12-31	The Siege of Liege	Mina	1,000
T	12-31	Hearst-Selig News Pictorial, No. 88	Selig	1,000
C	12-31	Love Will Out	Vitagraph	1,000

Friday.

C	1- 1	The Efficiency Squad	Biograph	500
C	1- 1	Diogenes' Weekly, No. 4-11-44	Biograph	500
D	1- 1	Young Mrs. Winthrop	Edison	2,000
D	1- 1	The Shanty at Trembling Hill	Essanay	2,000
C	1- 1	Getting Father's Goat	Kalem	1,000
D	1- 1	A Clean Slate	Lubin	1,000
C	1- 1	Wipe Yer Feet	Selig	1,000
C	1- 1	Auntie's Portrait	Vitagraph	500
E	1- 1	Rattlesnakes	Vitagraph	500

Saturday.

D	1- 2	All for the Boy	Biograph	1,000
D	1- 2	Uncle Trusty	Edison	1,000
D	1- 2	Broncho Billy and the Escaped Bandit	Essanay	1,000
D	1- 2	The Girl Telegrapher's Peril, No. 8	Kalem	1,000
C	1- 2	He Gave Him a Million	Lubin	500
C	1- 2	What He Forgot	Lubin	500
D	1- 2	Lassoing a Lion	Selig	1,000
D	1- 2	In the Latin Quarter	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	1-4	From the Shadow	Biograph	1,000
C	1-4	The Champion Process Server	Edison	1,000
C	1-4	Sweedie and the Sultan's Present	Essanay	1,000
D	1-4	Cast Up by the Sea	Kalem	2,000
C	1-4	Patsy Bolivar, Series No. 2	Lubin	1,000
T	1-4	Pathe's Daily News, No. 91, 1914	Pathe	1,000
D	1-4	The Strange Case of Princess Khan	Selig	2,000
T	1-4	Hearst-Selig News Pictorial, No. 89	Selig	1,000
C	1-4	The Fates and Flora Fourflush	Vitagraph	1,000

Tuesday.

D	1-5	Money	Biograph	2,000
D	1-5	Olive and the Burglar	Edison	1,000
C	1-5	The Gallantry of "Jimmy" Rodgers	Essanay	1,000
C	1-5	The Waitress and the Boobs	Kalem	1,000
C	1-5	The New Editor	Lubin	500
C	1-5	They Looked Alike	Lubin	500
C	1-5	A Militant Schoolma'am	Selig	1,000
D	1-5	Two Women	Vitagraph	3,000

Wednesday.

C	1-6	Expensive Economy	Edison	1,000
C	1-6	The Fable of "The City Grafter and the Unprotected Rubes"	Essanay	1,000
D	1-6	The Scorpion's Sting	Kalem	2,000
D	1-6	Comrade Kitty	Lubin	2,000
T	1-6	Pathe's Daily News, No. 92, 1914	Pathe	1,000
D	1-6	In the Line of Duty	Selig	1,000
C	1-6	Billy's Wager	Vitagraph	1,000

Thursday.

D	1-7	Playthings of Fate	Biograph	1,000
C	1-7	The Battle of Snakeville	Essanay	1,000
D	1-7	A War Baby	Lubin	2,000
C	1-7	Alias Greased Lightning	Mina	1,000
T	1-7	Hearst-Selig News Pictorial, No. 90	Selig	1,000
C	1-7	The Man, the Mission and the Maid	Vitagraph	1,000

Friday.

D	1-8	The Barrier Between	Biograph	1,000
D	1-8	The Magnate of Paradise	Edison	2,000
D	1-8	Surgeon Warren's Ward	Essanay	2,000
C	1-8	Put Me Off at Wayville	Kalem	1,000
D	1-8	Love's Savage Hate	Lubin	1,000
C	1-8	The Strenuous Life	Selig	1,000
C	1-8	The Smoking Out of Bella Butts	Vitagraph	1,000

Saturday.

C	1-9	A Farce Adventure	Biograph	500
C	1-9	The Fashion Shop	Biograph	500
D	1-9	The Girl at the Key	Edison	1,000
D	1-9	Broncho Billy and the Claim Jumpers	Essanay	1,000
D	1-9	A Leap from the Water Tower	Kalem	1,000
C	1-9	Feel My Muscle	Lubin	1,000
D	1-9	Further Adventures of Sammy Orpheus	Selig	1,000
D	1-9	A Daughter of Israel	Vitagraph	1,000

MISCELLANEOUS FEATURES.

When Love and Honor Called	Essanay	3,000
The Million	Famous Players	4,000
Samson	Box Office	
The Heart of a Man	Warner's	3,000
Mrs. Wiggs of the Cabbage Patch	California	5,000
The Old Thespian	Eclectic	3,000
Shot in the Fracas	Eclectic	1,000
Nick Winter and the Mysterious Bank	Eclectic	3,000
Are They Born or Made?	Humanology	4,000
The Last Chapter	Favorite Players	5,000
Everyone	Warner's	3,000
Lost in London	Warner's	3,000
Little Miss Nuisance	Warner's	3,000
The Wolf's Prey	Warner's	3,000
The Little Rebel	Warner's	3,000
A Puritan Conscience	Flamingo	

Mutual Program

Monday.

D	12-28	When a Woman Waits	American	2,000
D	12-28	Our Mutual Girl, No. 50	Reliance	1,000
C	12-28	Title Not Reported	Keystone	

Tuesday.

D	12-29	Lucy's Elopement	Thanhouser	2,000
D	12-29	The Baby's Ride	Majestic	1,000
D	12-29	Love Knows No Law	Beauty	1,000

Wednesday.

D	12-30	The Face of the Ceiling	Broncho	2,000
D	12-30	The Unseen Vengeance	American	1,000
D	12-30	The Message	Reliance	1,000

Thursday.

D	12-31	A Flower in the Desert	Domino	2,000
	12-31	Title Not Reported	Keystone	
T	12-31	Mutual Weekly, No. 105	Mutual	1,000

Friday.

D	1- 1	The Deadly Spark	Kay Bee	2,000
C	1- 1	When Fate Rebelled	Princess	1,000
D	1- 1	Shep the Sentinel	Thanhouser	1,000

Saturday.

D	1- 2	A Banakie Maiden	Reliance	2,000
	1- 2	Title Not Reported	Keystone	
C	1- 2	Putting It Over	Royal	1,000

Sunday.

D	1- 3	Vengeance Is Mine	Majestic	2,000
C	1- 3	Ethel Gets the Evidence, No 14	Komic	1,000
D	1- 3	The Bridal Bouquet	Thanhouser	1,000

Monday.

D	1-4	The Legend Beautiful	American	2,000
D	1-4	Our Mutual Girl, No. 51	Reliance	1,000
	1-4	Title Not Reported	Keystone	
C	1-4	Hushing the Scandal	Keystone	2,000

Tuesday.

D	1-5	Her Menacing Past	Thanhouser	2,000
D	1-5	His Lesson	Majestic	1,000
D	1-5	In the Vale of Sorrow	Beauty	1,000

Wednesday.

D	1-6	The Scourge of the Desert	Broncho	2,000
D	1-6	The Alarm of Angelon	American	1,000
D	1-6	A Night's Adventure	Reliance	1,000

Thursday.

D	1-7	The Scrub	Domino	2,000
	1-7	Title Not Reported	Keystone	
T	1-7	Mutual Weekly, No. 106	Mutual	1,000

Friday.

D	1-8	A Midas of the Desert	Kay Bee	2,000
D	1-8	Check No. 30	Princess	1,000
D	1-8	Branch No. 37	Majestic	1,000

Saturday.

D	1-9	The Lost Receipt	Reliance	2,000
	1-9	Title Not Reported	Keystone	
C	1-9	Married by Installment	Royal	1,000

Sunday.

D	1-10	Three Brothers	Majestic	2,000
C	1-10	Love and Business	Komic	1,000
D	1-10	An Inside Tip	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	12-28	The Submarine Spy	Imp	2,000
D	12-28	Virtuoso	Victor	1,000
C	12-28	Title Not Reported	Sterling	

Tuesday.

D	12-29	A Study in Scarlet	Gold Seal	2,000
C	12-29	The Fat Girl's Romance	Crystal	1,000
D	12-29	When It's One of Your Own	Nestor	1,000

Wednesday.

C	12-30	The Village Postmaster	Joker	1,000
D	12-30	Within an Inch of His Life	Eclair	2,000
T	21-30	Animated Weekly, No. 147	Universal	1,000

Thursday.

C	12-31	Winning the Prize	Imp	1,000
D	12-31	Hounded	Rex	2,000
C	12-31	Title Not Reported	Sterling	

Friday.

C	1- 1	Pruning the Movies	Nestor	500
E	1- 1	Mt. St. Bernard, Switzerland	Nestor	500
	1- 1	No Release This Week	Powers	
D	1- 1	The Beautiful Unknown	Victor	3,000

Saturday.

C	1- 2	A Mixed-Up Honeymoon	Joker	1,000
D	1- 2	The School Teacher of Angel Camp	Frontier	1,000
D	1- 2	In Jungle Wilds	"101 Bison"	2,000

Sunday.

D	1- 3	The Sin of Olga Brandt	Rex	2,000
C	1- 3	Gem and Germs	L Ko	1,000
D	1- 3	The Hermit's Secret	Eclair	1,000

Monday.

D	1-4	Terrence O'Rourke, No. 5	Victor	2,000
C	1-4	Three Times and Out	Imp	1,000
C	1-4	Two of a Kind	Joker	1,000

Tuesday.

D	1-5	The Mystery of the Throne Room	Gold Seal	2,000
D	1-5	His Last Performance	Big U	1,000
D	1-5	For the Good of the Cause	Nestor	1,000

Wednesday.

D	1-6	The Collingsby Pearls	Eclair	2,000
T	1-6	Animated Weekly, No. 148	Universal	1,000
C	1-6	Cupid in a Hospital	L-Ko	1,000

Thursday.

D	1-7	On Desert Sands	Big U	2,000
D	1-7	A Man's Temptation	Rex	1,000
C	1-7	Olive's Love Affair	Sterling	1,000

Friday.

D	1-8	She Was His Mother	Imp	3,000
C	1-8	When His Lordship Proposed	Nestor	1,000

Saturday.

D	1-9	Custer's Last Scout	"101 Bison"	2,000
D	1-9	A Girl of the Pines	Powers	1,000
C	1-9	A Political Mess	Joker	1,000

Sunday.

D	1-10	Star of the Sea	Rex	2,000
C	1-10	The Dummy Husband	Eclair	1,000
C	1-10	Through a Knot Hole	L-Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 87—DECEMBER 21.—This issue contains views of a submarine boat hauled through the streets of San Francisco, California, to the exposition grounds; the opening of the new Woman's Congressional Club in Washington, D. C.; the U. S. custom house at Naco, Arizona, protected from the rain of Mexican bullets just across the border; three torpedo boats dry docked at Charleston navy yard, and in the war section pictures of the British troops near Arras.

Pathe Daily News No. 88—DECEMBER 23.—This issue contains pictures of Red Fox James, a Crow Indian, who rode all the way from Montana to Washington to ask the president to set aside October 12 as American-Indian Day; Mrs. Walter Breck of West Orange, N. J., who has been missing from her home since December 14, information regarding whom is much desired; Harry K. Thaw, who is ordered back to Matteawan; a conference of representatives of eight South American nations on the neutrality of South American waters. In the war section views taken at Meuse, Belgium; London, England; Lisbon, Portugal; Fishes and Ramscapelle, France, are shown.

Pathe Daily News No. 89—PATHE—DECEMBER 28.—This issue of the weekly contains views of the oyster industry, showing how the savory bivalves are grown and gathered; views of winter sports in a number of cities, showing skating on the lakes in the vicinity of St. Paul, skeeing at Ottawa, Canada, and children playing in the snow in other cities. In the war section are views taken at Pervyse, France; Aershot and Brecht, Belgium; Brighton, England, and near Verdun and Nevelle, France.

Hearst-Selig News Pictorial No. 88—SELIG—DECEMBER 31.—One sees in this issue of the weekly thousands of bird houses built by children of Toledo, Ohio; citizens of San Diego, California, gathered to attend a public concert on the new exposition grounds; damage wrought by a recent gale at Alamitos Bay and Long Beach, California; views of Uncle Sam's troopers at Naco, Arizona, on the Mexican border, and hundreds of barges and boats gathered at Erie basin for the winter.

Getting Father's Goat—KALEM—JANUARY 1—Judge Barr's daughter, Helen, tired of society life, determines to be a reporter and in her father's court that day meets Jack, a young clubman, and the two are mutually attracted. Later Helen accidentally discovers a gambling house and arranges to have the place raided by the police. Jack and Helen's father are in the place when it is raided and Judge Barr barely escapes being captured. When the prisoners are arraigned in his court, he sentences Jack to ten days at hard labor, but Helen has secured one of her father's I.O.U.s and with this manages to get the judge to release Jack. Marshall Neilan and Ethel Teare featured.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Girl Telegrapher's Peril—KALEM—JANUARY 2.—Another of the "Hazards of Helen" series in which Helen Holmes is featured. Blake, a telephone lineman, is injured and Helen cares for him, but rejects his proposal. Later Blake strikes Pete, a tramp telegrapher, and Helen goes to Pete's aid. Later Helen catches sight of Blake's three-year-old daughter crossing a high trestle over which the Elmwood Express is soon to pass. Running down the track Helen seizes the little girl in her arms and jumps off into the river beneath the trestle, just in time to avoid being struck by the train. Pete rescues Helen and the little girl from the river and Blake begs the forgiveness of both.

From the Shadow—BIOGRAPH—JANUARY 4.—Molnair, an employee of the Harmon Brokerage Company and in love with Harmon's daughter, is despondent when the girl refuses his proposal and plans to commit suicide. Meanwhile Harmon's son embezzles from the firm. Panic-stricken, he confesses to his sister and she suggests they get Molnair to help them. When the boy appeals to Molnair the latter conceives the idea of himself confessing the crime. The girl's father and brother visit Molnair's room and arrive in time to prevent his death. Finding the note confessing that he is the embezzler, the girl realizes his devotion and decides she loves him after all.

The Champion Process-Server—EDISON—JANUARY 4.—As Champion, the process server, Arthur Housman, is glue

personified, but he finds a knight worth his metal in William Wadsworth's impersonation of Flighty, the swindler, who is never in when there is a subpoena to be served on him. The success of Lawyer Ketchem's case depends on Flighty's being brought into court before 4 o'clock, the adjourning time. But no one who has been commissioned to subpoena Flighty has so much as seen him. He is out of the world entirely as far as serving a summons on him is concerned. Champion happens into the lawyer's office and promises to bring in Flighty. The manner in which he accomplishes the feat makes an unusually funny comedy that is well worth booking.

C. R. C.

Sweedie and the Sultan's Present—ESSANAY—JANUARY 4.—Wallace Beery and Ben Turpin have the leads in this farce. While the action at times is humorous, it drags in some places, but will be popular in houses where others of this series have "gone big." In the opening scenes Sweedie's domestic difficulties are illustrated, ending with her pitching her husband from the house. She falls asleep and dreams that the Sultan of Puff-Puff sent a servant to her as a present and forces her to accept by threatening her life. When her husband objects there is a strenuous argument, with the result that the sultan orders her to behead him. Just as she is about to wield the butcher knife she wakes up and finds her husband at her side, and again handles him in anything but a gentle manner and heads him for the sidewalk.

C. J. C.

Cast Up by the Sea—KALEM—(Two Reels)—January 4—Lockwood, a professional gambler, meets and falls in love with Ruth Adams, daughter of a millionaire. He finds a rival in Count Dupont, a fortune hunter, who, after exposing Lockwood's profession, manages to marry Ruth. Ruth's father is ruined and the Duponts sail for Europe. Enroute their boat is sunk and Ruth, her husband and Lockwood, who has followed, are washed ashore on an island. Ruth learns that Lockwood is by far the preferable of the two men, but when the gambler builds a raft just large enough for two and aims to sail away, Ruth drops a bundle from which falls a tiny garment and Lockwood then realizes that it is Dupont who should be rescued with Ruth, and returns to the island. Dupont, learning the reason for the return, swears to turn over a new leaf and with Ruth sails away on the raft.

Patsy's First Love—(EPISODE NUMBER TWO OF THE PATSY BOLIVAR SERIES)—LUBIN—JANUARY 4.—Patsy, who is hopelessly in love with his school-mistress, Mary, is shocked to learn that Mary, within a few days, is to marry Jack Prince. Patsy endeavors to end it all by drinking a bottle of rheumatic liniment, but his sister interferes and bundles him off to school. At school, Jane tries to declare her love for Patsy, but the boy tells her he is sorry for her, but his heart is another's. The school board orders a holiday in honor of Mary's approaching marriage and they all go to help Mary decorate her new home. Patsy, after being nearly torn to pieces by trying to umpire a ball game, climbs a tree to see what's going on in Mary's new home, and is injured

when the branch breaks. As a result of a clash with Sykesy, his deadly rival, Patsy sees his new long pants ruined, and to get even with Sykesy pours a

bottle of nitric acid down his back. Clarence Elmer featured.

The Strange Case of Princess Khan—Selig—(Two Reels)—January 4.—A story of hypnotism, powerful in its appeal. Dawson, an author, attends a hypnotic exhibition and sees what is alleged to be the body of an Indian princess made to appear before his eyes. Later he comes into possession of a note which leads him to think the girl alive and being persecuted. With the aid of his friends he rescues her and eventually becomes her husband. Stella Razeto and Guy Oliver featured. See review on page 5, issue of Jan. 2.

Treachery in the Clouds—Vitagraph—(First Episode of "The Fates of Flora Fourflush")—January 4.—Frank Goodheart, a poor street cleaner, is run over by the automobile of Flora Fourflush and taken to her home to recuperate. When Sir Simon Blackheart's love is scorned by Flora and he attempts to seize a kiss, Frank hurls himself on the rascal and rescues Flora. Flora proposes, but Frank insists he must first make his fortune. Frank later foils the plan of Sir Simon to blow up Flora by a bomb sent through the mail. Blackheart next steals the engine of Flora's aeroplane and when she sets out in the great race across the ocean the airship wabbles terribly. Frank, watching through his glasses, realizes Flora's danger, and, jumping into a balloon, soars upward to rescue her. Sir Simon, witnessing Frank's rescue of Flora, sends a bullet into the gas bag of the balloon and both Frank and Flora are hurled to earth. Their adventures will be continued in another film.

Money—Biograph—(Two Parts)—January 5.—Mordaunt, a millionaire, is visited by his brother-in-law, Sir James Vesey, his wife and daughter, Georgina, also by Sir Frederick, a cousin, and Clara, a distant relative. Later Alfred Evelyn, a poor relative, calls and is snubbed by the Veseys and Sir Frederick, though Clara welcomes him. Mordaunt is friendly toward the only relative who does not fawn on him and when Alfred declares that he badly needs ten pounds for his foster mother, Mordaunt suggests that he work for it and Alfred becomes a servant. Clara sends the money anonymously to Alfred's mother and Alfred, not aware of the fact, continues to work for Mordaunt, though he is openly sneered at by the other relatives. Mordaunt, dying, wills everything to Alfred and the other relatives immediately seek his good graces. The Vesey's plan to marry him to Georgina and report that Clara has eloped with Sir Frederick. At length, suspicious that they want his money, Alfred pretends to have gambled and to have lost everything and the relatives all turn from him. As a further test he sends Clara a huge sum of money and the girl later returns it to him, to do with it as he will. Meanwhile he discovers that it was Clara who sent the ten pounds to his mother and declares his love for her, making known the fact that he is very wealthy, the gambling having been a mere ruse, and the wealthy relatives retire discomfited.

Olive and the Burglar—Edison—January 5.—Olive becomes a charity worker in this chapter of the "Olive's Opportunities" series, and is the means of saving a poor degenerate from prison. Returning from an unsuccessful attempt at burglary one night, Ballard finds his little child dying, and his wife sprawled across the table in a drunken stupor. He arouses the woman and rushes off to the settlement house for help. Ballard enters the reception room just as Olive refuses Vance Coleman's engagement ring. The temptation proves too much for the man and he enters Vance's house later and steals the ring. In the meantime Olive has cared for the child and sent for a doctor, but the baby is beyond recovery and dies before Ballard

returns home. The police follow him into the house and attempt to arrest him, but Olive allays their suspicions and they leave, believing that they have made a mistake in their man.

C. R. C.

The Gallantry of "Jimmy" Rogers—Essanay—January 5.—This splendid single-reel production accomplishes what has often been tried on the screen, but which has seldom proven successful—the springing of a surprise. A young man, Jimmy Rogers, sees a girl friend being threatened by one of the guests at a dinner party and later, when he consults the girl, she tells him of a former love affair which the villainous guest now threatens to expose

to her sweetheart and tells him that some letters are his only evidence. The gallant young man prowls about the house at night and eventually secures the letters. As he is leaving the house, however, he falls into the arms of a policeman. He is marched into the parlor, where he is greeted by the laughter of all the guests and informed that the entire affair was arranged by the "villainous" guest to avenge an April fool prank played on him by Rogers. The story was adopted from the *Smart Set* magazine, and Francis X. Bushman, Bryant Washburn, Addison Maderia and Lillian Drew have the leading roles. The reviewer has no hesitancy in recommending this picture to the manager of any house, regardless of location.

C. J. C.

The Waitress and the Boobs—Kalem—January 5.—Hicks, a patent medicine faker, with his partner, Della, falls into hard times and learning that the Greasy Vest Restaurant is in need of a waitress Della, disguised as a Dutch maid, secures the job. Soon all the male populace of the town are infatuated with the new waitress and Della promises to wed each of a dozen men, upon the understanding that each will present her with a diamond ring. Hicks owns the only ring and sells it time and again to Della's suitors, it each time being returned to him. On the day of the wedding, the suitors gather at the church, but the fair Della fails to appear and later they see her leave town with Hicks.

The New Editor—Lubin—January 5.—Wellington Jones, editor of the *Gazette*, being unable to collect from advertisers, roasts them, and then sells out the paper to Horace Gink. Colonel Gore, a politician, Luke McGluke, a prize fighter, and Josephine Boggs, a boarding house keeper, aroused by the roasts they have received in the paper, visit the office and lick the editor. Later Luke McGluke gets into a street fight, is handcuffed and, breaking away from the officer, seeks safety in the editor's office. Gink, seeing the bully's helpless condition proceeds to pommel him. The news spreads that the new editor has conquered the biggest bully in the village and all hustle to pay their bills. On the same reel is:—

They Looked Alike—Lubin—January 5.—Bill and Sam, two tramps, look so much alike that they fool the cops completely. The policeman that set out to chase Bill is run off his feet when Bill and Sam alternate in being chased. Finally the police discover the ruse of the tramps and both are captured and compelled to drag a wagonload of policemen back to the station.

Two Women—Vitagraph—(Three Reels)—January 5.—This is the first of the Broadway Star features to be released on the regular program, and has as its lead Anita Stewart and Earle Williams. John Emerson worships his beautiful, misguided wife, Cleo, although the wife flirts with John's employer, Robert Lawler. John, broken in health and spirit, leaves for the North woods and there meets Anita of the woodland, and after telling her of his past confesses his love for her. Mr. and Mrs. Lawler visit Europe and there Lawler tires of Cleo and becomes enamored of another. Cleo, now a widow, returns to New York and finally locates John in the North woods, but he scorns her and clasps Anita in his arms.

A Militant School Ma'am—Selig—January 5.—A picture that bubbles over with laughter. Gerald Bruce, a motion picture actor, after a dispute with his director, is discharged and becomes a school teacher. He falls in love with Ruth Winters, the school director's daughter, but

when Ruth's father learns that he is keeping the girl after school to spoon with her Gerald loses his job as a teacher. Not to be foiled, Gerald makes up as a woman, comes back, again obtains the position of

teacher and is allowed to spoon with Ruth to his heart's content. After inducing half the cowboys in the county to propose to him and leading even Ruth's father to make love to him, Gerald captures a cattle thief and is discovered to be not a woman, but his real self. Ruth's father is so pleased, however, over his capture of the thief that he consents to his daughter's marriage. N. G. C.

The Fable of the City Grafter and the Unprotected Rubes—ESSANAY—JANUARY 6.—The fact that the "shake-down" was invented in a small town is the idea around which this George Ade comedy was built. A band of "get-rich-quick" men go to a small town, where they plan to "clean up" the natives. The rubes think they have lots of money and take advantage of the fact by charging them double prices on everything they buy. The city men think

it is a good gamble and spend their money liberally, but when they try to "cash in" they find themselves mixed up with the law, which extracts their last penny. They then start to walk back to the city where they can earn an "honest" living by grafting. Rapley Holmes, Robert Bolder and Leo White furnish considerable amusement as the would-be Wallingfords. C. J. C.

The Scorpion's Sting—KALEM—(TWO REELS)—JANUARY 6.—An unusual picture, the ending of which is to be decided by the photoplay patrons of the country. Mann, a crook, shoots Marston, who has caught him in his home robbing his safe, and the murderer succeeds in escaping. Lyda, Marston's daughter, is accused of the crime, having quarreled with her father, but is eventually acquitted. Fate leads her to the same hotel in which Mann is staying and the two fall in love. Mann gives Lyda as a betrothal ring, a ring taken from the safe in her own home and the girl recognizes it as one belonging to her mother. She soon decides that the man she loves is the murderer of her father. Mann plans next day to take Lyda rowing on the lake, confess his past and ask the girl to help him reform. The girl, at the same time, decides to ask Mann to take her rowing and while on the lake accuse him of the murder, capsize the boat and perish in the water with him. As the picture closes one sees Mann and Lyda on the dock preparing to go rowing. The boat glides away and the finish of the picture is a sub-title requesting patrons of the theaters to write the National Board of Censorship what they would do if they found themselves in the same situation which confronts Lyda and Mann. Alice Hollister is featured in the production.

Comrade Kitty—LUBIN—(TWO REELS)—JANUARY 6.—Hicks, proprietor of a face powder plant, desires his son Ned to marry Alice Trent, one of Hicks' most wealthy customers, but Ned insists on marrying Kitty of the shipping department. Hicks sends Ned with an engage-

ment ring to call on the Trents and at the same time secure an order for a half million dollars worth of face powder. Ned takes Kitty with him and en route they encounter Colonel Martin, a former confederate soldier, who accompanies them. When they meet Alex Sweet, son of a rival face powder manufacturer, also after the big order, the colonel gets Alex drunk, so that Ned can arrive first on the scene. A ball is in progress at the Trent home and things are moving very slow until Ned suggests that the colonel pose as a count and Kitty as a countess, and suggests that as a novelty, Kitty distribute samples of face powder. This makes such a hit that Ned secures the order, marries Kitty and returns home to receive the blessing of his father. Arthur Johnson and Lottie Briscoe featured.

In the Line of Duty—SELIG—JANUARY 6.—Helen Brandt, society editor of a newspaper, engaged to marry Robert Carter, who poses as a society man, but who is really a jewel thief, accidentally bumps into "Mickey" Turner, Carter's accomplice, and when he drops his pocketbook Helen secures it. At a function she is attending Miss Lamont, a guest, loses a diamond pendant and Carter is accused of the theft, much to Helen's indignation. Later, through pawn tickets in the pocketbook dropped by Mickey, she finds clews which lead to her discovery of the truth, when she immediately exposes Carter to the police. N. G. C.

Billy's Wager—VITAGRAPH—JANUARY 6.—Mr. Billy and Count De Meaux are rivals for the hand of the handsome widow, Mrs. Constance. A wager of $5,000 is made that Billy cannot earn his living for one month without help, and the widow promises to marry him if he wins it. Billy makes known the wages and invites all to attend a big party at his home on Hallowe'en. After some terrifying and discouraging experiences, he finds himself on the last day a hobo in the bread line. Then, remembering that it is the final day of his bet, he decides to return home and claim the widow, but is stopped by two policemen, who arrest him, and at 11:15 is thrown into a cell, and with only forty-five minutes' time Billy succeeds in getting Mrs. Constance to rescue him and appears among his guests on the stroke of 12. The count proves to be a crook and though Billy loses the $5,000, he wins the widow. Billy Quirk and Constance Talmadge featured.

Playthings of Fate—BIOGRAPH—JANUARY 7.—Unknown to Dr. Ross and his wife, Mrs. Ross has a double, a woman of the world. When Dr. Ross finds a child on the streets, he returns it to its guardian and there sees a picture of the other woman, whom he learns is the child's mother. On account of the striking likeness to his own wife, he is suspicious that his wife is leading a double life and plans to disown her. Called to operate on a child at the hospital, whose life can only be saved by a wonderful serum, he recognizes the child he returned home and is tempted to let it die. He finally overcomes the temptation and when the mother comes to thank him and he sees the two women together, he realizes the injustice he has done his wife, who really loves him.

The Battle of Snakeville—ESSANAY—JANUARY 7.—Considerable throwing of tomatoes, potatoes and other vegetables and a liberal application of water, via a hose, furnish the laugh-getters in this production. The well known Snakeville character actors—Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt—have the leading roles. The proprietor of the O. K. Hotel secure a lady cook, thereby taking the trade away from his Chinese competitor. Slim and Mustang Pete quarrel over the new cook and their quarrel results in the throwing of vegetables. When the sheriff and his men try to break up the fight, Slim and Mustang Pete unite forces and bombard them with aforesaid missiles. The hose then appears in the scene and by this means they are eventually forced to surrender. C. J. C.

A War Baby—LUBIN—JANUARY 7.—When the Civil War opens duty calls Captain Willis of the northern army from his bride, Louise, daughter of the Confederate officer, Colonel Frear. At the same time, Belle Daring, a zealous Confederate, breaks her engagement with Lieutenant Fiske of the Union troops, though he vows to return for her at the close of the war. A year later Willis has been assigned to capture Belle, who has become a famous Confederate spy. While on duty, Louise, his wife, determines to visit her husband and writes him to meet her at Simpson's Corners. He is delayed and learns upon his arrival that Louise has passed through with another woman, whom he guesses is Belle. Louise and Belle are captured by two officers and Belle persuades Louise to take the paper which she carries and gets a pass through the Union lines in exchange, since Louise is the wife of a Union officer and would not be searched. Belle then escapes with the baby. Louise is mistaken for Belle and with her husband is sentenced to be shot, when the general refuses to pardon them. Belle visits the general and offers to give up the famous Confederate spy

if he will delay the execution. The general consents and Belle confesses her identity. Clarence Elmer, Justina Huff and Lilie Leslie featured.

Alias Greased Lightning—Mina—January 7.—Luck being against poor Verace, the landlord is just about to evict him from his humble "furnished" room when a message arrives saying that Verace has been left an enormous fortune by the will of his uncle. Verace immediately writes his sweetheart and, after donning his finest

raiment, sets out to meet her at the ferry. Meanwhile a reward of $500 has been offered for the capture of "Alias Greased Lightning," a desperate crook. Verace is mistaken by the police for this fugitive and after some difficulty manages to elude his would-be captors. Numerous comical situations take place and the story reaches its climax with the explosion of a powder mill, the frustration of the cops and the escape of the much abused lovers.

The Man, the Mission and the Maid—Vitagraph—January 7.—Hal Gilman and Alice Blanchard are childhood friends and playmates. Hal goes to college and while there makes a bitter enemy of Bert Peyson by exposing him as a card cheat. Returning to Oakdale, Hal finds Alice a young woman, and in love with a man whom her father strongly disapproves of. Hal leaves again for the city to take up settlement work and Alice, journeying on the same train, confesses to Hal that she is running away to elope with her lover. Arrived in the city, the lover proves to be Bert Peyson, and Hal interferes and gives Bert two minutes to disappear. Alice is grateful to Hal for having saved her and is taken to a hotel by him, where they find a telegram addressed to Mrs. Hal Gilman, their parents having jumped at the conclusion that the two are eloping. The two decide to make the supposition real and are married. Dorothy Kelly and James Morrison featured.

The Barrier Between—Biograph—January 8.—Told that he has but two years to live, John Morgan decides to disillusion Ethel Ware, his fiancee, so that she will suffer less when the engagement is broken. At a cabaret performance which Ethel attends, John makes an exhibition of himself with another woman and Ethel breaks the engagement and marries George Gordon. John goes abroad after renting his apartment to Ralph Travers, Gordon's partner. Her husband, intent on business, Ethel flirts with Travers and finally attends a supper party in his room. John, returning home unexpectedly from abroad, finds her there. Gordon accidentally calls and finding Ethel's handkerchief in the room suspects the worst. John saves the situation by declaring, "She came out of pity to bid me good-bye, as I am going away forever," and then vanishes from her life.

Surgeon Warren's Ward—Essanay—(Two Reels)—January 8.—Captain Gordon ruins Surgeon Warren's character and causes his dismissal from the army in order to win the hand of Alice, Warren's ward. Later his crooked work is discovered and he is forced to marry Alice and flee. They reach the North woods, where they again encounter Warren. This time Gordon's manhood asserts itself and he takes his own life, leaving Alice and Warren free to love. A review of this subject will be found on page 15 of the January 2 issue.

Put Me Off at Wayville—Kalem—January 8.—Billy is on his way to Wayville to marry Betty Burton. Jasper, an escaped convict, boards the train, compels Billy to change clothes with him and then throws the boy off the train. Billy had ordered the porter to call him at Wayville and mistaking the number of the berth, the porter rouses and puts off the train Sammy Green, a newlywed. Meanwhile Jasper has learned of Billy's mission and resolves to impersonate him, since Billy is to receive $5,000 as a wedding gift. Jasper succeeds in getting the money, but attempting to escape from the Burton home is cornered by the bull dog. Billy eventually manages, with the aid of Sammy, to convince the sheriff of his identity and all proceed to Burton's where Jasper is arrested.

Love's Savage Hate—Lubin—January 8.—Andreas Monero, a wealthy Mexican, lives with his wife and daughter, Anita, in a hacienda near the border. Anita is loved by both Gabriel Romero, from the city, and Jose Fulano, a miner, but is unable to decide which she loves best. When the hacienda is attacked by Miguel Paredis, a bandit, the Morenos and Gabriel retreat to Jose's cabin, where they can defend themselves, and there Anita makes known that she loves Gabriel the best of the two men. Five days later when the provisions are all but exhausted, the defenders of the cabin draw cuts to see who will go for aid and Gabriel is selected. Jose suggests that he take a certain route in the hope that his rival will be wiped out, and Anita later learns that Gabriel has been captured, as Jose had foreseen. She rescues him and later the two, by hurling a box of dynamite into the camp of the bandits, destroy them all and rescue the party in the cabin. Velma Whitman and L. C. Shumway featured.

The Strenuous Life—Selig—January 8.—A ridiculous burlesque of the "feature thriller" in which Gladys Willing, a simple

village girl, is pursued through African jungles, tied to a railroad track in front of an oncoming train, confined in a cage with wild beasts, and otherwise persecuted by Velis Canby, the "villyun." Manly Fellows, after rescuing Gladys from a number of dangerous places, decides that the life of a hero is too strenuous and marries Gladys' mother. Elsie Greeson featured.

N. G. C.

The Smoking Out of Bella Butts—Vitagraph—January 8.—Bella Butts, secretary of the Anti-Smoking Society, inaugurates such a campaign against smoking that soon not a man in the town dares light a cigar, and the mayor has to order the one cigar store closed. As time passes the men become so irritable that their wives regret giving in to Miss Butts' strong-mindedness. A cigar salesman appears in the town and his entire stock is instantly purchased, the men retiring to a shed to smoke. Miss Butts, passing by, turns in a fire alarm when she sees the smoke, and Farmer Jones is the fireman to respond. After the water is turned off a delegation is formed which escorts Bella Butts out of the town and insists that she stay out. Flora Finch featured.

A Safe Adventure—Biograph—January 9.—Mr. Bond sells his safe to Isaac's auction house. Mr. Curl buys it and after many adventures has it delivered to his home. Meanwhile Mr. Bond discovers he has left something valuable in the safe and starts in pursuit. After an exciting chase he finds the safe and recovers—his favorite pair of slippers. On the same reel—

The Fashion Shop—Biograph—January 9.—O'Splash and Fudge, proprietors of a fashion shop, have a terrible time to please a fat lady who, as Percy Partthare remarked, could not be fitted with a horse blanket. The next customer is a pretty woman who flirts with all the men, while her husband waits in an auto outside. Enraged at the delay, the husband enters and discovers his wife flirting and starts to wreck the shop. The policeman eventually quiets the rumpus and is consoled by the attentions of the operatives.

The Girl at the Key—Edison—January 9.—This is one of the episodes of "The

Girl Who Earns Her Own Living" series, featuring Gertrude McCoy. The love affair between the girl telegraph operator and the hotel clerk in the little village of Fairlawn gets along famously until the arrival of Joe Welton, known to the police as "Frisco Joe." He and his two comrades, Simpson and Hughes, plan to hold up number nine, which carries a large shipment of gold, and cut the telegraph wires to shut off communication with the next town. In his hurry in leaving the hotel one of the crooks has taken the clerk's hat instead

of his own. The girl operator finds her lover's hat near the spot where the wires are cut and naturally suspects him of being the guilty one. Using a speeder, she meets the train several miles outside the village, flags it, warns the man in charge of the gold shipment of the intended robbery, and receives a generous sum of money collected among the passengers. Frisco Joe and his pals are captured and the hotel clerk vindicated.
C. R. C.

Broncho Billy and the Claim Jumpers—ESSANAY—JANUARY 9.—By combining several trite incidents of the Western melodrama in a refreshing manner, this production places itself high above par of the average picture of this kind. It deals with the attempt of some claim jumpers to secure Broncho Billy's mine and the loyalty of the stage coach driver's daughter to Broncho. The claim jumpers plan to place

Broncho Billy in a position where he can not register his claim by having the driver of the stage coach "doped." Their plan succeeds and they ride off to the registration office, but the driver's daughter takes her father's place and passes the claim jumpers on the road, bringing Broncho to the office first. Broncho Billy rewards her by registering the claim in her name, as well as his, and claims her as his bride. G. M. Anderson, Lee Willard and Marguerite Clayton featured. C. J. C.

The Leap from the Water Tower—KALEM—JANUARY 9.—This is the ninth episode of the "Hazards of Helen" series. Rand, a fireman who has been discharged on a complaint made by Wadsworth, engineer of the through freight, plans to cause the engineer's death and a day or two later renders the air brakes useless by closing an angle valve between two cars. The scoundrel then attempts to escape on a passenger train, but falls and is badly injured. A lineman who goes to his assistance learns Rand's story and wires Helen, the operator at Lone Point. Meanwhile the runaway train is going faster and faster, since Wadsworth cannot work the air brakes. Helen, realizing the peril, dashes to a water tower, which extends over the track, climbs out on the spout and drops down on the speeding freight train as it dashes beneath. Making her way over the cars, she repairs the air valve which had been closed by Rand and the runaway is finally halted. Helen Holmes featured.

Feel My Muscle—LUBIN—JANUARY 9.—Will Denver and his wife, Mary, fail as a vaudeville acrobatic team, and Will, with his wife's clothing and a wig, seeks and obtains a job as physical instructor of a woman's gym. He makes an instant hit and no one suspects. One of the girls, Jane, has a sweetheart, Harry, who falls in love with the instructor. Will is horrified but has to go on playing the part. Nights, to get a little freedom, he dons men's clothes and takes walks. He encounters Harry trying to make up with Jane, and seeing a chance to square matters, when Jane insists Harry is insulting her, Will goes to the rescue and escorts Jane away. Jane is promptly infatuated with her lover and Will finds himself sought after as both a man and a woman. Will's wife finally arrives and Harry, seeing her with him, hurries to find Jane and expose her lover. Explanations finally occur and Harry gets back his sweetheart and Will is saved his job. Joseph Kaufman featured.

Further Adventures of Sammy Orpheus—SELIG—JANUARY 9.—Another story of the roving flute player, Sammy Orpheus, whose skill as a musician time and again saves his life. Sammy has some terrific experiences with a pair of lions, is captured by pirates and barely escapes with his life, and is again beset by beasts of the jungle, but the marvelous tunes which he plays on his flute charms the beasts and eventually permits him to escape and again discover his long-lost sweetheart, Bowery Jennie. Thomas Santchi, Bessie Eyeton featured.
N. G. C.

A Daughter of Israel—VITAGRAPH—(TWO REELS)—JANUARY 9.—Olga, a Russian refugee, leaves her child in the care of Israel Levi when she is compelled to go to a hospital. On the way there she is run over and killed by an automobile, and Israel, with the help of Mrs. Benjamin, a good-natured widow, brings up the child as his own. On her fourteenth birthday Israel gets Rachel a fine violin, and Rosenstein, hearing the child play, goes into raptures and interests a great Russian violinist, Ivan Strominoff, in her. Later Ivan's cousin, Loris, arrives and becomes enamored of Rachel, but Ivan refuses his consent to the match with "the daughter of Israel." Rachel, heartbroken, appeals to Israel, who tells Strominoff that Rachel is not a Jewess and not his daughter. He exhibits the wedding ring left by Rachel's mother and the engraving discloses to Strominoff that Rachel is his own daughter. There is a happy reunion and Israel at once gives his consent to Rachel's marriage with Loris. Van Dyke Brooke and Norma Talmadge featured.

Mutual Program

Mutual Weekly No. 105—MUTUAL—DECEMBER 31.—This issue of the Weekly shows the mailing of 500,000 letters written by Californians announcing the opening of Panama-Pacific Exposition; a motorcycle hill-climbing contest at Washington, D. C.; $500,000 fire at Springfield, Ohio; the winners of a twenty-four hour roller skating race at Madison Square Garden, New York City; the dedication of a new $3,000,000 cathedral at St. Louis, Missouri, and in the war section views of English artillery leaving London, ruins along the Oise River and numerous other scenes from the war zone.

The Legend Beautiful—AMERICAN—TWO REELS)—JANUARY 4.—Pietro swindles his brother Jose out of his share of their father's estate and the wronged man vows he will kill the other. After years of waiting he returns only to bow before a greater power, when he hears his brother's child tell of the "legend beautiful." A complete review will be found on page 45 of this issue.

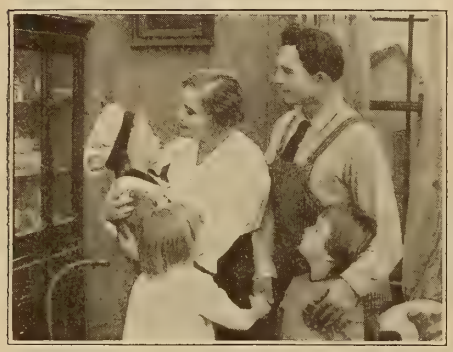
Our Mutual Girl—RELIANCE—(CHAPTER 51)—JANUARY 4.—Arrangements are made for James Montgomery Flagg to meet and appear in a picture with Our Mutual Girl. Mr. Flagg arives at the appointed time at the Reliance studio at 29 Union Square, and, after being detained until identified by the doorman, enters the room of the green lights. Margaret, however, is late and while waiting for her the artist makes a sketch of the fat camera man. When Margaret arrives she and Mr. Flagg are photographed together. The director's assistant, who is staging a scene for "Runaway June" in the adjoining set, recognizes in Mr. Flagg the proper type for one of the parts and, thinking him an extra, orders him onto the stage. The artist stifles Margaret's excited protest with a sign and for the next half hour works diligently in the scene. At its completion he is paid two dollars, his first salary as a motion picture actor, and invests the money in a box of candy for Our Mutual Girl.

Her Menacing Past—THANHOUSER—(TWO REELS)—JANUARY 5.—Anna Sanderson, trained by her father in the tricks of burglary, loves the life for its thrill of adventure. A fall while trying to scale a high wall renders her unconscious and completely blots out her memory. Realizing that neither of them can escape if he continues to carry his daughter, Sanderson places the girl in the vestibule of a house and makes his get-away. The young doctor and his mother, who are the residents of the house, find the girl, revive her and keep her in their home. A strong affection springs up between Anna and the doctor, and they later become married. The magnetism of the "menacing past" returns to tempt the girl with renewed vigor when her memory is restored by a fall from a horse, but it is quickly vanquished when she considers that she will have to give up the one man she loves in order to answer the call.

His Lesson—MAJESTIC—JANUARY 5.—"Bat" Murray, boss of the Seventh ward, meets Dorothy Randall, a banker's daughter and settlement worker, and mistakes her charitable interest in him for love. Thereafter he neglects his old sweetheart, Mamie, and tries to make himself worthy of Dorothy. "Bat" is elected councilman and later runs for the legislature. He learns that the boys of his old ward are against him for his high-brow ideas, and, to regain his prestige, "Bat" gives a grand ball and invites Dorothy. A fire breaks out and all escape but Mamie, who has returned to recover an expensive fan she borrowed for the ball. "Bat" rushes into the blazing building and rescues her, but is badly burned in so doing. In the weary days at the hospital it is Mamie who sits by his bedside. Dorothy sends flowers and sympathy. "Bat" then realizes that it is to Mamie that his love belongs.

In the Vale of Sorrow—BEAUTY—JANUARY 5.—A strong feeling of human interest pervades this film and the characters of a poor man, his wife and a rich old man are splendidly drawn by Joseph Harris, Virginia Kirtley and Fred Gamble. Miss Kirtley has her first opportunity in a dramatic role since joining this company, and though she is not convincing at all times she does very good work and appears to have a promising future before her. The plot deals with the sale of a child by a mother forced into desperate circumstances.

The father is ill and not expected to live, and when a rich man in whose home she has found work remarks that he would give $1,000 for a child like hers the des-



perate mother accepts the offer. Time passes and the father recovers. The mother tells him that the baby is dead, but later he finds it in the rich man's home. The latter understands the situation and says that he found the child on the street, sacrificing his own happiness that the wife's folly may not be discovered and that the poor family may be happily reunited.

C. J. C.

The Alarm of Angelon—American—January 6.—George Field again demonstrates his ability as a character actor in this production and is ably supported by Ed. Coxen, Winnifred Greenwood, Josephine Ditt, John Steppling and Edith Borilla. Angelon, a poor Italian, comes to America to seek his fortune, leaving his wife and children behind. He is befriended by a young attorney and his fiancee, who are interested in settlement work. When he mistakes a fire alarm for a mail box he is arrested and sent to prison, this occurring directly after he had sent for his family. They arrive in America and are thrown upon the mercy of the city, but are rescued from a man of evil intent by the attorney's fiancee. Angelon's children are sent out to play and sing on the street and see their father in jail. Through the influence of the

attorney he is freed and happily united to his family. The attorney then decides to help himself and secures the girl's consent to marry him. C. J. C.

A Night's Adventure—Reliance—January 6.—Dr. Watson is on his way east. As the train stops at a way station the doctor is informed that Granby, a section boss, is injured. He hastens to the injured man. The doctor is interested in the case and also in Granby's pretty daughter, May. He relieves Granby's agony, then finds that there won't be a train till morning, and is directed to the Red Horse hotel. In the back room of the hotel a faro game is in progress and the doctor starts to play. He wins all the money in sight. Bland, the gambler, and his assistants, Jack and Bill, conspire with the landlord to give him knockout drops, intending to rob him later. The doctor, who has only pretended to drink the drugged liquor, sees Bland's hand come through the opening of the panel, grasps it, then uses his hypodermic needle and injects morphine into the gambler's wrist. He drags the unconscious gambler into the room and, taking his bag, he starts downstairs. At the foot of the stairs the landlord and Jack and Bill are waiting. The doctor swings his coat, knocks over the lamp and escapes in the darkness, but is pursued. He hides in the shadow and allows them to pass, then makes his way to the cottage of the injured man. He tells May to get some rest, so May retires to her room in the attic. Jack and Bill discover the doctor. May hears them from the attic and with the aid of a blanket she manages to get from the attic window to the ground and run for help. The doctor is overpowered and about to receive his death blow when May arrives with help.

"The Collingsby Pearls"—Reliance—January 8.—John Collingsby is a wealthy broker. He buys his wife a string of pearls and she causes an article to be put in the society columns of a paper, describing the jewels. A sudden reverse comes to Mr. Collingsby and he is in need of a large sum of money. He pledges his wife's pearls unknown to her and has a duplicate set made. Dowling, a society thief, plans to steal the pearls. A member of the gang, to avenge himself on Dowling, steals the substitute pearls. Both he and Darling enter the house at the same time and have a terrific battle in the dark. The other man injures Dowling and he falls unconscious. The burglar makes away with the jewel casket. The fight awakens Mrs. Collingsby, who goes to the assistance of Dowling, whom she does not suspect, as he explains that he was passing the house, saw the burglar and entered to stop the theft. Mrs. Collingsby sends for a doctor and is attending the burglar when her husband returns home. He denounces her for supposed infidelity. She then tells him of the loss of the pearls. The successful burglar has been caught. He confronts Dowling and exposes him to the police. Mrs. Collingsby opens the jewel casket to find it is empty, the burglar, before being arrested, having taken the pearls and passed them to a confederate. Collingsby brings forth the real pearls and returns them with a warning against making chance acquaintances.

The Lost Receipt—Reliance—January 9.—John Powers borrows money from Col. Stone, giving him a bill of sale of his factory, and meets Stone's daughter, Lucy. When John's debt falls due, Stone will not renew it and John is compelled to borrow and pawn in order to raise the money. He and Lucy quarrel. John raises the money and pays the debt to Stone's clerk, who credits it by mistake to the wrong name, although he gives John a proper receipt. John returns to his office and finds his little sister there playing with a doll given her by Lucy Stone. The wind blows the receipt to the floor. The little sister picks it up and makes it a curl paper for her doll. John takes the doll from her and tosses it onto a shelf, being incensed at its being Lucy's gift. Stone has meanwhile discharged his clerk for carelessness, without discovering that John's payment was wrongly credited. Thinking the debt still unpaid, he takes possession of the factory on the bill of sale, and John has no redress because the receipt is missing. John determines to blow up the explosives in his factory rather than see Stone profit by the business. He opens a can of powder, setting a lighted candle in the powder. Meantime his little sister cries over the loss of her doll. Lucy Stone gets her father to take her and the child to the factory to recover the doll and incidentally the missing receipt. John reaches home and learns from his mother that his sister has gone to the factory with the Stones for the doll. He gets back in time to pluck the burning candle from the powder just in time.

Love and Business—Komic—January 10.—Fred is attorney for a windlass concern. One day while demonstrating the windlass, the hook catches on a spinster's dress and raises it enough to disclose her silk-stockinged ankles. She is indignant, of course, and becomes more angered than ever at Fred when the women of her own society, the Anti-Cigarette League, accuse her of permitting herself to be caught just to show her silk hose. Fred writes her a letter offering peace and settlement for the damages to her dignity, and on the same morning writes a sweet note to his wife with whom he has quarreled that morning. The office boy mixes the letters and much excitement and trouble results. After being thoroughly beaten by both women, Fred pours balm on the situation by exchanging the letters, thus satisfying all.

Universal Program

Animated Weekly No. 147—Universal—December 30.—In the war section of this issue of the weekly one has a close-up view of the Prince of Wales, now serving at the front; pictures of the East Indian troops, now fighting in Belgium and France; Belgian shoemakers at work providing shoes for their fighting men; the launching of a new English battleship to replace one of those sunk by German submarines and a close-up view of King Peter of Servia and some of his army leaders. Views are also given of the U. S. troops along the Mexican border. Latest fashions as demonstrated in New York City and from Pekin, China, a glimpse of thousands of dollars worth of confiscated opium being burned.

Christmas at Lonesome Gulch—Frontier—(Two Reels)—January 2.—Glancing at the calendar Fred, the lone miner of Lonesome Gulch, realizes that the next day is Christmas. It recalls memories of a day long ago when his mother and brother started on a career of crime. A desperado breaks from jail and, pursued by the sheriff's posse, takes refuge in Fred's cabin. As the vision fades out Fred finds himself facing his own brother. He misguides the posse, and allows the fellow to escape, but his help is in vain as the posse overtakes the desperado and shoots him.

Three Times and Out—Imp—January 4.—Jack pays a visit to his old chum, Ned, who has just been married. On

the way to his friend's house Jack flirts with Ned's wife and she has him arrested. Ned bails him out. Jack and Ned's wife meet again at Ned's house and again at Ned's office, and each time the woman has him arrested. When Jack is finally introduced to Ned's wife he throws his hands up in horror and flees.

Two of a Kind—JOKER—JANUARY 4.—Reginald Cooper, suffering from dementia, is sent under the care of a trained nurse to an Eastern specialist, Doctor Fitzhuggins. The nurse delivers a letter to the doctor in which a statement of the patient's case is made. The doctor's niece, on the same train which carries the patient, is bothered by Jack Merryweather, a drummer. She takes refuge in the compartment and from the nurse learns of the patient's condition. At a station the patient escapes; the nurse leaves the train in pursuit and drops the letter; the niece determines to deliver the letter to her uncle. Jack follows her home. He seeks an introduction to her uncle and is trying to interest him in his wares when the niece enters. She presents the letter to her uncle and points Jack out as the patient. The doctor has him placed under restraint. Meanwhile the nurse has recovered her charge and brings him to the home of the doctor. He takes Jack's bag of samples and presents his wares to the doctor. The nurse endeavors to explain. Jack assumes a fit of dementia, and the doctor has him removed and discovers that Jack's assumed fit has thrown the patient into one of his paroxysms. He places the patient under restraint. Jack escapes. That evening Jack attends a ball given in honor of the niece, and is presented by his mother to the girl. She is greatly struck by Jack's resemblance to himself, and he sees her home. There Jack is seized but the niece, finding her heart has been won by him, tells the truth and the doctor gives his consent to the union of the happy pair.

The Adventures of Terrence O'Rourke —No. 5—VICTOR—(TWO REELS)—JANUARY 4.—Terence O'Rourke and his friend Denny, are in Tangiers, Morocco. They have a patron in Billy Sennet, United States Consul General to Morocco. Capt. Von Wever, an officer in the German army, blackmails the countess of Seyn-Alberg, Sennet's sweetheart. A year before the story opens, Count Seyn-Altberg was accused of cheating at cards and was allowed to leave the country without being publicly disgraced. He

came to Tangiers, took to drinking, and finally was bought by Capt. Von Wever in the slave market. Von Wever threatens to disgrace the family of the countess by exposing to the world the wreck that was once her husband. He has been exacting silence money from her.

O'Rourke and the countess become friends and she tells him her story. O'Rourke goes to the house of Capt. Von Wever who refuses to tell where Seyn-Altberg is hiding and O'Rourke horse-whips him. The captain agrees to tell, and leads the way to a sort of cellar where they find the count dead. The countess is now free and she and Sennet lay plans for a happy culmination to their little romance.

His Last Performance—BIG U—JANUARY 5.—Old Doc Jackson, a hypnotist, is unable to pay his wife's funeral expenses and, in desperation, hypnotizes his daughter Mary and sends her to the manager's wagon to steal the money. She comes out of the trance while in the wagon and is later discovered there. Henshaw, who has stolen the money a few hours previous, tries to place the guilt on the girl, but fate foils him, and the ink-stained bills are found in his possession.

The Mystery of the Throne Room—"MY LADY RAFFLES" SERIES — GOLD SEAL — (TWO REELS) — JANUARY 5.—Lucille, a young widow and protege of an American duchess, is guest

at the duchess' week-end party, where she recognizes an international spy in "Count Hugo." Hugo is approached by Prince Frederick, heir to Queen Yvonne's throne should she refuse to marry the neighboring Prince Carlos on her twenty-first birthday, which is only ten days away. The Prince tells Hugo of Yvonne's love for one of the officers in her retinue, and of her expected refusal to carry out the wishes of her people and thereby save her country from falling into the hands of Prince Frederick. The machine brings Prince Carlos' couriers. Hiding, Lucille overhears the couriers tell Prince Frederick that Queen Yvonne has not refused to marry Prince Carlos, but if she accepts, is to signal this news seven days from then, by a gun shot. Lucille later overhears Frederick plot with Hugo to kidnap Yvonne. Lucille determines to warn the queen and goes to the palace. The queen arrives and reaches the throne just as the prelate starts the ceremony. Confronting Frederick, she is dumbfounded at the sight of her double on the throne. Lucille explains Frederick's plot against Yvonne. Frederick exits hurriedly, with Hugo, who recognizes Lucille. The prince, seeing Yvonne and her sweetheart exchange glances, realizes their love and promises to pay the country's debt himself and thus free Yvonne of the necessity of marrying against her will.

For the Good of the Cause—NESTOR—JANUARY 5.—The Newleyweds take up their home in their bungalow. Wifie receives a letter from her mother, a suffragette, announcing her coming. Wifie's mother arrives and arranges a series of receptions at the home of the Newleyweds. Newleywed is forced to take to the bath tub to sleep. He tries to break up one of the suffragette affairs by the unsuccessful use of the lawn hose. He changes his plan of action and brings flowers and bon-bons for mother. He also brings theater tickets and takes mother-in-law. After the theater it is a bird and a bottle and they are all in when they finally arrive home. Next morning wifie packs mother's traveling bag and rather forcibly escorts her to a taxicab outside. Newleywed is delighted with the success of his plan and is convulsed with laughter.

A Man's Temptation—REX—JANUARY 7.—Golonel Gerard, a retired army officer, practically lives at his club, neglecting his wife, Margaret, who is much younger than he. At a dance she meets Louis Lasalle, society fencing master. Margaret and many others take fencing lessons. Louis and Margaret both fall in love, but do not declare themselves in words. The colonel becomes suspicious. Margaret writes Louis to go away and sends the letter by the maid. The colonel investigates. The colonel starts for the studio to find Louis. Upon receipt of Margaret's letter Louis tears it in half. The colonel finds the lower half and reads it. Louis tries to explain to the colonel and is forced into a duel with him. Margaret gets the studio on the phone. Louis, fighting, backs to the phone and answers it, reassuring her, but is forced away by the colonel before he can replace the receiver. Louis wounds the colonel and phones for a phsician. Margaret and the physician enter and upon examination it is found that the colonel died of apoplexy.

Olive's Love Affair—STERLING—JANUARY 7.—Bob and Billy are rivals for the hand of the coquettish Olive. Each is favored and discarded several times in the course of the suit, but one day little Billy proves himself a real hero and is openly received by Olive.

She Was His Mother—IMP—(THREE REELS)—JANUARY 8.—Violet declares her husband must be a man of affairs, one of

might, a man that she can look up to. Such a man comes into her life and loves and rides away. After his departure a child is born to her and she is thrust into the world by her parents. Mean-

while the man prospers. Violet makes merry where souls are bought, so she may support her child. The man seeks her out and tries to buy the boy. She thrusts him away. That night the man steals the boy. Violet returns in the gray of dawn and finds him gone. Time passes and the son, now a young man, looks upon his father as a demigod. His mother is thought to be dead but the son often thinks of her. The purse-proud father is elected to the governorship of the state. His son glories in his father's greatness while the mother wears her heart out in longing for her boy. Father and son leave the political clubroom while thousands crowd the pavement to see him and cheer him upon his victory. A wretched woman comes nearer and plays a memory of a melody upon a cracked violin. She recognizes the man. The son is instinctively drawn to his mother. He is about to embrace her when the father curses her with a vile name. The son's soul leaps to his mouth and he casts the father to the curb. The fall fractures the governor-elect's skull. The son is arrested. At the trial the mother sits with her withered hands clasped in her son's. The jury returns a verdict of "not guilty." The son looks at his mother. Her face is placid. He embraces her and finds that she is dead.

When His Lordship Proposed—Nestor—January 8.—Billie loves Jack, a clerk in her father's office, but father wishes her to marry his lordship. Billie arranges with her friend, Constance, to give a little party and Constance makes such violent love to his lordship that the nobleman wavers between Constance and Billie. Jack calls for Billie with his car and the two start away, with father, his lordship and Constance in pursuit. Before the pursuers catch up with Jack's car, his lordship proposes and is acceted by Constance. Father, much disappointed, gives his consent to Billie's marriage to Jack and at the wedding Constance declares she has decided to become a Red Cross nurse, so his lordship is dismissed.

Custer's Last Scout—Bison—(Two Reels)—January 9.—General George A. Custer is in command at Fort Lincoln. Marjory Woodruff, sister to Lieut. Woodruff, is the belle of the post, and Captain Bates and Chapman are rivals. Marjorie's brother has a decided objection to Chapman's suit. Chapman proposes to Marjorie, who tells him that she

will give him an answer on the morrow. Bates proposes and is accepted. Marjorie writes the news to Chapman and sends it by a passing trooper. Lieut. Woodruff sees the action, holds up the trooper and forces the latter to give up the note. Chapman is sent to observe the movements of Chief Rain-in-the-Face, while Lieut. Woodruff and Kane and the trooper who figured in the note incident hunt antelope. The little party is ambushed and the officers and one trooper killed. The survivor is the trooper from whom Woodruff took Marjorie's note. Custer sends Captain Bates to Fort Rice. Bates discovers the bodies of the murdered officers and picks up the note written by Marjorie. Bates returns to the fort and accuses Chapman of having murdered Woodruff. Custer orders the scout arrested. The half-dead trooper arrives and explains that his superior officer had forced him to give up the note. Chapman is freed. Reynolds, the second scout, informs Custer that Rain-in-the-Face has Lieut. Woodruff's watch. Custer sends Bates, Chapman and Tom Cucter to Standing Rock agency to arrest the chief. They return with him to Fort Lincoln. The chief's followers begin warfare against the whites, and Custer goes to pacify the red men, taking with him the Seventh cavalry. Chapman is sent ahead, falls into the hands of the Indians, but escapes. Custer splits his command. The plans of attack call for a simultaneous movement from three sides. Reno, however, is drawn into an ambush and loses nearly half of his command. Bates is cut off, and Custer alone advances. His attack proves a failure. Chapman hastens forward, but is cut off. Hoping to circle the Indians, he climbs to the top of a hill, where he views the spectacle of Custer's massacre, unable to advance or retreat. Later he is able to leave his position. He finds Captain Bates sorely wounded and brings him back to the fort. Marjorie weepingly thanks him for bringing back her accepted suitor, and Chapman grimly rides away to live down his own disappointment.

A Political Mess—Joker—January 9.—Kopt and Votz are rival candidates for mayor. Votz has a bust of himself made by a sculptor and Kopt, not to be outdone, arranges to have a bust of himself made. Votz, who is getting the worst of the campaign, disguises himself as the sculptor and when Kopt calls to have the bust made, pours plaster of paris over Kopt's face and then rushes off to speak at a meeting. Kopt rushes wildly down the street, frightening everybody, and finally, through his wife's strategy, is proclaimed a hero and to the chagrin of Votz is overwhelmingly elected.

The Girl of the Pines—Powers—January 9.—When the girl's father, a prospector, dies, the girl disguises herself as a boy and is given a job by the foreman of a lumber camp. When the frail "boy" proves unable to do a woodsman's work, the bully of the camp abuses and finally fights him. As the fight begins the "boy" snatches off his cap and is revealed as a girl. The bully is much ashamed and the foreman has a house built especially for her and she soon becomes the queen of the camp. Eventually she marries the foreman. Edna Maison featured.

Her Dummy Husband—Eclair—January 10.—At the age of forty Tibby McGrath is still single, and very much afraid of burglars. Hearing that several robberies have been committed in the neighborhood she buys a tailor's dummy and keeps it in her house. Weary Willie drops in to get acquainted, changes clothes with the dummy and is found stretched out in a chair by Tibby. She gives him his choice of going to jail and marrying her. Weary does not see where either has a great advantage over the other, but picks the marriage anyway.

Cupid in a Hospital—L-Ko—January 10.—Billy's flirtation with a pretty nurse arouses the ire of an anarchist, who hits him with a wash bowl. One of the young doctors in the hospital also falls in love with the nurse, and he and Billy come to blows. The jealous suitor is taken to the hospital to be treated and there steals a bottle of gin from his old rival, the anarchist, who is also a patient. The nihilist plants a bomb under Billy's bed and, when the explosion is nearly due, discovers the nurse sitting on the edge of the bed talking to the intended victim. In the confusion that follows the anarchist is thrown into Billy's bed and the pair are blown through the roof.

Through a Knot Hole—L-Ko—January 10.—Through a knot hole in the fence a married man glimpses the pretty bride next door and proceeds to make himself agreeable. The jealous young husband starts out to punish the intruder. The pretty bride is forgiven, but the making-up is marred by the eye at the knot hole. Enraged, the husband slips up to the fence and pokes his finger in the eye, but in an effort to see through the knot hole what damage he has inflicted, he in turn gets his eye poked by the intruder. He gets his gun and starts out for blood; the intruder gets his gun, and it is give and take on the chase, until the wife of the intruder corners him, putting to good use her muscle.

The Star of the Sea—Rex—(Two Reels)—January 10.—Mario Busoni, a sculptor, is the ward of his uncle, Father Busoni, pastor of the Church of the Holy Name at Fiesole. The boy is selected to execute a life-sized statue of the Madonna for his uncle's church and the lad departs from the studio at Naples to fulfill his commission. Janice, a model, loves the young sculptor. She entreats him to remain with her, and he is on the point of yielding when the arrival of his uncle puts Janice to flight. A month later, an important letter arrives at the studio for Mario, and Janice delivers it to him. She attempts to ingratiate herself with Mario but is again defeated by the watchful uncle. Meanwhile Mario becomes dissatisfied with the conditions under which he is working, and obtains a living model in the person of a young fisher girl, the widowed daughter of a fisherman. Later Mario heroically rescues the girl's father from the sea. Soon after the girl and her baby boy pose for the young artist. Tomasco, a fisher lout, is in love with Mario's model. He offers marriage, is refused, and suspects Mario of being his rival. Meeting Janice, the two plot the destruction of Mario's masterpiece, the almost completed statue of the Virgin and Child. Mario has proposed and been accepted by the fish-girl. The beauty of the statue causes the man to refuse to destroy it. Janice seizes the hammer, the eyes of the beautiful Madonna open, and the poised hammer is dropped and both man and woman fall to their knees at the base of the statue where they sob out their penitence in contrite prayers. The bishop and his followers enter and view the marvelous work. In the sea-shore home of the fisher-girl, we find her and Marion and happiness.

Feature Programs

Alco

Tillie's Punctured Romance—KEYSTONE (SIX REELS).—Marie Dressler, Charles Chaplin and Mabel Norman have the leading roles in this farce. It deals with the ups and downs of Charlie, a city chap who first woos Tillie and then Mabel. Throughout the six thousand feet he is continually kept in hot water and all the comical incidents familiar in Keystone comedy are employed. A complete review of the subject will be found on page 657 of the November 14 issue of MOTOGRAPHY.

Box Office

Samson—BOX OFFICE—(FIVE REELS).—Borchard, a Samson of society, has raised himself from a dock laborer to a position of wealth and distinction, through his unceasing efforts. In the early part of the film his advance from his lowly position, through his perseverence, is shown and the manner in which he became rich through the Egyptian copper market is illustrated. A worldly pair, the D'Andolines, marry their daughter, Marie, off to Borchard because they have become financially embarrassed. The rough man loves Marie with his whole heart but she detests him because of his uncouth ways. One day she meets Jerome Govaine, a man-about-town and an expert duelist, and becomes infatuated with him. Borchard is called to London on business but learns just before leaving that his wife plans to go out with Govaine. He remains at home and meets his wife when she returns from her adventure with the libertine, she having realized his character and escaped from his clutches. Borchard determines to avenge the insult, and as he knows he stands no chance with Govaine in a duel, he uses the Egyptian copper market to send him to financial death, his own wealth toppling in the deal. As he is about to leave France forever Marie tells him that she has learned to love him and at last he is made happy.

Gertie the Dinosaurus—BOX OFFICE.—A single reel comedy-cartoon subject drawn by Windsor McCay in which an amusing conception of the prehistoric animal performs at the cartoonist's command. A little story is built around the cartoon in which McCay bets George McManus, another artist, that he could draw a likeness of the far-famed dinosaurus, these views being the first and last incidents presented by the reel.

Eclectic

The Red Scar of Courage—PATHE—TWO REELS).—Scars are ever hideous things from the viewpoint of beauty, but in this play we see one that, though exceptionally prominent and livid, has an endearing rather than an abhorrent effect upon those seeing it. The reason is that the scar is an indelible mark of bravery, a reminder that its owner acquired it in shielding a brother officer on the field of battle. A pretty romance is the main plot of the story which is capably acted and staged in every particular. To gain General Baldeni's consent to marry his daughter Arturo Remenyi joins the army, and is assigned to Lieutenant Baldeni's regiment. Shortly afterwards war breaks out, and the regiment is sent to Tripoli. In a charge Lieutenant Baldeni, Petrina's brother, is severally wounded and about to be killed by an Arab when Arturo throws himself between the two, receiving the blow on his own head. It leaves a horrible scar, but, on his return Petrina, his sweetheart, disregards it entirely and accepts him for his brave and noble qualities. C.R.C.

The Clutching Hand—(FIRST EPISODE OF EXPLOITS OF ELAINE)—PATHE—(TWO REELS).—Craig Kennedy, the famous scientific detective created by Arthur B. Reeve is the chief figure in the opening installment of this new serial. Dodge, an insurance man, learns the identity of "The Clutching Hand," a master criminal, but his life is taken before he can reveal it. Kennedy's investigation of the case yields him but little information. The criminal secures the envelope containing the papers which expose him but when he gets to his room he learns that before his death Dodge had hidden the original papers and filled the envelope with blanks. A complete review will be found on page 47 of this issue.

The Secret of the Mountain—PATHE—(FOUR REELS).—The farmer sends his son to school in the city and boy's squandering of money on a girl leads to his father's mortgaging the farm. When the son returns home and learns that the farm is about to be taken from his father he decides to commit suicide in order to give the old man his life-insurance money. He leaps from a cliff, but escapes alive. Because his body cannot be found the money is not paid and the father losses his farm. He goes to the city, where he is cared for by the boy's extravagant sweetheart. The boy finally returns a millionaire. A complete review will be found on page 44 of this issue.

General Special

The Sage Brush Gal—VITAGRAPH—(THREE REELS).—Liza Filkins, the popular proprietress of the coffee-house, falls in love with Ted, a young easterner who gets in with bad company in the mining town and gambles. "Trigger Jim," a bad and dangerous man, induces Ted to give him the combination of his uncle's safe, which he robs. Liza, however, proves her daring and resurcefulness by locating the money and recovering it, although she barely escapes a terrific landslide and explosion which kills "Trigger Jim." Ted goes back to New York, where he has left a sweetheart, and marries her. Bill McTwirk, a reformed gambler, proves himself Liza's best friend. Gradually the greater love is awakened in her nature and soon wedding bells are heard in the little old town of Amador Junction, where Bill is considered a lucky man.

The Man Behind the Door—VITAGRAPH—(FOUR REELS).—Jack Delacy loves Maria Pierson, but her father, a professor, frowns upon his attentions to his daughter. Jack rescues Kelsey, a New York millionaire, from drowning and slips away before he is recognized. Kelsey determines to find his unknown preserver and show his appreciation. Maria and Jack quarrel and she accepts the attention of Kelsey, whom she meets at the home of a widow friend of hers. The widow is engaged to a Mr. Livingston. Livingston's butler and La Vinia Backsetter, a maiden lady, are introduced at this time and complications follow in rapid succession until the entire party is eventually led to a masked ball. When Kelsey learns that Jack is the one who saved his life, he steps aside and the young man and Maria are reunited, while Professor Pierson, after giving his consent, casts winsome glances at La Vinia.

Paramount

The Italian—INCE—(SIX REELS).—Beppo Donetti, an Italian, is shown toiling in a foreign land to earn enough money to bring his wife and child to him. A political boss is more or less friendly to Beppo but thinks nothing more of the matter. Finally the Italian brings his wife and while trying to steal some milk for his dying child he is arrested and sent to prison. When he is released he learns of his baby's death. Previous incidents lead him to believe that the political boss is indirectly responsible for the affair and when the boss throws him from his home, where he goes to seek aid, he determines to avenge himself. Learning of the illness of the boss' baby, Beppo impersonates a peddler and secures entrance to the house and hears the doctor say that the slightest sound will prove fatal to the child, and when the child is left alone for a minute, he reaches the side of the crib, seizes a glass shade from the lamp and is about to dash it to the floor when the baby makes a gesture which reminds him of his own child. It is too much for the Italian and, lowering the shade, he steals away. George Beban portrays the leading character and Clara Williams is effective in the role of his wife.

The Sign of the Cross—FAMOUS PLAYERS.—The film version of this well known novel and drama presents William Farnum in the role of Marcus Superbus. The costuming is correct in every detail and numerous sets of large proportions are used. Complete review of the subject will be found on page 18 of the January 2 issue.

Sawyer

As a Man Sows—AQUILLA—(FIVE REELS).—Hugo Gaspard, a bank cashier, takes funds which have been placed under his care and squanders them. He flees before he is discovered, making the loss appear like a robbery, killing the night watchman in so doing. A man is killed by a train and his body mistaken for that of Gaspard. The real culprit is thus freed of his identity and continues his life of crime. Twenty years later Gaspard's wife and son, who is an artist, are living happily together, the boy not knowing of his father's criminal life. He is in love with an actress, the daughter of the night watchman whom his father killed. Gaspard, now known as Ralston, and a comrade plan to rob a house in the suburbs of the city. The young artist follows the actress to the city and then calls on his mother for more funds, which she refuses. Gaspard enters the house which proves to be his wife's home and when she struggles with him he shoots her. Because of the dispute between mother and son, the young artist is accused of the crime, but the actress cleverly manages to get a clue to the real criminal. While trying to

take the actress' life, Gaspard is killed and the girl manages to clear her lover. They are happily united and go to live with the boy's mother, who keeps the fact that the criminal was her husband a secret.

A Puritan Conscience — Flamingo— (Three Reels). — Puritan and Purity White are raised amid Puritan surroundings by their parents. The marriage of both cause them to separate, the girl going west while her brother takes up his residence in New York. In time both become wealthy and worldly, neither of them knowing the course the other has followed. Years later Purity, a widow with one daughter, decides to visit her brother and both determine to convince the other that they are still living according to Puritan ways. The brother rents a cottage in Massachusetts and dresses according to old Puritan style. The natives have never seen Puritan dress before and believe he is a Mormon. Purity and her daughter arrive and also dress as Puritans and when the neighbors see them going to the Puritan's house they believe he is getting two new wives. Puritan sends to the city for his servants telling them to dress in the custom of their ancestors and when they arrive it proves too much for the villagers. Just as they are about to run the entire party out of the district, Puritan gets in touch with some influential city friends and matters are explained. The brother and sister then decide that though they are wealthy and worldly, they are not necessarily wicked, as long as they possess a Puritan conscience.

Her College Experience—Darkfeather —(Two Reels).—This is the third of the Mona Darkfeather series and presents the popular Indian star in a different environment from that in which she is generally seen. She is first shown as the daughter of a chief in the West and is content until some wealthy easterners visit her tribe and offer her a college education and a home of refinement and luxury. The chief consents to let her go and Mona travels to the East with her new friends. She is sent to college where many dramatic situations develop, forcing the Indian girl to go through many trials, which the chieftain's blood within her alone gives her courage to conquer. Happiness comes to her in the end.

Thanhouser Syndicate

The Case of the McWinter Family— (Sixth Episode of Zudora) — Thanhouser — (Two Reels).—McWinter, a jealous husband is killed by a trap which he set to take the life of a boarder. The boarder, who proves to be Mrs. McWinter's brother, is accused of the crime. Zudora's clever detective work saves him from lynching at the hands of a mob. A complete review appears on page 9 of the January 2 issue.

United—Warners

Pagliacci — Warner's.—Neda's lover, Silvio, sees her flirting with another young man. He denounces her and tells her mother of her conduct. A quarrel follows in which she is driven from home. Eventually she joins a circus, of which Canio is master-mind. He makes love to her, but she spurns his advances. A year passes and she returns to her former home to play an engagement. She does not know that her mother and lover have been searching for her during her absence, but one night Silvio finds her and protects her from one of the company's players who attempts to kiss her. Neda and Silvio decide to leave the circus, but Canio is told of their intent by the man whom Silvio has just chastised. During a performance he is required to stage a quarrel with Neda, and this becomes real when he stabs her to death. Silvio rushes upon the stage to defend her, but is also killed by Canio.

Are They Born or Made?—Humanology—(Four Reels).—A gang leader while in the country falls in love with a farmer's daughter and marries her, despite her father's opposition. They are happy until election time, when she learns of his real occupation after he has been wounded in a pistol fight and the affair given publicity in the newspapers. She determines to return to her home, but before she can leave the gangster tells her of his past life and arouses her sympathy by the tale of his fight against unsurmountable difficulties. She feels that he is less to blame than the bad influences he was unable to fight against and agrees to remain with him if he will come to the country and make his home. He accepts the chance to reform and together they go to her father's farm where happiness awaits them.

Zandori's Secret — Warner's.—Simon Jude and Frank Faindale are assistants

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to Professor Zandori, who has perfected a serum which will restore the mind. Both are in love with Jennie, Zandori's daughter; she favors Frank. Zandori does not wish the knowledge that his serum exists to be made public for some time and, in this, Jude sees a way to rid himself of Frank. He gives the news to the *"Times"* and signs Frank's name to the letter which exposes it. Zandori orders Frank from his home for betraying his confidence and the latter goes to Africa. In treating a patient, Zandori is contaminated and Jude renews his attentions to Jennie. She tries to tell her father that Jude is slowly securing possession of their estate, but the madman will not listen to her. Frank hears of the state of affairs and returns home. Jennie herself loses her mind and Jude is about to destroy the serum, thus killing the only hope Zandori and Jennie have of being restored to their natural self, when Frank arrives. He saves the serum and his skill in administering it to the afflicted ones retsores the minds of both. Jude's mind is affected but, as the serum is all used, there is no hope for him. Frank and Jennie are happily united when Jude's treachery is explained to Zandori.

Mexican Hatred—WARNER'S.—Juanita, a Mexican woman, vows to be avenged upon Captain Leonard Holmes when the latter directs the firing squad which shoots her boy as punishment for loitering about the military post. Holmes is in love with Lola, the ward of his father, and one day when the regiment returns from a march through the country and Holmes is not with them she is greatly worried. A company is sent to

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search for him and when they visit Juanita's cabin, they find only the sick form of her boy, but had their inspection been closer, they would have noticed that the form on the cot was not one of Juanita's sons, but Holmes, whom she had struck with a boulder while he was riding at the end of his regiment and whose mind had been made blank by the injury. His face, too, had been discolored by rubbing a bronze colored liquid into it. After the company has returned to the post, Lola is captured by a band of Mexican marauders while riding alone and delivered into the hands of Juanita. The Mexican woman sees a way to have Holmes killed, just as her boy had been, and that night sends him to the post and then frees Lola and tells her to warn her father that a Mexican man is about to kill him. Holmes attempts to enter the fort and is captured and placed in the guard-house. In the morning just as he is about to be killed, Juanita arrives at the fort to see the execution. Her anxiety, and Holmes' attempt to escape delay the shooting and when the captain is injured by a fall, his mind is restored. The troopers then recognize him and he is restored to his sweetheart's arms.

Universal Special

Damon and Pythias—Universal—(Six Reels).—Founded on the well known story of loyal friendship, this production has been carefully handled and deserves a place among the foremost feature productions of the year. Many spectacular scenes are used in developing the action and the whole is worthy of praise. A complete review will be found on page 23 of the January issue.

World

The Pit—Brady—(Five Reels).—The scenes of the drama are laid in Chicago during a period of speculation in the wheat pit. Cressler, a victim of rash speculation commits suicide just as Curtis Jadwin, a young broker wins the hand and heart of Laura Dearborn, a society girl. Their married happiness is menaced by Jadwin's infatuation for wheat speculation, which leads him to neglect his young wife. Corthell, a former lover appears to her and almost wins her away from her husband. The latter is temporarily won from his passion for money-making, but succumbs to it again and leaves the path open for Corthell. Jadwin plans a great wheat corner and starts in by winning back a fortune of which his friends deprived him years before. The market recedes and Jadwin quarrels with his partner, accusing him of trying to sell him out. Jadwin, thereupon, plunges into the market, but failing to corner it, hears the name of his firm "read out" by the secretary. The corner has been prevented; he is ruined. Quitting the tumult of the Board of Trade, he makes his way home, a beaten man. His wife is on the point of eloping with Corthell, but when she sees her unhappy husband her heart is touched. Dismissing her lover, she turns to Jadwin and promises to help him commence life afresh far from the feverish temptations of speculative business life. The leads are in the hands of Wilton Lackaye, Gail Kane and Milton Sills.

Miscellaneous

Officer 666 — George Kleine — (Five Reels).—Travers Gladwin, a young millionaire, decides to return home quietly, and notifies his chum, Whitney Barnes, to meet him at the Gladwin mansion. Al Wilson, a famous picture thief, arrives from Europe that same afternoon, purchases keys to the Gladwin residence from a discharged servant, and, assuming the name of Gladwin, wins the love of romantic Helen Burton, who consents to elope with him at ten-thirty that night. Later in the afternoon Helen and her cousin, Sadie Small, visit the Gladwin mansion, and there meet Travers and Barnes. Thinking the fellow a trusted friend of her fiance, Helen tells him of her planned elopement with Gladwin, and adds that they are going to take all of the costly paintings with them. Travers determines to capture the impostor, and borrows the uniform of Officer 666, sending that person out to the kitchen to amuse himself. After Helen leaves Sadie tells her aunt of the girl's intentions. She races to the Gladwin home, and demands her daughter. Barnes and Phelan, formerly Officer 666, deny they know anything about her, and, after the woman leaves, retire to the kitchen to await developments. Helen arrives at ten-thirty, as does Wilson, who proceeds to cut the paintings from their frames. Officer 666 (now Travers) appears on the scene, and is put to work helping him pack. Wilson leaves the room for a moment, and Travers explains the situation to Helen, advising her to hide in one of the closets to avoid scandal. The next hour is a whirl of laughs, surprises, and exposures. At the end of it Wilson's safety rests with Travers, who admires the thief for his coolness and cleverness and allows him to escape. As Travers improves his time by making love to Helen, and Barnes and Saidie talk over their coming marriage, Phelan, late Officer 666 but now unemployed, despondently meditates on the events of the past few hours, Travers arouses him from his gloomy reverie with the announcement that, as he has proven to be such a good guardian, he will employ him to watch his paintings, but elicits only the sighing response, "I'm a hell of a cop." A review will be found on page 22 of the January 2 issue.

The Black Spot — Cosmofotofilm — (Four Reels).—A band of students in Russia hold secret meetings at the home of Professor Scerloff, for the purpose of bettering educational conditions in Europe. The government, however, believes them to be anarchists, and one day troops raid the meeting and the professor is beaten and his daughter Olga roughly handled. The shock kills the professor's wife. Grand Duke Paul who is passing at the time feels sorry for them and has their sentence changed from an exile to Siberia to banishment from Russia. The professor and his daughter settle in London where they attend meetings of the Russian exiles. The grand duke visits the English metropolis and the society plans to kill him. He manages to obtain entrance to the circle of plotters and decides to better the conditions which oppressed them. Olga is selected as the one to kill the grand duke, but just before she commits the act, she learns from him that he is working for the same cause they are. The plotters believe she has been disloyal and send her father to fulfill her mission. He is also convinced of the grand duke's worthiness and at the risk of his own life manages to avoid killing him. At last the others are convinced and all ends happily.

Press Agent Says—

That a player who is forging his way rapidly to the top is Lon Chaney, a Rex-Universal character actor.

That though his wonderful acting for a boy of eleven years old in the Edison "Andy" series might make you wonder if Andy Clark is a "real boy," he now has the proof in prominent form. The proof is a bad bulge on his forehead which he got when another boy kicked him in the head while they were playing real football in the fall.

That there is a very pretty romance connected with the meeting and subsequent marriage of Max Figman and Lolita Robertson. Mr. Figman was in the employ of John Cort and engaged all of his people. Mr. Cort had been for years a friend of Miss Robertson's family, and gave Mr. Figman a picture of her, saying that he was sure she would be a desirable accession to the ranks of the Cort companies, and that he would like Mr. Figman to engage her if possible. The latter met her and did engage her—for life.

That Margaret Gibson, leading lady with the Vitagraph Company in Santa Monica, Cal., is the proud possessor of an Angora cat, which she taught to run every time it hears an automobile horn. Miss Gibson taught it this trick when it was only a kitten because of the enormous number of automobiles which pass her home. Running from the sound of an automobile horn has saved the cat's life more than once.

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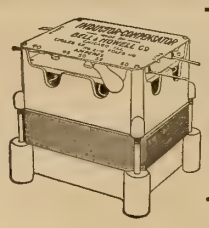

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"Restitution" a Tense American Drama

BY NEIL G. CAWARD

SURPRISES come thick and fast in "Restitution," the two reel feature offered by the American Film Manufacturing Company, as its regular release on the Mutual Program, on Monday, January 11.

As the story begins, one beholds an attempted burglary and a dramatic finale showing a burglar ere he can escape from the mansion he has entered. Just as thoughts of the strict censorship—which this scene is sure to meet with—flit through one's mind, the screen shows us that the scene just described was only part of a drama being presented on the stage, and the following scenes flash out to the auditorium of the theater and show the appreciation of the dramatic bit by the audience gathered there. The curtain is seen to descend and one realizes with surprise that it was all play acting.

Rand discovers the murder.

The leading roles in this American drama are in the hands of Ed Coxen, Winnifred Greenwood, George Field and Charlotte Burton, and these screen favorites are ably supported by a large cast.

Following the dramatic production which has been introduced as described above, one sees Lester Harrison and Earl Rand introduced to Elsa Detrow, the heroine of the evening's performance. Lester's attentions to the actress result in the breaking of his engagement to Helen Ward, with whom he has long been in love, and though Lester assures his sweetheart that his attentions are paid to the actress solely on account of her talent and ability, and not at all for any sentimental reason, the girl sees fit to break off the engagement.

When Lester sulks under the rebuke of his late fiancee, Rand, his friend, suggests that he might as well have the game as the name, and proposes another meeting with Miss Detrow, the actress. The young men, in company with Carlton Fox, a mutual friend, meet the star at the stage door and the four adjourn to Fox's apartments where a supper party is planned. While Lester and Rand are absent, purchasing some wine, the actress and Fox quarrel, and the girl, to defend herself, makes use of a revolver that happens to be handy. Lester returns to find Fox dead on the floor of his own chamber, and a few minutes later, when he is examining the pistol with which the deed was committed, he is accused by Miss Detrow of the crime, the actress acting upon the suggestion of Rand.

Elsa testifies at Lester's trial.

At the trial the actress testifies that Lester is the guilty man and gives a graphic recital of the incidents leading up to the murder. All through the days of the trial Helen insists upon the innocence of Lester, much to the dissatisfaction of Rand, who attempts to make love to her.

Lester is sentenced to the penitentiary for life, but subsequently breaks jail and goes west, where he becomes known as One-Eye Pete, because he

wears a patch over one eye, the better to disguise himself.

Meanwhile Elsa Detrow, on account of the notoriety she received at the murder trial, finds herself

The Hawaiian dance shown in the cafe scene.

unable to secure another theatrical engagement, finally goes west herself, and secures a position as housekeeper in a hotel in the same town where Lester now resides, and to which afterwards comes Helen Ward as school mistress.

Some weeks later, Rand follows Helen west to renew his proposal, and, when rejected, takes advantage of his discovery that One-Eye Pete is Lester Hamilton, convicted of murder. He calls upon the sheriff to arrest the escaped convict.

Just as the sheriff produces his hand-cuffs and prepares to make the arrest, the hotel housekeeper appears, declares herself Elsa Detrow, and admits that it was she who shot and killed Carlton Fox, though she pleads self-defense as an excuse for the deed.

Rand departs in deep chagrin and shortly afterwards Lester makes known his real self to Helen, and their engagement is renewed.

Pathe to Take Over Eclectic

Charles Pathe is justly indignant at the senseless and unbelievably stupid rumors that have been in circulation for some time regarding the American business of Pathe. The fact is that there has naturally been some readjustment in the business because of many people who occupied prominent positions being obliged to go to war, and also because of Arthur Roussel's death. But such disturbances cannot have any definite influence on a stupendous business like Charles Pathe's, and he wishes it to be known once and for all that the leading position which the house of Pathe has always enjoyed in America, as well as everywhere else, will not be relinquished to anyone and that in the future, as in the past, the watchword of the house will be "Progress."

Feeling that the moving picture business nowadays has become just as much a commercial proposition as any other business, in spite of its artistic character, Mr. Pathe put in charge of his interests some time ago Mr. Felix Malitz, who has now been appointed vice president. Mr. Malitz has made an enviable reputation as a systematizer, organizer and executive, and when only twenty-one held an important position with one of Europe's most prominent manufacturing concerns. He has been in the United States for three years, and enjoys the enviable distinction of being able to converse in about twelve different languages, having traveled and lived in many countries.

Mr. Malitz says: "We have very big things in preparation and we feel most optimistic as to the future. Among other things, we are going to acquire a controlling interest in the Eclectic Film Company, the name of which will be changed to 'Pathe Exchange, Inc.,' and I shall be in charge of both concerns, seconded by most able and competent men, such as Charles Dupuis, who is an authority in all technical matters and has made himself known as an inventor of moving picture machines and devices; Ramirez Torres, who has been with the firm of Pathe for over eight years and has been appointed assistant managing director; Robert T. Furman, who has been in the film business for his own account and whom I have appointed director of exchanges; J. K. Burger, who has been with the Eclectic Film Company from the very beginning, and other valuable co-operators."

Call for Ohio Convention

The Ohio State League of the Motion Picture Exhibitors League of America will hold its annual convention in Columbus, Ohio, on Tuesday and Wednesday, February 9 and 10, 1915. Every exhibitor in the state of Ohio, together with his friends, is invited to attend.

It is understood that among the questions to be discussed are such subjects as the new building code, the state tax on picture theaters, closing of theaters on Sunday, whether children under seventeen years of age may attend theaters unaccompanied by parents or guardians, whether school children of Ohio shall be denied the privilege of attending theaters on any other day except Saturday, whether it shall be legal to use motors or not, and the ever-popular censorship discussion will also form a big portion of the program.

Among other important things will be the election of officers for the coming year. It is announced that this is to be a strict business convention and that the other attractions and entertainment offered exhibitors will be purely on the side.

The executive committee changed the meeting place from Cleveland to Columbus because the legislature will be in session in Columbus on the day set for the convention and the new governor will then be in office. It is planned to have the convention go in a body to the state house to recommend such legislation as seems desirable and to protest against any legislation which may be considered detrimental to the motion picture industry. The official call is signed by the executive committee.

"The Girl of His Dreams"

Beginning within a few weeks, the Mina brand of the General film program will issue a fifteen-reel comedy serial to be entitled, "The Girl of His Dreams." The picture will burlesque the big serials that have been run by various programs and will feature as its chief character Henry La Pearle, the famous circus pantomimist. It is understood the story will be syndicated as a serial by a well-known newspaper syndicate.

Kentucky Feud Forms Basis for Selig Film

BY CLARENCE J. CAINE

A REALISTIC battle between two clans of Kentucky mountaineers is one of several features which go to make the two-reel production of the Selig Polyscope Company, entitled "His Fighting Blood," which will be released on Monday, January 18, a decidedly worth-while film.

The plot itself is enough to hold the attention of an average audience in a picture theater, but coupled with this are the beneficial elements of strong acting and excellent direction. In distributing credit among the players, Thomas Santschi is undoubtedly the first who should be mentioned. His character portrayal of a primitive mountaineer who loves a girl devotedly but who, by his brutal actions, makes her detest him, is a clever piece of work. It is likely to move those who see the film to sympathize with the man when he makes a final sacrifice which takes from him his last hope of winning the woman he longs for. Mr. Santschi also directed the picture, and his work in this

The Sampsons kidnap Hope.

department also is noteworthy, as much care has been given to details.

Bessie Eyton and Barney Furey share honors in the other important roles. Mr. Furey has a part which required skillful acting in several near-psychological scenes where a coward wakes to his own weakness, and he has handled it in a quite convincing manner. Miss Eyton, through her personality more than anything else, is attractive throughout, but there is but little opportunity for her to do any individual acting, for this is essentially a man's story.

The collecting of the mountaineers for the battle and the scenes in which the actual fighting takes place are well handled. The photography is clear throughout and the backgrounds chosen by Director Santschi vividly suggest the wild grandeur of the Kentucky mountains.

The story opens by introducing Jim, a mild-tempered mountaineer, who cares little for the rough amusements of his fellow-workers and devotes most of his time to study. Hope McTrigger, a beautiful girl of the open, is his sweetheart. One day, while Jim is telling her of his love, Sam Buck, a rough character who also belongs to the McTrigger clan, interferes and, after handling Jim in a rough manner, himself makes love to Hope. The girl repulses him and he goes away declaring he will win her hand in time. When they are alone, Hope denounces Jim for his cowardice and tells him that she can never love him.

A short time later a mountain dance is given, and

Jim rescues Hope from Chuck Sampson.

Hope, to goad her lover, spends most of the evening with Sam. Chuck Sampson, the leader of a clan which has long been an enemy of the McTriggers, visits the dance and sees Hope. Her beauty attracts him and he determines that she shall be his bride. The next day he visits the McTrigger cabin, carrying a flag of truce, and tells Hope's father that if the girl marries him the Sampson clan will never fire on a McTrigger again. The offer is rejected and it is only through good fortune that Chuck escapes with his life.

Angered by the refusal, Chuck returns to the other side of the mountain, where he gathers his followers about him in preparation to making an attack on the hated clan and capturing Hope. In the meantime Jim, alone in his cabin, realizes his own cow-

Sam Buck's sacrifice.

ardice and sets out to avenge the insults of Sam. He goes to see Hope first and finds Sam there. When Sam again attempts to treat him as a weakling he knocks the latter down. Hope sends both away from

her, but is happy in the realization that her lover is not a coward after all.

The Sampsons swoop down on the McTrigger cabin while Hope's father and brothers are at work and carry the girl away. Jim and Sam see them and, in their hatred for the other clan and their fear for Hope's safety, they forget their own differences. Jim follows the Sampsons, while Sam gathers the McTriggers together to battle the kidnappers. Jim manages to gain an entrance to the Sampson cabin, in which Chuck has imprisoned Hope, and in a pistol battle between the two men the girl's lover kills Chuck.

The other Sampsons, however, attack the cabin and the lives of Jim and Hope are in great danger until the McTriggers arrive and, in the battle which follows, drive off the rival clan. Jim, Sam and Hope are brought together again, but this time Sam realizes that the girl loves the other man and offers Jim his hand, sacrificing his own longing that Hope may be happy.

"The Garden of Lies"

For the making of "The Garden of Lies" the All Star Feature Corporation, under the direction of Mr. Pratt, journeyed to Jacksonville and St. Augustine, Floridaa, where most of the exteriors were made. The shores of the Gulf of Mexico were made the basis for a number of the magnificent scenic settings, and numerous old castles and mansions dating far back into the Spanish period were secured, and many of the interiors made therein.

Besides Jane Cowl, the cast contains Violet Horner and other prominent All Star stock players. The scenario was made by Louis Reeves Harrison. "The Garden of Lies" is a five-part production and will be released by the Alco Film Corporation, January 4.

Washburn Invades Nashville, Tenn.

On New Year's day the manager of the Hippodrome theater, Nashville, Tenn., offered his patrons a special treat when he had Bryant Washburn, the popular actor of the Essanay Film Manufacturing Company appear before them in person. Mr. Washburn spoke both in the afternoon and evening and was heartily received by the audiences on both occasions. Part of his address, which appeared in the Nashville *Tennessean,* is as follows: "I have spent several years in the dramatic profession, but I don't believe twice the amount of my present salary would tempt me to return to the legitimate stage. The pictures give to its actors the two crying needs of our civilization—a home and a position that is permanent if you make good. Look at the excellent dramatic actors who sometimes average only eight or ten weeks' work during a season. That is—work that had a salary attached. If an actor happened to be in the cast, of a success—fine! If a failure, his work may be exactly as good, but—the show closes. I've worked steadily for over three years with Essanay."

Bryant Washburn.

Comprehensive view of the floor at Universal's Yuletide Feast, just as the grand march was ready to begin.

Twilight Sleep Shown in New Serial

BY NEIL G. CAWARD

IN the second episode of "The Exploits of Elaine," Craig Kennedy, the famous scientific detective, long a central figure of Arthur B. Reeves' stories in the *Cosmopolitan,* proves himself not only a detective with wonderful scientific knowledge, but a man who cannot be easily frightened by threats and anonymous letters.

The second episode deals with that much discussed subject "twilight sleep" and demonstrates in a pictorial fashion, the method by which the drug, necessary to produce the famous "twilight sleep" is administered, as well as shows the complete helplessness of the patients while under the influence of the drug.

Kennedy, however, through his intimate knowledge of all things scientific, makes the "twilight sleep" a means to learn the methods of operation of the criminal, as well as a means of serving that criminal in accomplishing his evil purposes.

Though the action depicted in the second episode gives little opportunity for either Pearl White, who is "Elaine," or Arnold Daly, who is "Craig Kennedy," to show their real ability, both enact their roles convincingly and the story moves smoothly along to its climax, and finally breaks off at a point where the interest is intense, which fact should prove a gold mine for exhibitors, inasmuch as it will surely lead the public, who have become interested in episodes one and two, to return to the theaters where Elaine is being shown for the purpose of seeing what happens next.

As the second episode begins, Kennedy, who is in the home of Elaine Dodge, is startled to have a brick hurled through a window in the living room and to find wrapped about the brick, a message to the effect that further activity on his part will surely result in his death. The note is signed by the clutching hand.

Though Elaine urges Kennedy to give up the case there and then, the detective merely laughs and assures Miss Dodge that he will stick to the trail until the criminal is finally rounded up.

The fortunes of Kennedy and Miss Dodge are temporarily laid aside, and one is introduced into the office of a modern hospital where he beholds a famous doctor, just arrived from Germany, conducted to the maternity ward and shown the marvelous powers of the "twilight sleep." One sees the drug administered to the patient and, later, in another room, sees the patient awakening from the sleep and learns that she is totally unconscious of all that has happened while she was under the influence of the drug. Following the departure of the famous guest from the hospital it is discovered that a small vial containing the drug which causes the "twilight sleep" is missing and suspicion directs itself towards the recent visitor.

After the spectators are thus made to thoroughly understand the nature of the so-called "twilight sleep," the story jumps back to the boudoir of Elaine Dodge and one sees the clutching hand enter through a window, reach stealthily out to the white arm of Elaine, withdraw from a pocket a syringe containing the drug that causes the "twilight sleep," and apply the syringe to Elaine's bare arm.

When the girl is thoroughly under the influence of the drug, the clutching hand causes her to arise and makes her visit an outer room and there open the safe belonging to her father, his object being to secure a missing paper that he had tried to get at the time Miss Dodge's father was murdered. The paper, however, is not in the safe and enraged by his failure, he then causes Elaine to write a note to Craig Kennedy, and when this is finished sends her back to bed, while he disappears into the night.

Next morning Craig receives the note signed by Elaine. Kennedy uses the telephone and quickly ascertains that Miss Dodge has not written the note, or, at least, is not conscious of it.

He immediately visits the Dodge home and amazes Elaine by proving that the note he received must really have been written by her, although she

Pearl White as Elaine Dodge, heroine of "The Exploits of Elaine."

is not conscious of ever having written such a message.

Craig offers to demonstrate to Elaine what really happened and with her consent, he, himself injects the "twilight sleep" drug into her arm, and while she is under the influence of the drug, she relates to him the happenings of the night before, including the visit of the clutching hand to her boudoir.

The story finished, Kennedy awakens her, and at the same moment is startled to see a paper thrust through the portieres which hang in a nearby doorway. Upon seizing it he discovers it to be another warning from the clutching hand, in which death is threatened again in case Kennedy does not immediately cease his activities. As the film ends, Kennedy is telling his client that he intends to relentlessly pursue the case to the bitter end.

The Vitagraph Company is filming the fire department as part of the New York city municipal department series to be shown at the Panama-Pacific Exposition.

Dustin Farnum Stars in "Cameo Kirby"

"Cameo Kirby," the current Lasky release through the Paramount program, deals with the romance of a gambler in the south during the "sixties." Dustin Farnum enacts the title role and the picture production is adapted from the work of Booth Tarkington and Harry Leon Wilson.

Cameo Kirby attends the slave trade.

The photography throughout the film is of the highest quality and a novel idea is used in the introduction when the leading character throws a handful of cards on the table and out of each of these cards one of the principals of the cast steps.

The story deals with the life of Cameo Kirby. Left penniless at the death of his father, he resorts to gambling as a means of livelihood. Later he sees an old friend being cheated in a game of cards while on board a Mississippi river boat. He enters the game, determined to save his friend's estate, and returns winner, getting all of his friend's money but planning to return it. The loser, ignorant of Cameo's good intentions, kills himself. The other gambler lays the blame of the man's death at Kirby's door, and the man's son swears vengeance. A number of powerful situations follow, bringing the story up to the point where Cameo falls in love with the dead man's daughter. The great obstacle between them, however, forbids Cameo to mention his feelings towards her, but later developments lead to a duel between him and the other gambler, in which the latter is killed. The truth becomes known and the girl recognizes Kirby's worth and accepts him as a suitor.

Kirby meets his dead friend's son and daughter.

C. J. C.

Vita Remembers Employes

The Vitagraph Company, following its usual custom, distributed among its employes, the day before Christmas, the usual checks and turkeys, giving to each employe a turkey weighing not less than fifteen pounds. There were enough of the national birds to remember also those who had been of service in a subsidiary way to the firm. It was a remarkable sight to see the long line of four or five hundred persons standing in line and receiving their gifts.

Messrs. Smith and Blackton, the heads of the company, shook hands with everyone as they passed by and handed them a little envelope containing a token of their good wishes, and at the same time received a hearty handshake and a cordial "Merry Christmas and Happy New Year."

A happy crowd of Vitagraphers with their Christmas turkeys.

The generosity of the Vitagraph Company was not in any way curtailed on account of the existing war in Europe. The spirit of good cheer and the general good feeling displayed throughout the whole establishment, from the heads down to the office boy, will be a mutual incentive to everyone in the work and its results in the coming year.

Florence Reed Makes Screen Debut

Florence Reed, the celebrated emotional actress, whose amazing talents have been seen to advantage in such recent Broadway successes as "The Typhoon" and "The Yellow Ticket," in the latter of which she won a distinct personal triumph, makes her first appearance in motion pictures in the Famous Players Film Company's realistic and artistic screen adaptation of Henry Arthur Jones' world-famous drama, "The Dancing Girl," which will be released on the Paramount program January 11.

Standard Secures New Offices

The American Standard Motion Picture Corporation has moved its general office to more spacious quarters in the Mortimer building, 164-166 West Washington street, Chicago. The progress made by the Standard Program has been rapid and, in the near future, release dates will be named for single and multiple reel dramatic, single reel comedies and educational films.

"The Valley of Lost Hope"

REVIEWED BY MABEL CONDON

IT takes more than a mere stampede of studio extras, even though carefully made up, to put realism into a mining camp story. In addition to locale, to the detail of the story itself and to its direction there still remains the problem of "atmosphere" which is as inevitably a part of a mining camp as are the miners themselves. In the Lubin five-part feature made by Romaine Fielding and entitled "The Valley of Lost Hope," Mr. Fielding solved the problem of "atmosphere" by taking his camera men and principals down into a Pennsylvania mining town and securing miners to provide the necessary atmosphere not alone by their type but by the screen registration of various mannerisms peculiar to the life. Then he brought a certain number of them back to the Lubinville studio, and there, on that big estate, a mining village was built and the remainder of the scenes were constructed.

Romaine Fielding as the parson.

And so it is that "The Valley of Lost Hope" is replete in "atmosphere"—

"You've read of the trail of Ninety-eight, but its woe no man may tell;
It was all of a piece and a whole yard wide, and the name of the brand was 'Hell'."

That typifies the force of the story, the authenticity of the scenes. The blending of both, under the direction of Mr. Fielding, makes the picture the strongest of its kind. The greed for gold when, "—— a curse might avail where a prayer would fail and the gold lust crazed them all," is the story's foundation. It leads up to two moments of especial bigness, though providing, meanwhile, events of interest and importance and, at all times, realism. But the thrills of the picture are the respective moments of the crash of two trains into each other and the purposeful explosion of dynamite which blows a whole village into instant perdition and oblivion.

The wreck took place in a lower Pennsylvania town and its happening made for the people a holiday. The explosion was that of a portion of rock cliff at Lubinville (Betzwood). And both climactic moments in the finished film are startling in effect.

As is Mr. Fielding's method, he picked types for the taking of the various roles, reserving for himself, as he puts it, "a bit." As the clergyman who has saved his sister from the wrath of a drunken husband and taken her to a village where a gold stampede is on, he goes through the story and the camp, as an incidental character; one who begets respect, not alone because he is a "parson," but also because he has made the strength of his muscles known, on occasion.

There is a prologue to the story which shows the death of the village's first prospector. He has found the soil barren of gold, so writes this information, places it in a strong box and in his fight with Indians, the box is displaced and rolls into the crevice of a rock where it remains for twenty long years wholly undisturbed.

The mining camp in Lubin's "The Valley of Lost Hope."

The passing of these twenty years brings us to the stampede inspired by Ewing, a get-rich-capitalist, who gets all the money possible for claims, then places his son in charge of the further sale of land and prepares to depart for the east. The son is ignorant of his father's unprincipled policy and it is not until he is instructed to bring all the money to the train so that his father and his two promoters may safely get away with it that he learns of the nature of the land sale. He rushes the money to the train and entreats his father to let him return it. But one of the miners has found the lost statement of the town's first prospector, another has

secured the noted of instruction to young Ewing and informed the others. There is a general rush for the train. Two safe-blowers seize the opportunity to blow open the safe in the saloon in which the savings of "the boys" are kept. Word is carried to the already infuriated miners, they return to find the safe-blowers, and the Ewing private car slips away toward the east. A wrong track is taken, however, and an unavoidable crash into an on-coming box-car brings death to the men whose mission was to rob others.

Back at the mining camp, the dissolute husband of the parson's sister sets fire to a fuse which connects with stored-away dynamite and only those at the extremes of the little village escape death. Among these are the parson, his sister, young Ewing and an old lady whose chief care is a plant of wonderful blossoms. Ewing adopts the old lady as a mother, secures the parson's sister as a wife and the blessing of the parson. To these four people the "Valley of Lost Hope" was productive of happiness.

"Runaway June" Begins Her Career

BY NEIL G. CAWARD

ON Monday, January 4, Chicago exhibitors were given an advance private showing of parts one and two of "Runaway June," the new serial now being offered by the Serial Publication Corporation. The picture, which was prepared from a story by George Randolph Chester, in collaboration with Lillian Chester, his wife, has been produced in motion pictures by the Reliance Motion Picture Corporation, with Norma Phillips and J. W. Johnston in the leading roles.

Photographically the piece is unusual, and from the comments made by the exhibitors gathered to view the advance showing, it seems likely to score a tremendous success in the middle west.

The story is based on the problem which confronts every bride when she is called upon to accept money from her husband, June, in the story, running

The marriage of June and Ned.

away from her husband because she feels like a beggar when forced to depend upon him for spending money.

Director Oscar Eagle has hit upon a novel idea for the introduction of the film, and after showing George Randolph Chester and his wife in a parlor set, depicts the way in which the story was inspired. On a little table in the center of the room stands a statuette of a man and woman, the man holding a bunch of grapes just out of reach of the woman and insisting that she ask for it. When she asks why, he replies that it is customary; that things are in man's power to give and it is woman's province to ask. Trick camera work effectively gets over this little introductory bit and a subtitle which follows makes clear that this function of man's to give and this duty of woman's to ask is to be the problem which is worked out in the serial.

The man with the black vandyke was found at Rector's.

The story in the first two episodes, briefly, runs as follows: June Warner starts on her honeymoon with Ned, her husband, without a cent, her pocketbook having been dropped as she was leaving her home. When she explains her difficulty to her husband he offers her money, but she shrinks from accepting it, since she feels that she is being forced to enact

The departure of the bridal party.

the role of a beggar. The train opportunely stopping at that moment, she takes advantage of the chance given to run away and, by selling her watch, secures

funds with which she can reach the home of her friend.

The watch she sold was redeemed by Gilbert Blye, the man with the black vandyke. He presents June with his card and informs her that at any time she wishes to redeem the watch she has only to communicate with him. Ned, June's husband, meanwhile sets out in pursuit of his missing wife, unaware that in another taxicab Blye is also following. The two men lose track of June and she is able to reach the home of Mr. and Mrs. Bobbie Blethering as the picture ends.

The second episode shows the means by which Ned finally locates June in the home of the Bletherings and goes there with June's parents. June, meanwhile, has taken advantage of her parents' absence from home to go there in quest of some clothing she needs. Meanwhile, missing her from the home of the Bletherings, Ned and June's parents visit the address of Blye, given on the card, and inform Mrs. Blye of the conduct of her husband. Mrs. Blye, who is of a shrewish disposition, immediately sets out on the trail of her recreant hubby and, accompanied by the whole party, she eventually discovers him in Rector's cafe. Blye there publicly disowns his wife and sets out to seek June. As the second episode ends, June departs in a taxicab from her own home, clocely pursued by Blye in one taxicab and Mrs. Blye, Ned and her parents in another.

Mabel Trunnelle in "Olive's Other Self"

BY MABEL CONDON

AN entire change of Olive's nature, occasioned by an automobile accident, is the substance of the eighth episode of the Edison Company's Olive series. "Olive's Other Self" it is entitled, and those who figure in it are Mabel Trunnelle, already well known as Olive; Edward Earle, who is popularity's choice for the role of suitor for Olive's hand and who gains a new following at his every interpretation of Vance Coleman; Bigelow Cooper, as Maurice Castle, the artist of bestial intent; Viola Dana as the dancer who arouses Olive's jealousy, and Anna Leonard as Miss Coburn, a settlement worker.

The preceding chapters in the story of Olive's experiences show Vance to be opposed to Olive's journeyings into the settlement district. Believing herself harm-proof, Olive persists in carrying on her interest in the work, in which she finds Miss Coburn an agreeable helper. The eighth release of the Olive stories finds her a victim of an accident in the settlement neighborhood, and before its conclusion is reached and Olive has attained safety, her experiences have gone toward making her a sadder girl.

Olive suffers from aphasia.

The story is told in the usual two reels allotted each of the episodes, and Miss Trunnelle finds it a vehicle for work of especial dramatic merit. She assumes with grace the role of the girl who has lost her reason and whose nature has experienced a decided change. Her portrayal of the artist's model in whose eyes the light of reason is lacking and whose every action is one of undirected impulse is a fitting

Scene from Edison's "Olive's Other Self," in which Mabel Trunnelle is featured.

interpretation of the part. We like Edward Earle as Vance; we want his attentions to Olive to have the effect of restoring her liking for him in a return of reason. But his various calls and thoughtful offerings are inadequate to produce the desired result. "Nothing but a great shock will restore her reason" was the doctor's decision, and just what that shock is to be furnishes the element of suspense which brings the story to its satisfactory conclusion.

It is while Olive is returning home after a visit among the settlement's poor that she sees a child in peril in front of an approaching automobile. She hastily runs into the street and pushes the child into safety, but falls a victim to the heavy machine, which was taking the artist, Maurice Castle, to his studio. She is taken to a hospital and Miss Coburn notifies Vance of the accident. He hastens to the hospital, but in the eyes of Olive there is no recognition for him. She turns fretfully away and the doctor explains that she is suffering from aphasia and only a very great shock will cause her to recover. Then follow days when Olive displays a fancy for almost everything she

formerly disliked. And, worst of all, in Vance's sane judgment, she consents to pose for the artist, Castle.

A gay Spanish type is the character in which he is to paint her and, so costumed and with a cigarette between her fingers, Olive poses. Between times she is encouraged to find pleasure in the sip of colorful wine and the soothing effect of "My Lady Nicotine," until one day, the spell of her upon him, Castle throws aside his easel and brushes and seizes his Spanish model in a clasp that rouses the cunning resistance of this new Olive and she assumes a hurt dignity that more than ever serves to fascinate the artist and leads him to resolve that she shall belong to him. He gives parties at his studio, he has a lithesome dancer as entertainer and on one occasion when he shows an admiration of her, Olive displays a jealousy that makes him resolve that she shall not leave his studio that night.

The guests depart. A fear of something imparts itself to Olive and she listens while Castle calls a number on the telephone. Fiendishly he talks to Vance. "Yes, she's here and I'm going to keep her here!" is his message. Olive's glance seeks a stilleto, an artistic trinket, and, softly approaching the curtain behind which is Castle, she strikes with vital swiftness. The heavy body of Castle plunges through the opening in the curtains and lies at her feet. She is about to flee, when Vance makes an excited entrance. The gaze Olive turns upon him is one of reason—the shock has restored her memory and, leaving the wounded artist to the care of his servant, Vance leads the terrorized girl away.

Regular Program for Pathe

Charles Pathe intends early in the spring to put out a regular program, the best that money, brains and experience can furnish. To assist in the making of this program he offers to producers inducements which are out of the ordinary, a liberal price for all acceptable films, joint publicity and a world-wide market.

When seen recently, he briefly outlined his plans as follows: "The house of Pathe is unique in regard to its world-wide connections and a name for years universally synonymous with high-class film productions. In the making up of this complete program I desire the co-operation of the best producers of both comedies and dramas. There is room for every really capable producer in the country to join with me in putting out the finest regular program ever seen—a program which will go into every part of the world and which will bring liberal profits and a world-wide fame to the men who make it possible."

To Film Athletic Events

A number of daily newspapers are carrying a story to the effect that the Selig Polyscope Company has arranged with a notable promoter of athletic events to film contests in every branch of sport. According to the story, the champion wrestlers, fighters, skaters, baseball and football stars, track athletes of note, famous billiard players and, in fact, the leading lights of every branch of sport will appear before the Selig cameras. To date, however, the Selig Polyscope Company's publicity department has not confirmed the report.

Will M. Ritchey is now in charge of the scenario department of the Balboa Company at Long Beach.

Chicago Requisites for a Picture

Felix F. Feist, of the Celebrated Players Film Company of Chicago, was a recent visitor at the office of the Favorite Players and Excelsior Feature Film Company in New York City. Asked to express his views on what constitutes a good film, Mr. Feist outlined briefly what he considered the essential points of a modern production—points necessary to insure the success of a film. Mr. Feist said:

"What I demand in a picture, and what I insist upon in every picture accepted by the Celebrated Players Film Company, is 'screen value.' What I mean by 'screen value' is that the picture itself must have the elements necessary to create interest. These elements are humor, dramatic interest, pathos or surprise. Any picture containing one or more or these qualities is bound to be successful, although I attach the greatest importance in either a comedy or a drama to the quality of surprise.

"Do not misunderstand me or think I underrate the value of progressive advertising methods. Probably no man is stronger for all forms of advertising than I am. In fact, as you know, the Celebrated is one of the exchanges liberal in the use of trade paper advertising, and we constantly back up our personal solicitation with circular matter of all kinds. Advertising, unquestionably, brings the people to the theater. Attractive heralds, good paper and interesting photographs are all excellent methods of telling the public what you have to show, but the picture itself must bear out this advertising. The picture itself must furnish a full evening's amusement to the spectator and live up fully to his anticipation and hopes for a pleasant time. A picture that disappoints or that is lacking in any feature, either photography or interest, disappoints the spectator and makes him feel that he has paid his money, no matter how small the amount, upon false representation.

"For these reasons, I hammer home constantly to every one of my bookers, to every manufacturer that I meet, and to every theater with which I come in contact, the enormous value of 'screen merit.'"

Announces Lasky Casts

Samuel Goldfish announces the following complete casts for the Jesse Lasky productions of "Young Romance" and "The Goose Girl," to be released, respectively, on January 21 and 25. Edith Taliaferro is the star of "Young Romance," and her supporting company includes Tom Forman, Frederick Wilson, Ernest Garcia, Marshall Mackay, Harry de Vere, Parke Jones, Charles Wells, Florence Dagmar, Violet Drew, Mrs. Lewis McCord, Miss Kellar, Miss Abril and Miss White. By courtesy of the Famous Players, Miss Marguerite Clark assumes the stellar role of "The Goose Girl," and that company includes Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson and Jane Darwell.

Vitagraph Issues Denial

The Vitagraph Company has written MOTOGRAPHY denying the statement which appeared in the eastern papers stating that Ralph Ince and Anita Stewart had joined another company. Both these players are to remain with Vita and will continue to make features similar to the ones which have proved so popular in the past.

Types Well Chosen in Essanay Drama

BY CLARENCE J. CAINE

VERY often a character is altered until it becomes a type which will fit the actor who portrays it. Not quite so often is an actor chosen because he fits a type, thereby submerging his personality within it. This occurs in the two reel Essanay production entitled "The Lieutenant Governor," which will be released on January 22, however, and two players, Eugene O'Brien and Joseph Byron Totten, seem to virtually live the parts they play.

It is the initial appearance of these players and the work of both is very creditable. The plot of the story which is told by the film is itself highly dramatic and offers several splendid situations, all of which have been used to good advantage by the two actors mentioned above, ably assisted by Ruth Stonehouse, the woman lead, and Lester Cuneo, the heavy.

Despite the fact that the first reel gets a rather slow and labored start the interest is held throughout, working up to a highly dramatic climax and a touching denouement. The entire story is supposed to have been narrated by a convict to his lawyer, the day before he was to go to the gallows for killing the governor of the state.

The lawyer visits him, bringing the news that there is no hope of securing another trial. Just before he leaves he asks the prisoner, whose name is Russ Cook, why he committed the rash act. Cook confides in the attorney and tells him that he is not sorry for his act and then relates the following story:

Helen Rathbawn, the daughter of a mill owner, was kind to him and he mistook her interest for love and lived for her alone. Then one day the awful truth was brought home to him when he learned that she had promised to become the wife of John Barclay, the lieutenant governor of the state. Heartbroken, he lost all interest in life and started on the downgrade. He gave up his position and took to drink.

About this time Dennis McGrath, a corrupt political boss, fell in love with Helen. When she refused to accept his attentions he threatened to cause trouble at her father's mills, unless she became engaged to him. When she had the servants throw him from the house he deliberately set out to avenge himself. Going to the mills he secured the good will of the easily influenced workers, who felt that he was fighting for their cause, by purchasing drinks, and then persuaded them to strike.

Cook learned of the affair and hurried to Rathbawn to warn him. The mill owner called on the police for protection, but because of McGrath's influence received no satisfaction. He then appealed to the governor of the state to send the militia, but again the boss interfered. When Barclay called on Helen and was told of the situation he advised Rathbawn to fight, for he knew that there was no hope of obtaining protection from either the city or state while McGrath was opposed to it.

When the boss learned that the lieutenant governor was opposing him, he determined to place him in a bad light before the people and had an article published blaming him for the whole affair. Despite the obstacle which this raised in his path, Barclay managed to retain the confidence of the wives of the strikers and promised them that within a few days he would be able to punish the man who was responsible for their suffering.

He planned with Helen and her father to trap McGrath and had the girl go to the boss and promise that she would become his wife if he made the governor call out the militia to quiet the strikers. He then had a delegation of the strikers' wives come to his office, which adjoined that of the governor, to hear the official obey the command of the boss. But another complication appeared at this time. McGrath sent one of the men to kill Barclay and Cook saw him.

He followed the would-be murderer and, after a struggle on the ledge of the building, wrested the pistol from him, just as McGrath and the governor were confronted with proof of their guilt in the room within.

Cook's brain was afire. There was a chance before him to make the man he admired governor and bring a position of dignity to the girl he loved. He closed his eyes and fired the shot that killed the governor. He finishes his story and the lawyer shakes his hand and leaves. Then Cook sits down to wait for his call to the gallows. Before him rises a vision of Barclay, who by now has become the governor, and Helen, happy in each other's love, and he feels that his life will not be given in vain and that with his one good act he has submerged his bad ones.

The climax.

Rathbawn learns of the trouble.

Cook realizes he has loved in vain.

News of the Week as Shown in Films

Captured Germans being marched through the streets of London. Copyrighted 1914 by Hearst-Selig News Pictorial.

Mexican troops being shipped away from the border. Copyrighted 1914 by Universal Animated Weekly.

The Kaiser visits his troops at the front. Copyrighted 1914 by Hearst-Selig News Pictorial.

East Indian troops in France advancing to the front. Copyrighted 1914 by Universal Animated Weekly.

German youths being trained at Frankfurt for service. Copyrighted 1914 by Hearst-Selig News Pictorial.

A glimpse of the Servian army. Copyrighted 1914 by Universal Animated Weekly.

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The Morals of the Profession

A WOMAN writer in the December number of the *Green Book*, a magazine of the so-called popular class, specializing on theatrical subjects, has seen fit to impugn the morals of motion picture players in general. She boldly intimates that frequently the success of the picture actress comes because she is a "friend" of the director, a "protege" of the manager or a "favorite" of the leading man. If it were a man that made such statements in a public place he might look for a coat of tar and feathers. But it is a woman who seems thus willing to soil her own hands in casting mud at her sisters of the studio.

"I believe," she says, "the films breed more immorality than the stage ever did."

What sort of mind is it that wishes to be responsible for such an utterance? What psychological process could reconcile that thought with even the most rudimental philosophy of life, or with the common sense that even the ignorant are supposed to be blessed with?

It is time wasted to comment on the execrably bad taste of publishing such an article; the thing has been done, and the writer, in the sentence quoted above, has been permitted to use the immorality of the stage as a yardstick by which to measure the immorality of the studio. Those very expressions are the exclusive property of the prude, the jumper to evil conclusions.

What is this "immorality of the stage"? We have all heard the term used before; and everybody who has put any thought at all on the subject knows how the theory was born. "Tights"; short skirts; the caresses of "business"; it is the thoughts that these things give rise to in the prurient mind that brought the stage its undeserved stigma. Even night itself, when the players work, suggests evil to the prude. The "immorality of the stage" is but the immorality of those furtive mentalities least familiar with stage life.

But if we can give the stage a clean bill of health (though we cannot do as much for prurient minds), how much more effective is an analysis of the film studio's moral atmosphere. The picture player is protected even from those elements of stage life which move the salacious spectator. The film actress works daytimes and goes home nights—to a real home, and in many cases to a husband and children. She works hard all day, and often at tasks that give her strong muscles and a healthily tired body, a clear brain and a calm outlook upon life. Her wage is sufficient to provide all the necessities and all the reasonable luxuries. There would be but one possible motive for immorality—the ambition to lead. To rise, she might be tempted to substitute price for the talent she lacked.

Go to your nearest picture theater and watch the acting of the leading lady in any film. Do you need any further evidence that she got the lead honestly? Try to find a picture company whose leading lady lacks talent and ability. You can't do it. Every one of them has risen to the top of her profession by sheer hard work and natural gift and good health. The screen itself is the evidence.

Toward the writer of the *Green Book* article we must try to be as charitable as possible. Some unpleasant experience has doubtless colored her vision; for we take it she is sincere in her misbelief. We cannot look as calmly, however, upon a publisher who, knowing better, would allow the women of a noble profession to be maligned for the sake of a little brief sensationalism and a few extra newsstand sales.

The Admission Price Question Again

QUITE a number of prominent and successful motion picture men have given enthusiastic endorsement, from time to time, to the project of raising admission prices to picture theaters generally. Carl Laemmle, Lewis Selznick, William Hodkinson, William Fox—these are some of the familiar names which have appeared in advocacy of the higher price standard.

As every argument has two sides, it is not particularly surprising to find an equally earnest and enthusiastic friend of the five cent admission in P. A. Powers, who has just told the *New York Times* that over-ambitious exhibitors are likely to drive the public, or a considerable portion of it, back to the vaudeville and "legit" galleries.

Frankly, Mr. Powers' arguments against higher

admission prices are very good and very interesting. Possibly some of his statements will be challenged by those of opposite convictions; but the fact remains that a good many of his epigrammatic sentences strike home. Here are just a few of them:

The exhibitor thinks he is adding "class" to the business by having a few autos stand in front of his theater.

The best picture made can be shown for a nickel, with a good profit to the exhibitor.

Big volume of business may dictate an increase in certain houses, but the picture business is primarily a five-cent proposition and will remain so.

Can the picture drama cope with the legitimate stage? Can it usurp the place of the spoken drama? It never will; it cannot. It is inherently a brief-bill, small coin attraction, holding a place all its own in the amusement world.

The sooner the men who are trying to make of it a "big" show get back to basic principles, the sooner will the cost-of-admission problem be solved.

He (the exhibitor) grew rich charging nickels. He will grow poor charging quarters, believe me.

Your chances of pleasing your audience are diminished in proportion to the length of the film shown.

The biggest factor in the vogue attained by the motion picture has been *convenience.*

Except for a few men and women, who, because of recurrent appearances and excellent characterization have caused themselves to be singled out by patrons, the star system is all wrong in pictures.

We agree so far as this; that while a certain not-too-large percentage of exhibitors can and will charge comparatively high prices for really big shows, the others must stick to the five cent admission and the short program. We believe the picture business is big enough for both kinds of picture theater—the high and the low price; and that not until both those fields are covered will the motion picture have reached its maximum opportunity and its maximum usefulness. We do *not* believe that any particular circumscribed niche in the scheme of things entertaining should be set aside for pictures. There is a demand for high class entertainment at good prices. There is a demand for clean, short, convenient entertainment at low prices. The motion picture can supply both these demands and all their intermediates. Is there any reason why it should not do so?

ARBUCKLE IN NEXT BOSWORTH RELEASE

Maclyn Arbuckle, one of the most prominent portrayers of typical American characters on the legitimate stage, will make his initial appearance on the screen under the Bosworth banner in "It's No Laughing Matter." Written and directed by Lois Weber, "It's No Laughing Matter" presents the jovial Arbuckle in a role for which he is specially adapted, as Hi Judd, poet, postmaster and philosopher of a little country village. The story is simple, yet strong in the unfolding of its half humorous and half romantically dramatic plot.

Supporting the star is an exceptional cast, including such artists as Adele Farrington, Myrtle Stedman, Herbert Standing and Charles Marriott. Miss Weber has spared no effort to make this one of the most picturesque and true-to-life photoplays ever produced, and as a delightful comedy-drama it has no precedent. "It's No Laughing Matter" is the next Bosworth offering on the Paramount program and will be released January 14.

The third story in which William S. Hart appeared for Broncho is "The Scourge of the Desert."

Just A Moment Please

After viewing the second installment of "Runaway June" almost anyone can guess why Gilbert Blye, the man with the black vandyke, ran away.

—

We venture to guess that a lot of the rabid picture fans who are "just crazy to act," after seeing the Universal's submarine films at the Fine Arts (or elsewhere), will decide that acting is no business for them.

—

CAN YOU BLAME THEM?

Some exhibitor who has booked the film is going to advertise the Biograph picture, "The Girl He Brought Home in two parts." When folks discover on the screen that the boy's parents object to his choice do you spose they'll wonder at it?

—

At last we believe we've hit upon a scheme for abolishing or at least bettering the censorship of such strict and servere bodies as the Chicago board. The idea came while viewing the second episode of "The Exploits of Elaine." Why not gently apply the "Twilight Sleep" to the ever busy censors and awaken them after an "O. K." has been obtained to the picture then being viewed? The doctors tell us, and so eminent an authority as the famous Craig Kennedy vouches for the fact, that the sleep itself is harmless and that upon awakening the patient recalls nothing of what happened.

—

The latest issue of the *Selig Weekly Press News* contains an item that reads in part as follows:

Mr. W. N. Selig has purchased about four miles of film from E. Swift Train, who has just come back from a trip to the Alaska-Siberian coast. He was gone eight months and——

One can thus almost positively decide that there's nothing in a name—E. Swift Train—gone eight months. Why a slow train could make it in less time.

—

The irrepressible Don Meaney takes his pen in hand, in far away California, to inform us that an electrical supply firm in his city is to be found behind the sign reading:

LISTENWALTER & COUGH.

He further adds in a second paragraph of his epistle that an undertaking firm he lamped in San Diego does business under the firm name of

KILLEM & KAUFFEN.

Don having proven such a faithful contributor we feel moved to enshrine his own name in the Hall of Fame by running this week a list of the

FAMOUS DONS.

DON QUIXOTE.
DON JUAN.
DONkey.
DON MEANEY.

—

This column is not ordinarily used as an advertising medium; but our old friend Pal Haase, who supplies a lot of the news that gets into Our Burg, has beseeched us to announce that he feels deeply grateful to the kind friend who supplied him during the holidays with a year's subscription to *Countryside & Suburban Life,* since he cannot thank them personally or by letter, due to the fact that he doesn't know the name of the guilty party.

—

Will someone please accept his thanks?

—

Thus permitting us to close the incident.

—

OUR BURG.

Kinetophote Abbott of the Effete east was to Our Village this wk. on business.

A. M. Gollos our w. k. film impresario is movin' from where he was to bran spanking new offises on the 10floor of the Mallers bldg. Gee, it'll be a long climb up to see you A. M.

Paul Davis of New Rochelle, Noo Yawk, is in our midst.

Lyllian Brown Leighton, the popular Selig actorine from Los Anglais holidayed in Our Village.

S. S. Hutchinson, the Santa Barbara commutor, spent a few days at this end of the line during the Hollydays.

—

End of the line. N. G. C.

Charles Chaplin in a Serious Mood

BY CLARENCE J. CAINE

Charles Chaplin.

YOU, who have laughed at his antics—and there are many of you—will pardon me for introducing Charles Chaplin, comedian-producer of the Essanay Film Manufacturing Company. The pardon is asked because most of you have met "the funny man of the films" via the screen route, and once you have met him it is not likely you will forget him, for he is one of those rare comedians who causes a smile to appear on the face of the most cynical critic every time his funny "stunts" are recalled.

He arrived in Chicago the latter part of last week, in company with "Broncho Billy" Anderson and will remain at the Essanay studios in that city indefinitely, producing his inimitable farce comedies which have proved such a drawing card for exhibitors in all parts of the world. He seldom moved as fast while on the screen as he did during the first few days of his stay in the Windy City. "Charlie" was wanted here and "Charlie" was wanted there, from the time he arrived in the studio in the morning until he left at night. Therefore it was a rather difficult task to catch him, but I finally managed to corner him in the advertising department of the big studio on Argyle street for an interview.

"A funny thing about my work before the public," he said in reply to a question about his work, "is that my greatest desire when I adopted the stage as a profession, was to become a leading man—one who would be called before the footlights several times after every curtain. It was only the usual ambition of a comedian to attain the sublime, I suppose, but it took me a long time to become reconciled to the fact that I was best fitted for comic work.

"I toured England and the continent for several years before coming to America. My first visit to this side of the water was made while I was playing the lead in a pantomine production, 'A Night in an English Music Hall.' It was my work in this production that attracted the attention of Mack Sennett and when an opening occurred in the Keystone forces he wired east for me. As I had appeared under several names, much difficulty was experienced in getting in touch with me but finally I received their offer. I at once had visions of myself as a screen hero, hurling villains over cliffs and rescuing fair heroines from a thousand varieties of unknown danger. I was sure that I had forever shaken the 'comedy' hoodoo off.

"It was a sad blow when I arrived in Los Angeles and learned that instead of being a hero I was to be the thing I had grown to detest—a funmaker. I was very dissatisfied for a few weeks, but slowly I began to realize that there was some attraction in the film work which was lacking on the stage. In less than a month my fascination for it entirely overcame my prejudice and I threw myself into the work with my whole heart."

"Do you know to what extent the popularity of your comedies has reached?" I queried.

"No," he frankly replied, "but I have been told that they are quite amusing. I often wonder if the people sitting in a theater realize the immense amount of thought we put into our efforts or the depth of screen psychology."

Yes, friend reader, the care-free vision that "skates" into a scene on one foot or that throws pies at his "opponents," is really a serious thinking young man. Young because it was only 25 years ago that he was introduced to this life, England being the first country to be honored by his presence.

"I have a distinct theory regarding farces," continued the laugh-getter, "and one which, to my mind, meets with public favor. I believe that a plot which could easily become a dramatic subject, but which is treated in an amusing manner and which burlesques events of daily life, with which the average person is familiar, depending principally upon its humorous action for laughs, is the one to make a successful farce comedy. There are many things in farces which I do not favor. I believe I have been ridiculed for some of my actions, but whatever I have done has been unintentional I am sure, for my one object in life now is to amuse, and to do it in a clean way. Many persons see a subject on the screen and say that such-and-such a thing should be done this way or that. They do not realize that we do things on the spur of the moment and that our minds are under a constant strain, for we must concentrate on our work from morning till night."

He paused again and I asked him if there was anything he would like to tell our readers.

"Just say that I am doing my best to please them and that I hope my releases under the Essanay banner will be as agreeable to them as my past work. And say! Tell them that I'm just a fellow, a human being like they are and that I enjoy almost everything that is enjoyable."

He said that he was just a fellow, but I would like to add the adjective "regular" before "fellow," for Charlie Chaplin is just as likeable in real life as he is funny on the screen.

Christmas Issue of Essanay House Organ

The Christmas issue of *The Photoplay Review and Essanay Guide*, the official house organ of the Essanay Film Manufacturing Company in England, has just reached MOTOGRAPHY. Special effort has been exerted to make this issue of the book attractive and the purpose has easily been accomplished. The text consists of reviews of the Essanay films and stories about the actors under the banner of the same company. The pictures of G. M. Anderson and Francis X. Bushman appear on the cover.

Bosworth Engages Fritzi Scheff

The week ending January 2 brings forth an announcement from the studios of Bosworth, Inc., that on the face of it shows the greatest activity by the Bosworth concern. First and foremost and undoubtedly one of the most important announcements yet made, comes word that Fritzi Scheff, magnificent, talented, temperamental and much sought after, is now a Bosworth star. She will appear in the Bosworth production of "Pretty Mrs. Smith," highly successful, and which has just concluded its run at the Casino theater, New York, but four weeks ago. This is the first time in the history of filmdom that a play has been produced in pictures so shortly after leaving its

Fritzi Scheff, new Bosworth star

important career on Broadway. Fritzi Scheff in "Pretty Mrs. Smith" will be released on the Paramount Program about the middle of March.

Who has not been waiting for the Bosworth release of "Nearly a Lady," featuring Elsie Janis? Well, the picture is now completed, according to reports from the Bosworth studio at Los Angeles, and in its finished stage is being shown next week to Miss Janis, who is delaying her departure from the coast in order to see the production run off.

Dustin Farnum in "Captain Courtesy" will be an early Bosworth release on the Paramount Program. Mr. Farnum, under the direction of Lois Weber (Mrs. Phillips Smalley), is now in the foothills of the San Fernando mountains of the Bosworth reservation, where many of the exteriors will be made and where the environments offer opulent opportunities from a topographical standpoint. In addition to Mr. Farnum, the cast of "Captain Courtesy" will contain Miss Winifred Kingston, well remembered in numerous other Paramount productions.

The Girl of the Golden West

The Lasky Company's presentation of David Belasco's successful play, "The Girl of the Golden West," is an equally fine and enjoyable photoplay. There is everything commendable in the film, which has the following well-chosen cast: The Girl, Mabel Van Buren; Jack Rance, Theodore Roberts; Ramerrez, House Peters; Wowkle, Anita King; Sidney Duck, Sydney Deane; Ashby, Billy Elmar; Nina, Jeane McPherson; Castro, Raymond Hatton; Senora Slim, Dick Le Strange; Nick, the bartender, Tex Driscol; Antonio, Art Ortego; Stage Coach Driver, John Ortego; [illegible] ames Griswold; Old Minstrel, Ed Harley. The [illegible] ns as follows:

"The Girl of the Golden W[illegible] is an orphan who keeps the saloon in the California mining to[illegible] cloudy during the days of the '49 gold rush. Her u[illegible] and fearlessness command the respect of all the [illegible] her many suitors, the one she is most disposed to [illegible] ck Rance, the sheriff-gambler from New Orleans, [illegible] ewhat less rough than the rest of the men.

At the time when the sto[illegible] he community is at a high pitch of excitement conc[illegible] xploits of a city-bred road agent, whose real name [illegible] but who is known as Ramerrez and leads a particul[illegible] te band of Mexicans. In spite of the fact that $5,000 [illegible] en offered for his capture, Ramerrez holds up the Wells-Fargo stage, robbing all the passengers. While doing this he receives a slight wound on the wrist and when his band disperses with the booty, remains behind to bathe the injury. The "Girl" chances to ride by, is interested by her very first glimpse of the fascinating stranger, comes to his aid and binds up the wound with part of her bonnet string.

This is the beginning of a romance between the "Girl" and the road agent, whom she knows only as "Mr. Johnson." Not knowing that the "Girl" is the proprietor of the Polka saloon in Cloudy, but having heard that the miners leave their gold in the care of the woman who runs that place, Ramerrez plans to rob the establishment. He goes to the saloon himself in advance and there meets Rance, the sheriff-gambler, whose jealousy at once becomes apparent and who is prevented from making trouble for the stranger then and there only because the "Girl" vouches for him.

From this point exciting events follow in rapid succession. While Rance is following a blind trail for the road agent, Ramerrez has an early morning breakfast with the "Girl" at her cabin. In attempting to leave he is seriously wounded by Rance and apprehended, though the "Girl" seeks to conceal him in the loft. His presence is revealed by the dropping of his blood through the cracks of the loft. Rance and the "Girl" play cards for the life of Ramerrez, and the "Girl" wins by the ruse of changing her losing cards at the last moment.

After recovering from his wounds, Ramerrez is pursued and caught a second time. The "Girl" comes to his rescue at the moment when he is about to be hung for his crimes against the law, and the drama concludes with the "Girl" and Ramerrez leaving the mountains to begin a new life.

Betty Nansen's Golden Gown

The most striking creation, far and away, of the many magnificent gowns brought to this country in forty-five trunks by Betty Nansen, the eminent Scandinavian tragedienne, is one known as "the golden gown." When Miss Nansen, who is stopping at the Hotel Plaza and is over here to appear in a series of great feature films for William Fox, entered the dining room of the hostelry wearing the dress diners first shielded their eyes from the gorgeous effulgence of the confection and then gasped at the dazzlingly daring effect of the whole creation. The tunic part of the dress alone is said to weigh forty-two and one-half pounds. It is of stiffened cloth of gold, encrusted with seed pearls and tiny diamonds and trimmed with

brocade embroidered with fine gold. The rest of the gown is of old rose silk, hand embroidered with wonderful skill. The clasps at the throat are of platinum, set with diamonds. The gown is one of the last designed by Paul Poiret before he left for the front. Miss Nansen will wear it in the William Fox production of "The World and His Wife," Jose Echegaray's great play. William Fox was compelled to furnish a bond of $50,000 to cover the value of Miss Nansen's stage costumes while she is in this country.

Nat'l Censorship Discussed

A luncheon at which gathered the publicity men of all the eastern manufacturing companies plus representatives of the motion picture press, was held on the last day of December at the Cafe Boulevard. The host was the National Board of Censorship, whose hospitality was dispensed by J. W. Binder of the publicity department, W. D. McGuire, Jr., executive secretary, and Orrin G. Cocks, advisory secretary.

The get-together meeting was the result of an investigation of the Ohio censor condition just completed by Mr. Binder and Mr. Cocks, which investigation convinced them of just how wrong legalized censorship would be, were it to get a further foothold, and just how unsatisfactory is the condition wherein this form of censorship already exists.

The National Board contends that "Legalized Censorship" is the greatest danger confronting the motion picture industry from without, today. The most imminent dangers from such censorship, Mr. Binder declared, are:

1. It puts the whole art under suspicion of being illegal or immoral.

2. It disrupts distributing organizations. States in which there are legalized censor boards make it difficult for exchange men to keep up to their schedule.

3. Legalized censorship attempts to solve a question pre-eminently one of morals through politics. It can't be done.

4. Legalized censorship, through a small politically appointed board, whether that board be backed by federal or state authority, opens up unlimited possibilities in the direction of graft. This condition, the speaker continued, confronted the industry today in three states; Pennsylvania and Ohio having legalized state censor boards, and Chicago having a legalized municipal board.

"To combat this evil," said Mr. Binder, "there is one force which is all powerful. That is the force of publicity. No public wrong can long endure in this or any other country, if it is illuminated by the white light of publicity. There is no more potent factor in creating and shaping public opinion than publicity. In order to be effective, however, a campaign of this character must be carefully thought out and unified. There must be no division. Each person who has to do with the giving out of publicity matter must tell exactly the same story. What happens when this is not done is confusion and loss of effectiveness."

Jo Brandt offered a solution, which, if carried out, promises to help more materially, so the entire force of publicity men agreed, than anything they could do in the forwarding of the Board's cause.

"Get the directors of our companies together and tell them what you have told us," advised Mr. Brandt. "Tell them the things you'll have to cut if they insist upon putting them into their pictures. Go to see them in the studios once a month and impress upon them the importance of toning their pictures to meet the requirements. That's where you will actually gain. I'm sure you would get results. And if you also appoint a committee to keep in touch with the publicity men and let them know what you are doing—and that would be the only way of their knowing—co-operation would result all around."

And the entire force of publicity men, stated collectively and individually, that Mr. Brandt's statement of the case was theirs exactly.

Mr. McGuire introduced various speakers and added several thoughts to those already expressed by his fellow board members.

Those present numbered: L. C. McChesney, Edison; William Wright, Kalem; H. W. Gittens, Biograph; P. A. Parsons, Pathe and Eclectic; S. M. Spedon, Vitagraph; Joe Brandt, Universal; Bert Ennis, Eclair; E. J. McGovern, N. Y. Motion Picture; Jay Cairns, Thanhouser; E. B. Hesser, Sawyer; H. Z. Levine, Box Office Attractions; B. P. Schulberg, Famous Players; J. S. McSween, Great Northern; Whitman L. Bennet, Jesse Lasky; Mrs. J. S. Johnson, Paramount; W. T. Gentz, Warners; Jacob Wilk, World Film; Carl Horton Pierce, Bosworth; W. A. Johnston, *News*; W. Stephen Bush, *World*; Miss Mabel Condon, MOTOGRAPHY; Mr. Mooney, Biograph; H. Goldberg, Casino Film Co., Detroit; W. G. McGuire, National Board; Orrin G. Cocks, National Board; J. W. Binder.

Leopold Wharton, Director

Leopold Wharton, selected from a large field of experts to direct the Pathe serial, "The Exploits of Elaine," has had a long and interesting experience. He was born in Manchester, England, in 1870, but was brought to this country only two years later by his parents, who settled in Hempstead, Tex., at that time known as "Six Shooter." Being of an adventurous disposition, he ran away from home when only eleven years old and became a fancy roller skater on the stage, earning a good salary by the time he was twelve. At this time he met Minnie Maddern, who wanted to adopt him and make a great actor of him. Her kindness to him made him think of home and mother, so back he went to his own people. In 1888, however, the call of the stage was too strong for him, so he again ventured into the theatrical world. In 1909 he became interested in pictures and scored a hit as Abraham Lincoln in the Pathe play. He became a director for the same company a short time later and continued as such until about a year ago, when he and his brother Theodore formed Wharton, Inc.

Leopold Wharton.

Brevities of the Business

H. A. D'Arcy, head of the Lubin publicity department, paid a week-end visit to New York, New Year's, and was a welcome visitor at the Room of the Green Rug and the other offices to which he paid his respects.

Cheery wishes for the New Year gave "The Room" further cause for gratitude. Came prosperity wishes from the Essanay Film Company, with the names of Vernon S. Day, Charles F. Stark and W. Fay Lynch appended; from Mr. and Mrs. B. P. Schulberg, from Ruth Stonehouse, Neil G. Caward, Agnes Egan Cobb, Augusta Cary, Romaine Fielding, Nicholas Power; Edward Earl, secretary of the Nicholas Power Company; from the publicity department of the Mutual Film Corporation; representative of Arthur James, director; Merritt Crawford, Stanton Leeds, Henry James, Marion Savage and Albert S. LeVino; Mr. and Mrs. Harvey L. Gates, Mr. and Mrs. George Blaisdell, Agnes Kessler and Paul Panzer.

The annual meeting of the Photoplayers' Club of Los Angeles will be held on Saturday evening, January 9. Officers for the new year will be selected at that time.

Some sixteen members of the World Film Corporation's comedy company will leave the end of this week for Jacksonville, Florida, where many productions will be staged under the direction of Fred Mace. Pliny Horne, son of the well known and popular "Billy" Horne will act as cameraman

John Harden, manager of the Chicago branch of the Eclectic Film Company, loaned several reels of film to an international gathering of insurance men banqueting at the La Salle Hotel on Monday evening, January 4. Among other prints run off was the first installment of "The Exploits of Elaine," in which one of the leading characters is the president of an insurance concern.

Arthur Rosenbach has resigned as sales manager of the Excelsior Feature Film Company and will become a member of the executive staff of the Alliance Films Corporation.

William Watkins, captain of the extra players of the Vitagraph company, has been in St. Mary's hospital, Brooklyn, for three or four weeks. Mr. Watkins underwent an operation for appendicitis. He is reported convalescent and expected to be on duty in a short time.

Max Spiegel, one of the owners of the Strand theater, New York city, while on his honeymoon with his bride in Florida, met Frank Powell, director of the William Fox players in the "A Fool There Was" company. Mr. Powell, always keen on engaging big personalities for his productions, lost no time in impressing Mr. Spiegel and his bride into service and used them in one of the big scenes of the play.

The Williamson Submarine Expedition motion pictures, which began a run in the Fine Arts theater, Chicago, Monday, December 28, under the auspices of the Universal Film Manufacturing Company, at the close of the first week have smashed all records for crowds and box office receipts.

Mark Daniels, general superintendent of all the national parks in the country, was a visitor recently at the Thanhouser New Rochelle studios. Mr. Daniels is working to interest Congress in the value of motion pictures as a means of popularizing the national reservations. The Thanhouser company has a series of scenic and dramatic films taken in Yellowstone Park, already released or soon to be released in the Mutual program.

Not a day was lost by Max Figman of the Masterpiece company after finishing "The Truth Wagon" and shipping the negative East to the Alliance Films Corporation, before he and his players were busy at work upon another picture. "Jack Chanty," from the pen of Hulbert Footner, the noted journalist, is the next production to be made. This is to be followed by "Lord Loveland Discovers America," from the novel by C. N. and A. Williamson.

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company of Long Beach, Cal., who has been in New York since early in November, has been kept busy exhibiting and selling Balboa feature films, which are in big demand among such discriminating buyers as Charles Pathe.

After an ad asking for babies between 8 and 18 months of age appeared last week in the Flushing (L. I.) *Journal*, babies in carriages and babies in go-carts arrived at the Gaumont studios to the number of twenty-five or more for a new comedy the Gaumont Company is producing at its Flushing plant. Joseph Levering, director, was limited to a selection of fifteen babies and had to use a great deal of tact and diplomacy in making his selections, so that no mother would go away offended or feeling that her infant cherub had been refused a place in the movies on account of lack of beauty and sweetness.

Billie Walsh, the popular Broadway comedian, has joined the Keystone forces and will accompany Harry D. Ward, the Dutch character comedian, and Messrs. Kessel and Bauman to the California studios of that company.

House Peters has been selected to play the role of northern officer opposite Miss Blanche Sweet's southern belle character in the Lasky production, "The Warrens of Virginia."

Henry Otto, the American-Mutual director, is just now having the odd experience of seeing two sets of pictures directed by him offered to exhibitors at one and the same time. These two sets comprise the ones made recently while working with the Balboa Amusement Company, and the pictures he is making now for the American Company.

Harry Todd is nursing a sore nose as the result of a battle with potatoes with Slippery Slim in the Essanay play, "The Battle of Snakeville." Both pelted each other fiercely with the vegetables until they were bruised from head to foot.

At the automobile show now being held at the Grand Central Palace, New York city, the Vitagraph girls are in evidence. By special request of the committee, Anita Stewart, Lillian Walker and Eleanor Woodruff, the Vitagraph players, will have charge of the souvenir program booth.

The World Film Corporation has just appointed C. W. Sawin its southern district manager. Mr. Sawin's neighborhood will extend from Washington, D. C., to Florida on the eastern side and goes from the coast to Dallas, Tex., in the other direction. His more immediate object is to build up work around Atlanta, Ga., and Birmingham, Ala.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	120	....
Biograph Film	71	76
General Film *pref*	51	56½
Majestic	135	165
Mutual Film *pref*	56	58
Mutual Film *com*	70	72
New York Motion Picture Corp	74	77
Reliance Motion Picture Corp	33	40
Thanhouser Film Corp	68	75
Thanhouser Syndicate (Zudora) *pref*	52	57
Thanhouser Syndicate (Zudora) *com*	62	72½
Syndicate Film	145	152
Universal Film	140	....
World Film	5⅜	5¾

Biograph Company—There has been a fairly active demand for this stock within the past week, but very few transactions.

Mutual Film Corporation—A decline in the common from 77 to 70 apparently has had more than a market reaction back of it, and some developments in this stock may be expected in the next two weeks.

New York Motion Picture Company—Is now being bid for, with any rights that originate in January, and 78 has been bid on this basis. The word "dividends" subtly suggests itself to stockholders.

Thanhouser Syndicate Corporation—The later episodes—from the 7th to the 15th—have been reconstructed. We understand Daniel Carson Goodman and Mr. Sullivan—in the respective roles of scenario originator and director—are now conspicuous by their absence, and Howard Hansell has sole charge of production. Both preferred and common have declined within the past week.

Syndicate Film Corporation—This stock is a little easier and some was offered at under 150 last week.

An athlete's sacrifice for the good of his college is the theme of "The Scrub," a football story recently released by the Domino company in the Mutual program. Scenes on the campus and gridiron are shown. There is a football

A portion of the Edison plant taken the morning after the fire.

game before crowded grandstands, and the production should meet with the approval even of collegians, for the technical side of the pigskin game has been given careful attention by Thomas H. Ince and his staff.

Willie Hoppe, the billiard player, was a recent visitor to the Griffith-Mutual studios in Los Angeles, where his brother-in-law, Raoul Walsh, plays before the camera. He became greatly interested in motion picture work and appeared in the mob scene of "The Lost House," a Richard Harding Davis feature soon to be released on the Mutual program.

Two imported Persian cats valued at $2,500 will be seen in "Zudora." The pets were purchased from Commodore E. C. Benedict of Greenwich, and possess titled pedigrees that would make jealous some of the courts of Europe.

Harry L. Reichenbach, formerly general press representative and advertising manager of the Jesse L. Lasky Feature Play Company and recently with the Alco Film Corporation, resigned his position with the latter concern this week to join the forces of Bosworth, Inc., and will be associated with that company at its eastern headquarters, 220 West Forty-second street, New York city.

The American Film Manufacturing Company, under direction of Henry Otto, is staging "Silence," a two-reel drama written by Webster Campbell of the Beauty company and dealing with heredity.

William Crimmins, who made a good impression on all who saw the Kinetophote's "The Coming Power," because of his realistic presentation of the character of the "vulture," has been engaged to do two character parts in Richard Bennett's production of Eugene Brieux's "Maternity," which is to open soon at the Princess theater, New York.

S. J. Berman is now the manager of the New York exchange of the World Film Corporation. He took over the direction of that branch Monday, December 28. Prior to coming into this work, Manager Berman was located in Kansas City, where he represented the Thanhouser Syndicate Corporation and devoted his attention to the "Million Dollar Mystery" and "Zudora."

The scenario editor of the Lubin Company in Philadelphia and his staff of writers do some exceedingly clever and instructive acting in Emmett Campbell Hall's new play, "Such Things Really Happen." George W. Terwilliger, who is directing the play, admits the acting, and the writers themselves concede the rest. It was a great occasion in the Lubin studios, for the scenario board rarely performs for the camera.

Eddie Dillon is taking a brief rest from comedy production and has staged for use on the Mutual program the Griffith-Mutual two-reel society drama, "The Love Pirate." Fay Tincher, who scored as the siren in "The Battle of the Sexes," is again playing the role of a vampire woman. Miss Tincher has been playing nothing but comedy parts for almost a year, and as Ethel, the stenographer, in the "Bill" series she has won great popularity.

Helen Dunbar's little Japanese baby, which the Essanay actress adopted several weeks ago, saw its first Christmas tree last week.

A night letter by telegraph was received at the Vitagraph studios on Christmas eve from John Bunny, in which he says: "Greetings and heartiest best wishes to you and to all my colleagues for a merry Christmas and a happy New Year.

A reconstruction gang was at work in the Edison plant within a few hours after the last fireman departed from the scene.

Though denied the privilege of participating in the festivities, I am with you in spirit and longing to return to the fold."

In "The Lost House," a film adapted from Richard Harding Davis' novelette and now a Griffith-Mutual release in the Mutual program, more than a dozen real live newspaper men

A general panoramic view of the Edison plant at Orange, New Jersey, before the recent fire.

make their first appearance upon the screen. The scene is a press club. Director Cabanne wanted realism and asked Los Angeles newspaper men to volunteer for the occasion, and he shortly had a dozen of them rehearsing.

The little ones at the New York Foundling Hospital had as happy a New Year's day as any set of youngsters could hope for. An equipment for the showing of the moving pictures was set up by the Kinetophote Corporation, which also showed several Italian comedy films without charge to the institution. A fireproof booth was put up in the assembly room at the hospital and the place was turned, for the time being, into a regulation motion picture theater.

One of the surprises of the new year will be the picturization of "After Dark." This is the famous old melodrama in which William A. Brady made a great impression as an actor. Mr. Brady is at work on the scenario now and he will assist in the production of this photoplay. It will be released on the World Film Corporation schedule in the near future, with Robert Warwick and Alice Brady in the leads.

Pauline Bush spent a nice, quiet, uneventful day on the 25th of December. She and Alan Dwan, her fiance, you know, went to the University City Hospital to see Fred Williams, whose skull was badly fractured and who is in rather a bad condition. Then they took presents around and saw a lot of people and received lots of congratulations. Later came dinner with Marshall and Mrs. Neilan, and then, as a sort of finish up, they attended the real old southern open house party given by James and Mrs. Neil.

It rained at Inceville, Cal., several weeks ago, and Thomas H. Ince made good use of it in "A Midas of the Desert," released by the Kay-Bee company. As the threads of the story unweave, the fall rains bring malaria. Mr. Ince planned a number of different ways to obtain the proper effect, and while the scenes were still pending, the real rain came.

Edwin August, who is making that mysterious picture for the Kinetophote, and Bliss Milford, his leading woman in Kinetophote productions, have been invited to lead the grand march at the initial ball of the exhibitors of Trenton, N. J., on January 18. Hal August, who is playing in his brother's first Kinetophote picture, will accompany him and Miss Milford to Trenton.

Commencing on January 4, 1915, the World Film Corporation will make a weekly presentation of "Bertlevyettes," in one reel, showing Bert Levy himself and his work. Mr. Levy has been before the world for many years as a stage entertainer, and the man and his work are familiar to millions.

In the latest announcement from the American-Mutual studios at Santa Barbara, Cal., lovers of literature and readers of novels, as well as the motion picture fans, will find reason for rejoicing, for the American Company is to film for the Mutual program the great novel of Stevenson's son-in-law, Lloyd Osborne, published several years ago and entitled "Infatuation."

At the Vitagraph theater on Monday evening, December 28, the patrons of that evening were very much startled to find a gentleman with a very familiar face taking the tickets at the door. He did it with such a businesslike air and snap, everybody was so taken aback they paused in astonishment. His identity was finally discovered by Jimmy Young, who could scarcely believe his eyes and gave vent to his surprise with: "Well, I'll be blowed. It's Sidney Drew." Shaking hands, they indulged in a hearty laugh and everybody joined in the chorus and acknowledged Sid's versatility.

In preparation at the Imp-Universal studio in New York city are three feature photoplays. Director Stuart Paton is putting on a two reeler, the title of which is "The Black Pearl." Following that he will produce "The Eternal Pursuit," a two-reel comedy drama. Mary Fuller will star in another two reeler, "The Ingle-Bacon Compact."

"Josie" A. Levy, traveling representative of the World Film Corporation's Pittsburgh office, spent last week in Hagerstown, Md., and points along the southern part of Pennsylvania. He reports bookings good. "Josie" brought his wife to Pittsburgh recently from Philadelphia.

In producing "Runaway June," the new serial photoplay based on the novel written particularly for this purpose by George Randolph Chester, the Reliance Company, which is making the production, has spared no expense in honoring Dame Fashion. It has assembled a company of men and women who not only know how to act, but who also know how to wear clothes. As they are to have the right clothes—right from the viewpoint of Fifth avenue—it is also essential that they know how to wear them in the right way, and they were selected with this essential requirement in view.

ROLL OF STATES.

ALABAMA.

A disastrous fire in the down town district of Birmingham destroyed the Alcazar theater.

ARKANSAS.

The Pastime moving picture theater, Lake Village, suffered a loss of $1,200 by a recent fire.

H. E. Wood of the Princess theater, De Queen, has acquired the ownership of the Queen theater, and the business of the two houses has been consolidated. For a time Mr. Wood will continue to show pictures at the Princess, while the Queen is being improved.

CALIFORNIA.

The new Turner & Dahnken theater on Kittredge street, Berkeley, was opened December 10. It is one of the handsomest and largest theaters on the Turner & Dahnken circuit. The design of the building is of the Grecian type and the decorations are very beautiful. It will be devoted to high-class photoplay masterpieces.

The Orpheum moving picture house, under the management of George Lasher, and the Buchwalter moving picture house, under J. Buchwalter, have consolidated and are running moving pictures in the Orpheum building, Susanville.

J. A. Quinn, a wealthy moving picture theater operator of Los Angeles, is planning to enter the motion picture business in San Francisco. Negotiations are now being conducted for the lease on property and the construction of a new moving picture theater in the down town district that will be built on more elaborate plans than any now being operated in this city. The new theater will have a seating capacity of 3,000.

The Film Makers. Capital stock $150,000; subscribed $5.00. Directors: Paul Weidenbeck, Myrtle A. Weidenbeck, Jesse H. Buffum, L. C. Smith, J. Karl Lobdell.

CANADA.

The Gem theater in Brantford has been closed. J. C. Spence was confirmed as assignee and W. T. Henderson and A. M. Hartly were appointed inspectors.

DELAWARE.

Photo Drama Releasing Company, Philadelphia. Capital stock, $50,000. To carry on a general photo play film and other amusements. Incorporators: F. R. Hansel, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

FLORIDA.

The Arcade theater, West Palm Beach, has again changed hands, reverting to W. E. Moorehead, who sold out several weeks ago to Chambers & Ruff. Mr. Moorehead has engaged A. A. Tano of Kissimmee to manage the Arcade, which will continue to show a good line of motion pictures and up-to-date vaudeville.

ILLINOIS.

C. A. Conley, who sold the Majestic theater, Second and Gooding streets, La Salle, some months ago to W. H. Taylor, has again taken up the management of another show house, this time at Waukegan.

The new Diamond & Deckert motion picture theater in Havana has opened.

C. A. Conley, of Monmouth, has purchased the Barrison theater in Waukegan.

Republic Theater Company, Chicago, $2,500; theater business; P. C. McCarahan, B. W. Veirs, J. S. McClure; correspondent, J. S. McClure, attorney, suite 1314 Hartford building, Chicago.

D. Diamond and J. F. Deckard will shortly open a picture show in Havana.

A. C. von Wald, who has conducted the Palms theater in Harvard, has rented a building on North Ayer street and is having same remodeled. The theater will be known as the Majestic.

Treble Cleff Musical Movies company of Illinois, Chicago; capital, $2,500, to manufacture and deal in moving picture films, slides, etc.; incorporators, Isador Wagner, R. C. Honeck, G. D. Rose.

Optigraph company; $5,000; moving picture machines, stereopticons, photographic apparatus; James A. White, Rossiter L. White; Payton J. Tuohy.

The United Photoplay company has chosen Wilmette as the home for its new $60,000 studio. The company has purchased three acres on Wilmette avenue, one mile west of Fifteenth street, and has agreed to commence building within sixty days and have the studio completed within the next six months.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	1-4	From the Shadow	Biograph	1,000
C	1-4	The Champion Process Server	Edison	1,000
C	1-4	Sweedie and the Sultan's Present	Essanay	1,000
D	1-4	Cast Up by the Sea	Kalem	2,000
C	1-4	Patsy Bolivar, Series No. 2	Lubin	1,000
T	1-4	Pathe's Daily News, No. 1, 1915	Pathe	1,000
D	1-4	The Strange Case of Princess Khan	Selig	2,000
T	1-4	Hearst-Selig News Pictorial, No. 1	Selig	1,000
C	1-4	The Fates and Flora Fourflush	Vitagraph	1,000

Tuesday.

D	1-5	Money	Biograph	2,000
D	1-5	Olive and the Burglar	Edison	1,000
C	1-5	The Gallantry of "Jimmy" Rodgers	Essanay	1,000
C	1-5	The Waitress and the Boobs	Kalem	1,000
C	1-5	The New Editor	Lubin	500
C	1-5	They Looked Alike	Lubin	500
C	1-5	A Militant Schoolma'am	Selig	1,000
D	1-5	Two Women	Vitagraph	3,000

Wednesday.

C	1-6	Expensive Economy	Edison	1,000
C	1-6	The Fable of "The City Grafter and the Unprotected Rubes"	Essanay	1,000
D	1-6	The Scorpion's Sting	Kalem	2,000
D	1-6	Comrade Kitty	Lubin	2,000
T	1-6	Pathe's Daily News, No. 2, 1915	Pathe	1,000
D	1-6	In the Line of Duty	Selig	1,000
C	1-6	Billy's Wager	Vitagraph	1,000

Thursday.

D	1-7	Playthings of Fate	Biograph	1,000
C	1-7	The Battle of Snakeville	Essanay	1,000
D	1-7	A War Baby	Lubin	2,000
C	1-7	Alias Greased Lightning	Mina	1,000
T	1-7	Hearst-Selig News Pictorial, No. 2	Selig	1,000
C	1-7	The Man, the Mission and the Maid	Vitagraph	1,000

Friday.

D	1-8	The Barrier Between	Biograph	1,000
D	1-8	The Magnate of Paradise	Edison	2,000
D	1-8	Surgeon Warren's Ward	Essanay	2,000
C	1-8	Put Me Off at Wayville	Kalem	1,000
D	1-8	Love's Savage Hate	Lubin	1,000
C	1-8	The Strenuous Life	Selig	1,000
C	1-8	The Smoking Out of Bella Butts	Vitagraph	1,000

Saturday.

C	1-9	A Farce Adventure	Biograph	500
C	1-9	The Fashion Shop	Biograph	500
D	1-9	The Girl at the Key	Edison	1,000
D	1-9	Broncho Billy and the Claim Jumpers	Essanay	1,000
D	1-9	A Leap from the Water Tower	Kalem	1,000
C	1-9	Feel My Muscle	Lubin	1,000
D	1-9	Further Adventures of Sammy Orpheus	Selig	1,000
D	1-9	A Daughter of Israel	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	1-11	The Girl He Brought Home	Biograph	1,000
C	1-11	A Superfluous Baby	Edison	1,000
C	1-11	Sweedie's Suicide	Essanay	1,000
C	1-11	The Adventure at Briarcliff	Kalem	2,000
C	1-11	Patsy Bolivar Series No. 3	Lubin	1,000
T	1-11	Pathe's Daily News No. 3, 1915	Pathe	1,000
D	1-11	The Old Code	Selig	2,000
T	1-11	Hearst-Selig New Pictorial No. 3	Selig	1,000
C	1-11	The Fates of Flora Fourflush No. 2	Vitagraph	1,000

Tuesday.

D	1-12	The Third Act	Biograph	2,000
D	1-12	Olive's Other Self, No. 8	Edison	1,000
D	1-12	By a Strange Road	Essanay	1,000
C	1-12	A Bold, Bad Burglar	Kalem	1,000
C	1-12	Baseball and Trouble	Lubin	1,000
C	1-12	Harold's Bad Man	Selig	1,000
C	1-12	A Mix-Up in Dress Suit Cases	Vitagraph	2,000

Wednesday.

C	1-13	Curing the Cook	Edison	500
C	1-13	McGinty and the Count	Edison	500
C	1-13	The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend"	Essanay	1,000
D	1-13	The Stolen Ruby	Kalem	2,000
D	1-13	When Honor Wakes	Lubin	2,000
T	1-13	Pathe's Daily News No. 4, 1915	Pathe	1,000
D	1-13	The Richest Girl in the World	Selig	1,000
C	1-13	The Hair of Her Head	Vitagraph	1,000

Thursday.

C	1-14	Getting Into a Scrape	Biograph	500
C	1-14	The Cheese Industry	Biograph	500
C	1-14	When Slippery Slim Went for the Eggs	Essanay	1,000
D	1-14	The Friendship of Lamond	Lubin	2,000
C	1-14	Distilled Spirits	Mina	1,000
T	1-14	Hearst-Selig News Pictorial No. 4	Selig	1,000
D	1-14	The Legend of the Lone Tree	Vitagraph	1,000

Friday.

D	1-15	The Inevitable Retribution	Biograph	1,000
C	1-15	Lena	Edison	2,000
D	1-15	Dear Old Girl	Essanay	2,000
C	1-15	A Boob for Luck	Kalem	1,000
D	1-15	Out of the Storm	Lubin	1,000
C	1-15	The Snailburg Volunteers	Selig	1,000
C	1-15	Chiefly Concerning Males	Vitagraph	1,000

Saturday.

D	1-16	The House Horror	Biograph	1,000
D	1-16	The Banker's Double	Edison	1,000
D	1-16	Broncho Billy and the Sisters	Essanay	1,000
D	1-16	The Broken Circuit	Kalem	1,000
C	1-16	Mr. Stubb's Pen	Lubin	500
C	1-16	Spaghetti and Lottery	Lubin	500
D	1-16	Robert Thorne Forecloses	Selig	1,000
D	1-16	The Sage-Brush Gal	Vitagraph	3,000

MISCELLANEOUS FEATURES.

The Dancing Girl	Famous Players	5,000
The Italian	N. Y. M. P.	5,000
The Girl of the Golden West	Lasky	5,000
The Price of Tyranny	Eclectic	4,000
Romiet and Julio	Eclectic	1,000
A Scratch of the Pen	Eclectic	2,000
The Deep Purple	Liebler	5,000
It's No Laughing Matter	Bosworth	4,000
The Eternal City	Famous Players	8,000
The Garden of Lies	All Star	5,000
In the Shadow	Excelsior	5,000
For King or Kaiser	Apex	4,000
Time Lock Number 776	Photo Drama Co.	6,000

Mutual Program

Monday.

D	1-4	The Legend Beautiful	American	2,000
D	1-4	Our Mutual Girl, No. 51	Reliance	1,000
	1-4	Title Not Reported	Keystone	
C	1-4	Hushing the Scandal	Keystone	2,000

Tuesday.

D	1-5	Her Menacing Past	Thanhouser	2,000
D	1-5	His Lesson	Majestic	1,000
D	1-5	In the Vale of Sorrow	Beauty	1,000

Wednesday.

D	1-6	The Scourge of the Desert	Broncho	2,000
D	1-6	The Alarm of Angelon	American	1,000
D	1-6	A Night's Adventure	Reliance	1,000

Thursday.

D	1-7	The Scrub	Domino	2,000
	1-7	Title Not Reported	Keystone	
T	1-7	Mutual Weekly, No. 106	Mutual	1,000

Friday.

D	1-8	A Midas of the Desert	Kay Bee	2,000
D	1-8	Check No. 30	Princess	1,000
D	1-8	Branch No. 37	Majestic	1,000

Saturday.

D	1-9	The Lost Receipt	Reliance	2,000
	1-9	Title Not Reported	Keystone	
C	1-9	Married by Installment	Royal	1,000

Sunday.

D	1-10	Three Brothers	Majestic	2,000
C	1-10	Love and Business	Komic	1,000
D	1-10	An Inside Tip	Thanhouser	1,000

Monday.

D	1-11	Restitution	American	2,000
D	1-11	Our Mutual Girl, No. 52	Reliance	1,000
	1-11	Title Not Reported	Keystone	

Tuesday.

D	1-12	The Speed King	Thanhouser	2,000
D	1-12	Probation	Majestic	1,000
D	1-12	The Spirit of Giving	Beauty	1,000

Wednesday.

D	1-13	Mother Hulda	Broncho	2,000
D	1-13	The Black Ghost Bandit	American	1,000
D	1-13	The Terror of the Mountains	Reliance	1,000

Thursday.

D	1-14	In the Land of the Otter	Domino	2,000
	1-14	Title Not Reported	Keystone	
T	1-14	Mutual Weekly No. 2	Mutual	1,000

Friday.

D	1-15	The Cross of Fire	Kay Bee	2,000
C	1-15	Pleasing Uncle	Princess	1,000
D	1-15	The Clubman's Wager	American	500
E	1-15	Producing a Nation's Pride	American	500

Saturday.

D	1-16	One Flight Up	Reliance	2,000
	1-16	Title Not Reported	Keystone	
C	1-16	The Unwilling Bride	Royal	1,000

Sunday.

D	1-17	What Might Have Been	Majestic	2,000
C	1-17	A Flyer in Spring Water, No. 15	Komic	1,000
D	1-17	A Yellowstone Honeymoon	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	1-4	Terrence O'Rourke, No. 5	Victor	2,000
C	1-4	Three Times and Out	Imp	1,000
C	1-4	Two of a Kind	Joker	1,000

Tuesday.

D	1-5	The Mystery of the Throne Room	Gold Seal	2,000
D	1-5	His Last Performance	Big U	1,000
D	1-5	For the Good of the Cause	Nestor	1,000

Wednesday.

D	1-6	The Collingsby Pearls	Eclair	2,000
T	1-6	Animated Weekly, No. 148	Universal	1,000
C	1-6	Cupid in a Hospital	L-Ko	1,000

Thursday.

D	1-7	On Desert Sands	Big U	2,000
D	1-7	A Man's Temptation	Rex	1,000
C	1-7	Olive's Love Affair	Sterling	1,000

Friday.

D	1-8	She Was His Mother	Imp	3,000
C	1-8	When His Lordship Proposed	Nestor	1,000

Saturday.

D	1-9	Custer's Last Scout	"101 Bison"	2,000
D	1-9	A Girl of the Pines	Powers	1,000
C	1-9	A Political Mess	Joker	1,000

Sunday.

D	1-10	Star of the Sea	Rex	2,000
C	1-10	The Dummy Husband	Eclair	1,000
C	1-10	Through a Knot Hole	L-Ko	1,000

Monday.

C	1-11	My Lady High and Mighty	Victor	2,000
	1-11	No Release This Week	Imp	
C	1-11	The Butler's Baby	Joker	1,000

Tuesday.

D	1-12	A Woman's Debt	Gold Seal	2,000
D	1-12	The Useless One	Big U	1,000
C	1-12	A Maid by Proxy	Nestor	1,000

Wednesday.

D	1-13	Reunited	Eclair	2,000
C	1-13	Thou Shalt Not Flirt	L Ko	1,000
T	1-13	Animated Weekly No. 149	Universal	1,000

Thursday.

D	1-14	The Hearts of the Bradys	Big U	1,000
D	1-14	Pawns of Fate	Rex	2,000
C	1-14	Those German Bowlers	Sterling	1,000

Friday.

D	1-15	A Gentleman of Art	Imp	2,000
C	1-15	Father's Strategy	Victor	1,000
C	1-15	When the Mummy Cried for Help	Nestor	1,000

Saturday.

D	1-16	The Governor Maker	"101 Bison"	2,000
D	1-16	An Outlaw's Honor	Powers	1,000
C	1-16	Hubby's Cure	Joker	1,000

Sunday.

D	1-17	A Small Town Girl	Rex	3,000
D	1-17	Romance in Bear Creek	Eclair	1,000
C	1-17	Caught With the Goods	L Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 90—PATHE—DECEMBER 30.—This issue of the weekly shows the Detroit business men who were once newsboys again selling papers for charity; the famous free bread and coffee line maintained in Chicago by Charles C. Dawes; views of the various places at Naco, Mexico, along the border, protected from Mexican bullets; views of the road race held in New York City under the auspices of the *Bronx Home News* and in the war section views taken at Staden, Belgium; Revigny, Douai and Arras, France, also from Cape Town, South Africa.

Hearst-Selig News Pictorial No. 1—SELIG—JANUARY 4.—This issue of the weekly shows the steamer *Lusitania* arriving in New York with the largest shipment of mail ever received there; the $125,000 fire at Chelsea, Mass.; the U. S. cruiser, Dixie, being overhauled in Charleston navy yard and, in the war section, a remarkable set of pictures taken in Frankfurt, Germany, by special arrangement with the German government in which German recruits are shown being drilled preparatory to being sent to the front. These are claimed to be the first pictures received from the German faction in the great European war.

Pathe Daily News No. 1—PATHE—JANUARY 4.—This issue of the weekly contains views taken at Los Angeles, Cal., and at New Orleans, La., showing a close-up view of Hans Hallo, who was caught trying to place an infernal machine aboard a French steamer; scenes in Boston, Mass., when the first cold snap permitted the opening of the various toboggan slides and skating ponds, and in the war section, views taken at or near Lens, Werwick, Menin and Ypres, Belgium; Chatham, England; Thann, Verdun and Avernes, France.

Expensive Economy — EDISON — JANUARY 6.—A comedy on the tipping habit or rather, the "necessity of tipping," that will bring more than one laugh from the spectators. Arthur Housman and William Wadsworth are seen in the leading roles. Walter Jones tires of being met with a silent request for a tip every time he looks at a waiter, bootblack, or barber, and organizes an anti-tipping society. The walking delegate of the Something For Nothing Union shadows him around, and sees that he is impressed with the importance of tipping if he wishes service. Jones is shamefully treated by a bootblack, his face handled as though it were leather by the barber, and kept waiting forty minutes in a restaurant. Through the delegate's efforts his taxi misses the train. This is the last straw. He mentally resigns from the anti-tipping association, and the delegate offers to take him home free in celebration. C.R.C.

Hearst-Selig News Pictorial No. 2—SELIG—JANUARY 7.—This issue of the weekly shows the great shipment of cotton from New York to Germany; General Scott and General Bliss of the U. S. army in conference at Naco, Ariz., on the Mexican border; Harry K. Thaw, who has just been ordered back to Matteawan by the Supreme Court of the United States and, in the war section, views of German prisoners led through the streets of London and some more of the remarkable scenes taken in Germany, in several of which Emperor Wilhelm is seen at close range.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Girl He Brought Home—BIOGRAPH—JANUARY 11.—Young Bruce goes down to open the family's country home and meets the gardener's daughter, who has ventured into the great living room, thinking no one about. Thus unconventionally brought together the two young people soon fall in love and one day Bruce announces that he is bringing home a bride with him. The family arranges a reception to introduce Bruce's wife to his social set, but on the evening of the reception is scandalized when the young lady slips off her tight slippers and wiggles her aching toes. When Bruce's former sweetheart calls, the girl Bruce brought home overhears the remark, "I wish he had married you," and, enraged, makes a scene and then returns to the country. Bruce, however, follows and later they are reconciled.

A Superfluous Baby — EDISON—JANUARY 11.—Wood B. Wedd's sentimental experiences continue to be discouraging and laughable. Darby Jenks makes his marriageable friend, Wood B. Wedd, acquainted with charming Lotty, and the couple become ardent lovers. One day a lady approaches Darby and Wood B. who are standing in front of a fashionable department store, pushes her baby into Wedd's arms, and disappears into the store. The presence of the baby proves embarrassing in time, and in the end ruins the romances of the two bachelors. C.R.C.

Sweedie's Suicide—ESSANAY—JANUARY 11.—Another of the inimitable Sweedie comedies with Wallace Beery in the leading role—jilted by her sweetheart, Sweedie determines to commit suicide and writes a note to her lover explaining all about it. Meanwhile some tricksters dope Sweedie and while she is asleep erect a tombstone beside her. On waking Sweedie does not know whether she is alive or a ghost, but when she beholds her lover mourning at her grave she determines to make sure and so sails in and all but annihilates the mourners, thus proving conclusively to herself that she is alive.

The Adventure at Briarcliff—KALEM—(TWO REELS)—JANUARY 11.—Upon their graduation, Edith, Claire and Evelyn vow never to marry until full suffrage has been granted their sex. Edith and Claire, who own adjoining estates, return home and shortly afterward Edith, egged on by Claire, orders Dan, who has been camping on Edith's estate, off the place. Dan, attracted by the girl's beauty, announces his intention of staying. The girl summons the constable and has Dan locked up. He is finally tried and fined $10.00. Pretending to be $1.00 short, he borrows from Edith and promptly returns to his camp. Dan later serenades the girls with his piccolo and Edith joins him near his camp. Meanwhile Jenkins, the stableman, burglarizes the house and Dan, who has been summoned by Edith, thrashes Jenkins and throws him out. For revenge Jenkins shoots Dan and the following morning Edith discovers the wound and the fact that she loves him. Evelyn appears at this moment and seeing Dan throws her arms about him. Edith is inclined to be jealous until she learns that Dan is Evelyn's brother. Snapping her fingers at the oath Edith plans to marry Dan. Marguerite Courtot and Tom Moore featured.

Patsy at College—(THIRD EPISODE OF THE PATSY BOLIVAR SERIES)—LUBIN—JANUARY 11.—Patsy sets off for college at the opening of this reel and is accompanied by Sykesy and his sister, Jane, as well as Tilly Grace. Patsy finds upon arriving that his clothing attracts considerable attention. Going in for athletics Patsy is injured in the first football game in which he takes part. One day while training on the road for the team, Patsy is passed by an automobile containing Sykesy, Tilly and Jane and another student. All these stop for luncheon at a roadhouse and while there the auto is stolen. Jane gives the alarm and a bike cop starts in pursuit. The thief, passing Patsy on the road, offers to give him a lift home and when the bike cop

pinches them for speeding Patsy goes to jail. He is freed, however, on Jane's evidence and as the reel ends, Patsy is caught placing a cow in the president's library and suspended. He returns home

and is put to plowing on his father's farm. Clarence Elmer featured.

The Old Code—Selig—(Two Reels)—January 11.—Pierre and Langlois, two woodsmen quarrel over the love of Marie, a forest maiden, and after engaging in a hand-to-hand combat, finally resort to the old code—a fight to death on the island. When Langlois seems likely to win on account of his treachery, Marie arrives in time to save Pierre and the lovers are finally reconciled, while Langlois is driven away. See review on page 49, issue of January 9. N.G.C.

The Treasure Temple of Bhosh—(Episode Two of "The Fates and Flora Fourflush")—Vitagraph—January 11.—The first installment of this picture ended with Flora, the beautiful millionairess, and Frank, the honest young street cleaner, falling from their balloon in the heavens, which had been burst open by the villain, Sir Simon Blackheart. As this picture begins the balloon falls into the conservatory of Flora's home and, after taking tea, the millionairess decides to visit India accompanied by Frank. They are attacked by pirates en route, the chief of whom is Sir Simon. Frank is captured, but Flora escapes in her yacht. Frank is thrown overboard after a cannon has been tied to his neck, but, by holding his breath, the brave young man manages to pick up the cannon and walk along the bottom of the ocean to safety. He finds a small boat and rows out to sea. The pirates see him coming and fire upon him, but when the shell drops in his boat, Frank picks it up and hurls it back at the pirate ship, where it explodes, killing all but Sir Simon. In India, Flora visits the famous treasure house of the Rajah which is a vault in the figure of a huge elephant. While she is within, Sir Simon, disguised as an Indian fakir, creeps up and pulls the elephant's tail, causing the roof to slide down crushing the helpless Flora. Frank who has just arrived, breaks through a stone wall with his bare hands and rescues her. Sir Simon then prevails upon the rajah to have the foreigners thrown into the alligator pit. Here the next installment will be taken up.

The Third Act—(Two Reels)—Biograph—January 12.—Roberts, an actor, neglects his wife and child for the leading lady of his company. Mrs. Roberts is driven insane by the neglect of her husband and the little daughter never forgets that awful night on which her mother finally lost her reason. The girl grows up hating her father and devotes her life to vengeance. Roberts becomes a prominent theatrical manager and his daughter eventually secures a position in one of his companies, rises to the position of leading lady and finally is able to urge Roberts to go abroad, leaving a famous playwright and herself to prepare his next big production. When he returns the girl induces him to stay away from rehearsals and on the opening night he occupies a stage box and sees the great play develop to the third act, which is a faithful reproduction of the night of long ago. Memory goads him and he cringes in his place until the star reaches her climax, points at him and declares "Thou art the man." He then leaves the theater a broken man. Years later the star, now famous, enters the theater one night with her husband, the playwright, and sees a familiar figure turned away from the stage door. It is her father, ruined and an outcast. Pity overcomes her life-long hatred and she takes him in her arms.

Olive's Other Self—(Eighth of the "Olive's Opportunities" Series)—Edison—January 12.—Olive is run down by an

automobile in which is Maurice Castle, a well known artist, and when she awakes in a hospital is suffering from aphasia. She turns from her former friends and becomes a model in Castle's studio, drinking and smoking as if she were used to it. Castle attempts to attack her and she stabs him. The sight of her blood-stained hands restores her memory and her sweetheart calls and takes her away in a fainting condition. Mabel Trunnelle featured.

By a Strange Road—Essanay—January 12.—Jim Melcher, a swindler, induces Rhoda, a society girl, to marry him and she, through a sense of loyalty, stands by him even after she discovers his dishonesty. Melcher proposes to pull off the biggest robbery of his career in the home of Miss Herrick and sends Rhoda there to apply for a job as companion to Miss Herrick and later assist him. She meets Captain Featherstone there and falls in love with him. Refusing to help her husband with his scheme, Melcher makes the attempt alone and is killed by a detective, thus clearing the way for Captain Featherstone to marry Rhoda. Bryant Washburn, Gerda Holmes and Richard Travers featured.

A Bold, Bad Burglar—Kalem—January 12.—Pussyfoot Pete, a burglar gains entrance into the home of Araminta, an old maid, who, instead of being frightened, thanks Providence for sending her a man. The burglar relates the sad story of his life and robs Araminta of her valuables, while the old maid is preparing a meal for him. The burglar tries to escape, but is caught in the window and kindly assisted by the sheriff to safety. Later the sheriff misses his watch and concludes that Pete must be a burglar. Araminta and the sheriff set out in pursuit and finally capture him and Araminta gives him the chance to either marry her or go to jail. Pete, after one look at her face, decides to go to jail, and the sheriff, overcome with admiration for the fearless woman who has captured the burglar, pops the question. Ethel Teare featured.

Baseball and Trouble—Lubin—January 12.—Jack Potts goes to attend a ball game and arranges with his wife to 'phone the boss he is ill. The boss insists on coming out to the house to see how Jack is and Mrs. Potts hires a tramp to take Jack's place. She does him up in bandages until he is unrecognizable and tells the boss that Jack tried to go to the office, but was run over by an automobile. The boss then insists upon telephoning for an ambulance to take Jack to the hospital and while he is telephoning Jack returns home and the tramp demands more money to play his part. When the boss returns, Mrs. Potts explains that Jack is his twin brother. The boss meanwhile is out looking for the coming of the ambulance and Jack, by changing the numbers on his house and another, manages to have the boss himself taken to the hospital in the ambulance. Lilly Leslie and William Cohill featured.

Harold's Bad Man—Selig—January 12.—Admirers of Tom Mix have that rare opportunity in this picture of seeing their hero as he looks in real life, for this is one film in which Tom Mix does not appear as a cowboy, but rather as a young easterner on a vacation in the west. The film abounds in action and there is much comedy since the easterner is mistaken for an outlaw and scares the

sheriff nearly to death before he learns that the newcomer is only a tenderfoot. N.G.C.

The Mix-up in Dress Suitcases—(Two Reels)—Vitagraph—January 12.—Returning from his honeymoon, Henry Brown finds a letter from Stella La Blanche, threatening to publish his love-letters unless he sends her a large check. He starts for Philadelphia to meet Stella and tells his wife he is going to visit Stevens, an old friend. He secures the letters and, returning home, accidentally exchanges his suitcase for that of Gentleman Harry, a crook. During his absence his wife has learned that Stevens' home had been robbed of its silverware, finds her husband knows nothing of this, and becomes suspicious, and still more so when, upon opening his suitcase she finds it filled with silverware. She believes her husband a thief and starts for Philadelphia to return the silverware. Meanwhile Gentleman Harry calls on Brown and demands his suitcase. Learning that Mrs. Brown has it, the crook refuses to give Brown his letters and in the waiting room of the depot swaps suitcases with Mrs. Brown. Thinking Harry still has his letters, Brown causes his arrest and receives a reward of $500. He then follows his wife and manages by a clever trick to secure the letters. His wife is amazed upon opening the suitcase to find the silverware transformed into her husband's quite ordinary belongings. The wife explains and apologizes for her suspicion, though she is still wondering what became of the silverware. Lee Beggs featured.

McGinty and the Count—Edison—January 13.—Edward O'Connor and Edward Boulden are here seen as the

duelists, McGinty and Count Bunkio, the former choosing bricks and cobblestones as his weapons, and the latter, adhering to the ancient custom of settling differences with swords. The quarrel began at the ditch in which Dinny McGinty presides over four or five Italians. Count Bunkio happens along, and is rudely insulted by Dinny. The count insists on settling the affair on the field of honor, and Dinny arrives at dawn of the appointed day armed with brickbats and other missiles. After the fusilade Dinny accepts the proffered fencing sword, and the duel begins. The count dodges one of the Irishman's full arm swings, and tries to run him through, but the sword will go no further than the coat-lining. One of Mrs. McGinty's biscuits located in his inside coat pocket has saved Dinny's life. C.R.C.

Curing the Cook—EDISON—JANUARY 13.—On the same reel with "McGinty and the Count." The situations are a little far-stretched but nevertheless clean and humorous. The idea of the three young fellows being so chummy that they always walk in lock-step is a little overplayed. Bridget, the cook, allows her love of liquor to overcome her better judgment at mealtime, and the hungry boarders decide to cure her. They obtain a human skeleton, and take particular pains to see that it confronts Bridget in the most "spooky" places. The cook swears off on drinking, and the boarders thereafter receive their meals on time. C.R.C.

The Fable of the Fellow Who Had a Friend Who Knew a Girl Who Had a Friend — ESSANAY — JANUARY 13. — Mr. Angora was called up by a lodge brother, who knew a corker who had a school chum visiting her. They went to call, but the school chum proved a lemon, who preferred art and literature to baseball talk. Sometime later Mr. Fyxit had another friend who had a friend and again Mr. Angora was the goat. They all went to a cafe and Mr. Fyxit being called to the phone failed to return and Mr. Angora had to pay the check. Leo White featured.

The Stolen Ruby — KALEM — (TWO REELS)—JANUARY 13.—Patrolman Killegren hears shots and hurries out of his home. He meets two brother officers who tell him that they have been pursuing two thieves who have just sought refuge in his home. Positive that no one had entered his home, Killegren conducts the policemen through the house and is startled upon entering the room of his son, Alex, to find the boy at home. Knowing that the boy had not been in the room more than five minutes, Killegren is filled with a terrible suspicion. After the officers have departed, the father returns to Alex's room and learns that the boy had been duped by Marcia Judson, an adventuress, into helping her steal a ruby from Duare, a collector of gems. After the robbery he had aided her to escape from the police by hiding her in his room, but when he attempted to take the jewel from her he had been struck from behind and knocked senseless. While the father is debating what to do with the boy, he learns that the ruby has ben recovered and that Marcia has been captured by Duare's Hindu servant. Delighted at the turn of events, Killegren arranges for his son's exoneration. Henry Hallam featured.

When Honor Wakes—(TWO REELS)—LUBIN—JANUARY 13.—Waring, an army lieutenant, who had been compelled to resign from the service for cheating at cards, goes to a cheap hotel in San Francisco and plans to commit suicide. He is attracted by the smell of gas from an adjoining room and on investigating finds Ann Gray, a young woman who is also attempting suicide, having been tempted to commit a theft in the department store in which she works. Both tell their story of disgrace and a moment later the great San Francisco earthquake occurs and the man and girl rush forth to safety. The lieutenant manages to organize some of the refugees and shortly afterwards rescues Mrs. Blake, wife of Major Blake, who had him discharged from the army, from a burning hotel. Blake assists in having Waring restored to the service on account of his heroic deed and Ann and Waring seem likely to marry as the picture ends. L. C. Shumway and Velma Whitman featured.

The Richest Girl in the World—SELIG—JANUARY 13.—This Selig story seems to prove that love is far more to be desired than riches. Doris Payne, with an income of more than a million dollars a year, is unhappy until she appears in

an exceedingly humble role on the farm of an admirer, who does not know of her tremendous wealth. Finally finding true enjoyment in the simple country life, Doris makes known both her wealth and her love for the young man. Stella Razeto and Guy Oliver featured. N.G.C.

The Hair of Her Head—VITAGRAPH—JANUARY 13.—Jeremiah Sinks is fearfully jealous of his bride of a few months and, after visiting a fortune-teller, is led to believe his wife flirting with another man. On the way home Sinks sees a gentleman similar in appearance to the one described by the fortune-teller, accompanied by a veiled woman, and after following the couple to the sea shore, he throws the man into the water and carries the woman home, thinking her his wife, but on arriving home is confronted by Mrs. Sinks herself, and a moment or two later two policemen enter and arrest Sinks. The strange man appears to claim his wife and proves to be Jim Gladden, from Mrs. Sinks' home town. Introductions follow and all visit the station house, where Sinks explains how everything happened. Sidney Drew featured.

Getting Into a Scrape—BIOGRAPH—JANUARY 14.—Wifey sends hubby out to get a shave. He enters a shop where lady barbers operate. While waiting for his turn he is seen by his enemy flirting with the pretty manicurist, and the enemy brings wifey. She takes the place of one of the lady barbers and, with a dull razor and a shaving brush which insists on getting into his eyes and mouth, convinces hubby quickly of the error of his ways. On the same reel is—

The Cheese Industry—A near-educational in which one sees all of the details of this industry, following the milk from the cow to the customer, though there is a lot of rollicking fun along with the instruction given in the picture.

When Slippery Went for the Eggs—ESSANAY—JANUARY 14.—When eggs go up to $6.00 a dozen, Slim and Sophie try in every way to make their hens lay. Mustang Pete sends Slim a note advising him to give the hens hot water to drink and when Slim does this according to directions, Mustang stands outside the coop and slips several eggs under the hens through a hole in the wall. Slim is delighted, but suddenly catches sight of Mustang's arm. He fastens it inside the coop and going outside manages to make Mustang pay dearly for his fun. Victor Potel featured.

The Friendship of Lamond—(TWO REELS) — LUBIN — JANUARY 14.—Victor Lamond, a soldier of fortune, goes to visit his friend William Hardy on his Virginia plantation. He discovers that Elsie, the girl wife of Hardy, is flirting outrageously with Harold Maxim, a handsome rascal. Lamond determines to save his friend from humiliation and to foil Maxim, though to do so he has to pose as a rival and by frustrating the elopement of Maxim and Elsie he causes Elsie to become more infatuated with him than she had been with Maxim. Realizing it is picturesque heroic action that the girl is really in love with, Lamond arranges to disillusion her, and while she is present he insults her husband over the card table and when the husband challenges him to a duel apparently with cowardly intent fires while the husband's back is turned, and then cringes with fear and begs for mercy. The husband's anger changes to contempt and Lamond is ordered out of the house. As he had calculated, however, Elsie turns to her husband with all the

admiration and love of which her nature is capable, while Lamond departs forever from her life. Earle Metcalf and Ormi Hawley featured.

Distilled Spirits—MINA—JANUARY 14.—A spectacular trick film in which one beholds many of the seemingly miraculous feats possible to motion picture photography. McQuarrie spends his last cent for a bottle of spirits and when thoroughly inebriated, crawls into a barrel and falls asleep. He dreams the devil appears, seals up the barrel and rolls him down the mountain side. The barrel plunges off the precipice and is dashed to bits on the rocks below. McQuarrie is then picked up by some

soldiers and taken before their general, the bottle of spirits being found, he is sentenced to death, placed in a huge cannon and blown to atoms. He lands

in a boiling caldron in which some savage islanders are cooking and when they discover the bottle, he is sentenced to wander alone on a desert island. There he meets Gideon, king of the giants, who, upon the discovery of the bottle crushes McQuarrie into a bag and hurls him back to the land from whence he came. After numerous other exciting adventures, McQuarrie seeks rest for himself by crawling into the battered barrel from which he had been hurled, and the barrel rolls back up the precipice and the mountain side to the very spot in which he went to sleep, and there he discovers that he has only been dreaming. The lesson, however, causes him to vow never to drink again.

The Legend of Lone Tree—Vitagraph—January 14.—In a beautiful series of visions the Legend of Lone Tree, as it is related to a young Indian boy by an old medicine man, appears on the screen. Twanda, a Chippewa maiden, is loved by Red Wolf, a Chippewa brave, and Many Feathers, a Delaware brave. Lone Tree, the maiden's father, favors the suit of Red Wolf, though Twanda loves Many Feathers. When Twanda finds herself unable to avoid a marriage with Red Wolf, she runs away and meets Many Feathers. Lone Tree, the father of Twanda, and Tired Horse, the father of Many Feathers, set out in pursuit of their children and when Lone Tree finds the lovers together sets upon Many Feathers. After a bitter struggle Lone Tree manages to hurl Many Feathers over a high cliff and Twanda, with a cry of despair, throws herself after her lover. When Tired Horse arrives and learns what has happened, he, in a terrible rage, visits a curse upon Lone Tree and there on the mountain top before the wondering eyes of the watching braves, Lone Tree, in accordance with the curse, dissolves into a lone tree. Myrtle Gonzalez and Alfred D. Vosburgh featured.

The Inevitable Retribution—Biograph—January 15.—Desperate because his mortgage is due and he cannot meet it, a young farmer murders an itinerant peddler who visits the farm, casts his body into a stream and secretes all evidence of his crime. However, he retains a shawl from the peddler's pack, which he gives to his wife, telling her that the peddler gave it to her for her kindness to him. Friends of the peddler set out to seek him. When all the clues point to the farmer's house and they see the wife wearing the shawl, the farmer is arrested and brought to trial. It is discovered that the peddler had not died, but had been saved, taken to the hospital and, his memory completely restored, he appears to testify against the farmer. The picture ends with the conviction of the farmer for assault with intent to kill.

Lena—Edison—January 15.—The Miggles family have a serious time keeping competent help as each maid proves to be worse than the one before. Jeanette Brewster, president of the Society for Improving the Condition of Domestic Servants, determines to get some experience and at an employment agency is hired by Mr. Miggles. Jack Miggles, the son, falls in love with the new maid at which Mrs. Miggles is horrified. When Mrs. Miggles visits the society of which Miss Brewster is head, she learns with surprise that her "Lena" is none other than Miss Brewster, and so consents to Jack's marriage to her. Mariam Nesbitt featured.

Dear Old Girl—Essanay--(Two Reels)—January 15.—Ted Warren, a student at Cornell, is to be married on his graduation day at the fraternity house. Passing through the campus on his way to the station to meet his bride, Warren hears the university chimes ring out the melody of "Dear Old Girl" and he remarks to his companions that he is the happiest man in the world. A few moments later a telegram arrives, stat-

ing that the train on which his bride was to arrive was wrecked and she was killed. Warren's mind is unbalanced by the shock and he is taken back to the fraternity house, though each day when he hears the chimes ring he thinks it is his wedding day and insists on going to the station. One day he manages to elude the servant who watches over him and in his eagerness runs down the track. His friends set out to find him and discover him badly injured in a ditch beside the track, he having been struck by the train. Dying he sees a vision of his bride coming to greet him, this vision scene being the close of the picture. Francix X. Bushman and Beverly Bayne featured.

A Boob For Luck—Kalem—January 15.—When his uncle Hiram forbids Jed to marry Mary, Jed leaves the farm to make his fortune in the city. At the same time Hiram receives a message from two confidence men offering some green goods for sale. Hiram arrives in the city with a $5,000 bank roll from which he is quickly separated by Hoyle and Casey, the confidence men, and Jed at the same time is waylaid and robbed by highwaymen and thrown into an alleyway. Hiram discovers that he has been swindled and starts in pursuit of the crooks and the latter, threatened with capture, throw Hiram's roll of bills into an alleyway. By chance the bills fall at the feet of Jed, who is just regaining consciousness, and after buying himself a new outfit, returns home with the roll of money which overcomes his uncle's objections and Jed marries Mary. Leon Coleman featured.

Out of the Storm—Lubin—January 15.—Buck Hennessy holds up and robs the paymaster of the Bonnie Bell mine and then seeks refuge in the cabin of Phil Martin, an employee in the mine. Phil is absent and Hetty, his wife, her baby and a dog are alone in the cabin. Buck locks them up in the tiny kitchen and threatens to shoot the first person entering the cabin door and then falls asleep. Hetty knows that she must prevent the return of Phil and fastens a note to the neck of the dog, forces the animal through the chimney, from which the stove pipe has been removed, and sends him to meet Phil. Phil receives and reads the note, procures help and rounds up the bandit.

The Snailburg Volunteers—Selig—January 15.—A Selig burlesque on sudden patriotism in a rural community when news arrives that war with Mexico is imminent. The villagers hastily organize a volunteer force to repel invaders, and two hobos, one disguised as a Mexican spy and the other as an American officer pursuing him, have the time of their lives before the volunteers wake up to the fact that they are being bamboozled. John Lancaster is featured in the role of Ollwiz Braggen. N.G.C.

Chiefly Concerning Males—Vitagraph—January 15.—It all began through Sonny Jim's love for the make-believe. He wants to be a real postman and so when father gives him an important business letter and Bridget, the cook, a letter to Patrick, the iceman, and his aunt Alice a letter in which she refuses her suitor, Peter, because of a trifling quarrel, the little postman deposits all the letters in the oat bin in the barn, for that was his make-believe letter box. Daddy soon discovers that a big business opportunity had been lost, Bridget waits in vain for her lover, Peter not hearing from Alice, believes himself forgiven and apparently there was to be serious trouble all around. Alice decides to really forgive Peter, Bridget and Patrick settle their differences and Daddy discovers that the business deal into which he had contemplated going is a fraud, so the little postman eventually explains what he did with the letters and is forgiven. Bobby Connelly featured.

The House of Horror—Biograph—January 16.—Unable to satisfy his wife's demand for money, Clark visits his friend, a money-lender. But prior to the visit he had imbibed a little too much

and his friend puts him to bed. In the morning he awakens and discovers the money-lender dead and is horror-stricken with the thought that he has murdered him while under the influence of liquor. The discovery of Clark's cane fastens suspicion upon him and when the police visit his home he escapes through a window and visits a slum district. He gives the detectives the slip and while crouching in a dark hall overhears two thugs in another room boasting of their crime and one confessing he killed the money-lender. Clark, in his excitement, makes a noise which attracts the attention of the men and they set upon him. The detectives, who, meanwhile, have been seeking Clark, are attracted by the hubbub and arrive in time to apprehend the real criminals.

The Banker's Double—EDISON—JANUARY 16.—This is one of the "Below the Dead Line" series. Felix Boyd is called on the telephone one day, and told to hurry to the offices of Hursey and Smith. The detective catches the word "robbers," but the voice stops abruptly in the middle of the sentence, and a second later a noise as of a body falling is plainly heard over the wire. Arriving at the bankers' offices Boyd finds Smith lying on the floor apparently unconscious. When revived the man tells a very plausible story, but Boyd instinctively feels that there is something behind it all, and determines to watch Smith. The result is that the banker leads him to master-crook Wyckoff's headquarters where he sees them divide the money taken from the bankers' safe. Boyd captures the gang, exposes Smith's put-up job, and later astounds Jimmy Coleman of central headquarters with his explanation of how simple his deduction system really is. C.R.C.

Broncho Billy and the Sisters—ESSANAY—JANUARY 16.—Broncho Billy becomes engaged to Mae, whose sister, Marguerite, is a cripple. Marguerite starts saving $100, necessary for an operation that will cure her. Broncho Billy is caught making moonshine whiskey and Mae returns his ring, but Marguerite uses the $100 it took her so long to save, to release him, she having learned that the government would release captured moonshiners upon payment of $100. That evening finds Broncho Billy asking Marguerite to be his wife, while his sister becomes engaged to another man. G. M. Anderson featured.

The Broken Circuit—KALEM—JANUARY 16.—Another episode of the exciting serial 'The Hazards of Helen." Helen, who lives in a room adjoining the telegraph office, hears men rifling the safe and appears with a revolver. The crooks overpower her, rob the safe and escape on a hand car. Helen, endeavoring to pursue them, gets as far as the railroad track when she falls across the rails. The noise of an oncoming train warns her of her terrible peril. The sight of the bonding wires connecting the ends of the rails gives her an inspiration and with a desperate effort Helen tears the wires loose with her feet, thus breaking the circuit and causing a semaphore fifty yards away to flash out its warning, which stops the train. As a result of the girl's story, a message is sent to a nearby switch tower which results in the hand car being derailed and the bandits captured. Helen Holmes featured.

Mr. Stubbs' Pen—LUBIN—JANUARY 16.—At a party given by his business acquaintances Mr. Stubbs is presented with a fountain pen. Next morning in attempting to fill it, he spills the ink all over himself, his stenographer and his office in general. When a client enters to have an important document signed, he spatters it so much that in anger he throws the pen out of the window. The pen strikes a street peddler who reads the name "J. Stubbs" on its side, returns it to Stubbs and demands a reward. After spoiling several vests and cigars, Stubbs ties the pen in a handkerchief along with a brick and drops it into the river. A fisherman hauls it ashore in his net and sells it to a jeweler and later Mrs. Stubbs, seeking a present for her husband, buys it from the jeweler and presents it as her gift. On the same reel is:

Spaghetti and Lottery—LUBIN—JANUARY 16.—Antonio and Pascale spend all their money for a lottery ticket and when it comes time to eat enter a restaurant and on pure nerve order the biggest dish of spaghetti ever served in the place. When the other customers ridicule the order that is served they start a fight. As a result of the fight spaghetti is hurled to all portions of the room and Antonio and Pascale flee, but are finally captured and are about to fare badly when the policy dealer appears with the money which their lottery has won. They square the damages and are once happy.

Robert Thorne Forecloses—SELIG—JANUARY 16.—An exciting chase in a motor boat by another craft of the same variety forms the punch of this one-reel Selig drama in which Robyn Adair and Virginia Kirtley are featured. The story shows how Violet Fitzhugh, at the moment when a mortgage is to be foreclosed on her humble home, discovers by an old document that her father had concealed a small fortune in the fireplace of his home, just before the home was attacked by the Confederates during the Civil War. She searches the fireplace where the treasure is supposed to be hidden, and after an exciting chase of a thief who robs her of the treasure box, which she finds in the chimney, she eventually secures the strong box and upon opening it discovers the treasure consists of Confederate money. Robert Thorne, the president of the banking concern who holds the mortgage, learns of her distress and having already fallen in love with her, forecloses his mortgage on her heart, rather than on her home. N.G.C.

The Sage Brush Gal—(THREE REELS)—VITAGRAPH — BROADWAY STAR — JANUARY 16.—Liza Tilkins, the popular proprietress of a coffee house, falls in love with Ted, a young easterner. He gets in with bad company of the mining town and gambles. "Trigger Jim," a bad man, induces Ted to give him the combination of his uncle's safe. He then robs the safe, but Liza finally locates and recovers the money, though in so doing she barely escapes a terrific landslide which kills "Trigger Jim." Ted goes back to New York and marries a sweetheart he had left, while Bill McQuirk, a reformed gambler, proves himself Liza's best friend. Gradually love is awakened in her nature and soon wedding bells are heard. Mary Ruby featured.

Mutual Program

The Scrub—DOMINO—JANUARY 7.—Gordon Elliott, a senior at a big university, has been unable to make the football team. Owing to his superior method of passing the ball he is awarded a position at center, although his lightness is against him. This is his last season and it seems as though his chance has come. Elliott overhears the head coach say that Dick Blackwood would make a better center if he could only master the pass. Elliott in his loyalty to the school, teaches Blackwood the pass, thereby eliminating himself, although by so doing he believes he has lost out with Marjorie. The big game is played and won, largely through Blackwood's efforts, and he is the hero. At the banquet where the letters are awarded, Blackwood tells the story of Elliott's sacrifice and he is awarded one of the letters, and also succeeds in capturing the fair lady.

A Midas of the Desert—KAY-BEE—(TWO REELS)—JANUARY 8.—Money is the god of Jed Thompson. He goes to the gold fields and opens a supply store. Malaria starts in the mining town and Jed charges the miners five dollars a dozen for quinine capsules. "Old Bill" Knowles is taken ill with malaria and his son, Ray, goes to Jed's store for quinine, asking Jed to charge the medicine to him. Jed refuses and cautions Dora, his daughter, to sell no quinine on credit. The next day Ray returns to the store to make another plea, as his father is worse. Dora is alone and gives him the quinine. Her father becomes unwilling to trust her further and remains to tend the store, forcing Dora to work his claim. As a result of exposure Dora is taken ill and Jed is too stingy to give her quinine. Delirious, she is picked up by Ray, taken to his home and nursed back to health. Her father comes to claim her but she refuses to go with him. The miners give Jed his choice of selling out or being kicked out. Jed chooses the former. He starts out across the desert, finds a little gold in the sand and uses all his water in panning it. After suffering all the tortures of the damned, he dies of thirst on the desert, where everything appears to have changed into gold.

Married by Installment—ROYAL—JANUARY 9.—Mrs. Acre, a widow with ten children, reads the advertisement of a matrimonial agency and answers it, describing herself as "a widow with ten acres." Fritz Snell, a waiter, sends her the photograph of a handsome friend purported to be himself. They meet at the agency—and though he does not come up to the picture, Mrs. Acre accepts him and they are married. She then conducts home the expectant Fritz, who has visions of a fine little property awaiting him. He is introduced, instead, to the ten children, and after washing for them, helping feed them and administering variously to their tenfold little needs, he rebels. Jumping on a passing freight, he makes his getaway, leaving the widow and her ten Acres weeping beside the track.

Love and Business—KOMIC—JANUARY 10.—Fred Gates is an attorney for a patent derrick and windlass concern. One day while demonstrating the windlass

the hook catches in the dress of a woman, lifting her several feet from the sidewalk. She is a spinster, president of the Anti-Cigarette League, and she files a claim against Fred's company. Fred and his wife have a misunderstanding. After reaching the office he becomes penitent and writes two letters—one a curt business note to the spinster, advising her that he will settle all claims against him for $500, and the other a tender missive, asking forgiveness, to his wife. The office boy gets the two letters exchanged in the envelopes, and on their arrival both ladies have hysterics. The spinster lady and Fred's wife arrive simultaneously at the office and finally he effects the exchange of the two letters.

An Inside Tip—Thanhouser—January 10.—Whitey's gang of crooks has flourished on waterfront robbery because Tom, the district attorney's secretary, has kept it tipped from the inside. Jack Morrison, police reporter for *The Herald*, gets next to the gang for the sake of a story later. He is suspected, and Nell, a girl of the underworld, overhears Whitey and his pals plotting to make way with the new member. She decides to "squeal," as Jack has formerly defended her from insult. The police, however, won't believe her story. Meanwhile, the gang has got Jack in its power. Nell again appeals to the authorities. She and the policemen give chase to the gang in a motor boat. They reach the craft containing the crooks just after Jack has been dropped overboard. Nell dives after him while a gun battle is on, and with the aid of one of the policemen she gets him unbound and into the motor boat. After the crooks have been rounded up, Jack's editor, who has been called to the police station, says that he will be responsible for Nell. But Jack relieves his chief of that responsibility.

Restitution—American—(Two Reels)—January 11.—A thrilling and dramatic production in which Ed Coxen and Winnifred Greenwood are featured. Lester Harrison is accused of murdering Carlton Fox, a friend, though the crime was really committed by Elsa Detrow, an actress with whom Fox quarreled. Months later, when Harrison has gone west after breaking jail, he is accused of the crime and about to be arrested as an escaped convict, when the actress who has herself gone west, confesses the deed. See review on page 81, this issue. N. G. C.

The Spirit of Giving—Beauty—January 12.—Peter Stearns, a successful business man is willing to squander his

money on his wife, daughter and son, but cannot understand the spirit of giving. He refuses to help the hungry beggar; contribute towards a purse for one of his clerks; subscribe to a Belgian relief fund or do other charitable work. He falls asleep and dreams that he is refused admittance to Heaven until he has done some charitable deed, and upon awaking feels that he has learned a lesson. Joseph Harris and Virginia Kirtley featured. N. G. C.

Probation—Majestic—January 12.—Tom Miller's father, a judge, opposes a popular movement to win probation for first offenders. He reprimands his son, Tom, for lounging about a pool room. Ridiculed as "papa's boy," Tom breaks his promise to the judge and to his sweetheart, Helen Moore, and visits the pool resort in secret. A man is shot and Tom is accused of the crime. Under an alias he hopes to get through his trial and serve his time. But Judge Miller is transferred to the criminal department and Tom is recognized. He pleads probation but the judge sentences his son for five years. At the "pen," Tom overhears a plot against his father. He escapes and follows the crooks to his home, where they attack Mrs. Miller and Helen, who are alone. Tom is accidentally wounded by Mrs. Miller and his father, arriving, takes him for an accomplice of the crooks and orders him to a public hospital pending his return to the pen. Tom and the nurse overhear the confession of the man who committed the murder. The man's confession is accepted and Tom is vindicated.

The Black Ghost Bandit—American—January 13.—A mystery story of the west which concerns the identity of a hold-up man, known as the black ghost bandit. The bandit's daughter finally

learns with surprise, after she has assisted her sweetheart, the sheriff, to round up the black ghost bandit, that the hold-up man is her own father. An explanation for his conduct discloses that his wife has long been a paralytic, and he held up the stage coach to secure money for an operation that might lead to her complete recovery. The sheriff offers to pay for the operation himself, if the bandit will return the money, and all ends happily. Jack Richardson and Vivian Rich featured. N. G. C.

In the Land of the Otter—Domino—(Two Reels)—January 14.—Anne, the stepdaughter of the factor of the trading station, is playing with the affections of Joe Eagle, a quarter-breed, and Henri Levesque, a French trapper. Her stepfather, Ben Anderson, insists that she pick out the man she intends to marry. Anne refuses and Ben promises to wed Anne to the trapper bringing back the most valuable catch of furs in the spring. Anne imagines herself in love with Henri. Joe Eagle returns with the biggest catch, but Anne says she will kill herself before she will be disgraced by marrying the French-Indian. Joe overhears and because of his love for her hides the greater part of his furs beneath his cabin floor. Anne and Henri are married. Henri becomes a heavy drinker and does not provide for her. He steals a bale of furs from the factor. Joe is set to catch the thief. Henri begs Joe not to tell on him and offers Joe his wife. Joe appears to accept, but follows Henri to his cabin, where he witnesses a heart-breaking scene between Henri and Ann. Joe tells Henri to go to the factor and tell him he will find many furs in his, Joe's, cabin and to search no more for the thief. Joe leaves for the Southland. Anne implores him to take her with him, but he refuses, promising to return for her when it is better that he should come.

The Terror of the Mountains—Reliance—January 13.—Dan Melton is in love with Daisy, who is infatuated with Soapy Smith, the gambler. The sheriff is worried over the robberies of Black Jack, the terror of the mountains. Daisy meets with a mishap while out riding and applies for assistance at a lonely shack in the mountains. Soapy Smith answers the door and invites her in. Soapy then shows his true character and attempts an insult. Daisy's scream is heard by Morristette, who enters. Soapy, angered at the Mexican's arrival, strikes him. The Mexican rushes to town and informs the sheriff, who goes to the rescue, when he finds that Soapy Smith and the much-wanted desperado are one and the same.

The Clubmen's Wager—American—January 15.—Several clubmen bet that a tramp who happens to pass cannot change a one thousand dollar bill, and his attempts to do so result in a comedy of an uproarious sort. On the same reel is a subject entitled:—

Preparing for the Firing Line—American—January 15.—Which shows the making of steel armor plate and cannon, together with vivid demonstrations of the use of these death dealing machines.

Universal Program

Animated Weekly No. 148—Universal—January 6.—This issue of the weekly contains a view in Philadelphia of the Mummers of the subject of King Momus; a gorgeous automobile festival in New Orleans, La.; views of the collier Jason arriving at Devonport, England, with its Christmas toys and clothing for Europe's war orphans. In the war section splendid views are given of the wreckage left at Whitby, Hartlepool and Scarborough, England, after Germany's audacious raid.

My Lady High and Mighty—Victor—(Two Reels)—January 11.—Lady Mary, daughter of the Earl of Dreadwood, has been reading modern novels, and when Sir Harvey, a rich and splendid man, proposes to her, declares she wants a man who will command her in cave-man fashion. Sir Harvey goes to an island near his estate where he camps out with his dogs, trying to forget his troubles. Meanwhile an old usurer proposes for Lady Mary's hand. The earl, hard

pressed for money, gives his consent to the marriage but Mary flees from her father's home to Sir Harvey's island. He determines to play cave-man, so seizes her roughly, forces her to act as his servant. After her hard day's work, he takes her by the hair in true cave-man fashion, throws her in a corner of

the cave, and goes to sleep himself in the opposite corner. When the old earl discovers where she is, he comes to murder Sir Harvey, but Lady Mary interposes and displays her mother's wedding ring. The earl consents to an immediate marriage; Sir Harvey frees the Dreadwood estates from debt, and Lady Mary realizes that she has found her lord and master.

The Useless One—BIG "U"—JANUARY 12.—John, a consumptive, and his brother, Tom, are in love with Nell, a clerk, who lives in the same tenement with them. John is at home preparing supper and Tom is waiting at the store for Nell. The floor-walker forces his attentions upon Nell who resents them. The next evening the floor-walker comes

Scene from Big U's "On Desert Sands," released January 7.

into Nell's room and tries to kiss her. Tom and John come to her rescue. Tom grapples with the floor-walker who draws a gun. John, who is outside the door, fires and kills the floor-walker. Tom is convicted of murder. John consults a doctor who tells him that he hasn't long to live. And when Nell tells him that she loves his brother, John tells Tom of the mistake and compels him to change clothes with him and escape. Tom does so. Shortly before the hanging John dies in his cell of a hemorrhage.

A Woman's Debt—GOLD SEAL—(TWO REELS)—JANUARY 12.—Thelma Morrison, stenographer to Davenport, a bank president, is engaged to Bob Cameron, but to aid her family who are in want, she agrees to marry Davenport. Five years pass and Thelma has become a social butterfly, and a bridge fiend. She loses heavily to Muriel Hope, giving her an I. O. U. for $3,000. She refuses to leave the game to go to her sick child's bedside. Muriel calls in the evening with her fiance, who turns out to be Bob Cameron. While Muriel asks for her money, Cameron writes Thelma a note indicating that he holds Muriel's I.O.U.'s and can help Thelma if she will go to his office. Meanwhile, the little boy has died and the husband refuses to let the neglectful mother share his sorrow. Failing in an effort to gain money from her husband, Thelma goes to Cameron's office. He offers to return all the I. O. U.'s if she will accept his love. She promises to return the following day, but then declares that she must have the papers first. She determines to secure them and lock him in the vault where they had been placed. Frightened after she has done this, she calls up her husband who brings an expert to open the safe. She now confesses all to her hus-

band and when Cameron is released he offers to return all the I. O. U.'s freely, but Davenport insists upon paying them. Cameron now appears to Thelma in his true colors, so she turns to her husband, realizing that his love only was really worth while.

A Maid by Proxy—NESTOR—JANUARY 12.—Perry Gordon the novelist and Irene Gray meet at an art showing and later Gordon asks her to marry him. She seeks advice from her aunt who is a man-hater and suggests Irene's playing maid to test Gordon's love. Irene does so, but Gordon's affection remains unchanged. After a series of other deceptions and complications, Irene reassumes her own position in life and she and Gordon marry.

Reunited—ECLAIR—(TWO REELS)—JANUARY 13.—While visiting his sweetheart, Antoine de Vallence, a French lieutenant, is ordered to war. She places a miniature of him, one of herself and a bundle of

old letters in his uniform. Later, hearing of his death she dies, broken-hearted. Two hundred years elapse. A young man named Vallery, who has quarrelled with his wife, goes to see his dying uncle. While being shown over the property he is to inherit, he enters a room the servant says is haunted. Here he finds the miniature of a young officer and of a lady whose spirit appears to him. After the uncle dies, he again goes to the haunted chamber. As the vision appears, he asks, "Who are you?" She bids him read the old love letters. He realizes that the portrait is one of himself as he was in another life. He then hastens to return to his wife who greets him with renewed warmth. He tells her the story of their former existence and separation by death, as shown in the miniatures and old letters.

Pawns of Fate—REX—(TWO REELS)—JANUARY 14.—Marston and his daughter Helen start a game of chess while waiting for her fiance to come to take her to a party. After they leave, Marston looks at the chessmen and sees the black knight change into himself, the white queen and her knight into Anita, a Mexican girl, and her sweetheart, his chum Marc Bailey. Bailey has located a good prospect just as Marston receives a zona from the Mexican government, giving him a sixty day mining option on any large tract of land he might desire. Learning of Bailey's prospect, he files on that land, and also steals his sweetheart, Anita. After Bailey discovers his business treachery, Marston offers to pay him, but Bailey, deeming this an added insult, draws his gun. Anita endeavors to prevent a tragedy and is shot. Marston flees. The scene fades back into the library. The black knight has disappeared and the white queen lies prostrate on the chess board. At the window appears the face of Bailey, the failure who has drifted low enough to become a robber. He enters, and throwing away guns, they grapple with bare hands. Meanwhile, Helen at the gay party, leans against a weakened balustrade, and is hurled to her death. Just as Bailey is about to kill Marston, her body is brought home, and Bailey the failure, leaves Marston, the success, realizing that his vengeance is more complete than the man's death could make it.

Those German Bowlers—STERLING—JANUARY 14.—Grousmeyer reads bowling news while his wife visits a neighbor. The neighbor's husband, Schmaltz, visits Grousmeyer, and the fans argue the methods of bowling. A scrap results and the house is wrecked. The belligerents rush to the nearest bowling alleys. Schmaltz shows superiority over his rival. Grousmeyer resolves to get revenge and smears soft soap on the alleys. Schmaltz sees him and a fight ensues in which every one present takes part. Mrs. Grousmeyer returns and finding her house wrecked, starts a fight with Mrs. Schmaltz. The fight carries them to the bowling alleys where they are caught in the general battle.

A Gentleman of Art—IMP—(TWO REELS)—JANUARY 15.—Fenno, a young detective in the government service, is told to watch for jewel smugglers. His sweetheart Rose, is a telegraphist, handling messages from incoming and outgoing ships. Young Hough, who poses as an artist, sends his father a wireless message which arouses Rose's suspicions. To get into the house, she goes to Hough and arranges to have her

portrait painted. Hough is arrested on suspicion upon his arrival but nothing is found, for he has the diamonds hidden inside his tubes of oil paint. Another message to the Houghs announces the coming of a setting hen. Fenno acts as delivery man, and Rose, hiding inside the house, sees the Houghs break the eggs and remove the jewels. When Fenno and the chief arrive, the room is suddenly plunged into darkness and the Houghs disappear. The smugglers are pursued and caught and Rose employs a unique method to let the others know where she is. When she and Fenno are married, the chief sends them an egg, which contains a diamond ring.

When the Mummy Cried for Help—Nestor—January 15.—The professor believes he has found the elixir of life and buys a mummy from a curio shop to test it. Emissaries from the Pasha discover this mummy to be the long looked for remains of the Royal Rambastus, 2000 B. C. They offer the professor a big sum but he refuses to sell it. His daughter, Victoria, is in love with Eddie, but the professor says there will be no marriage unless the experiments with the elixir are successful. Eddie therefore calls in his chum, Lee, to pose as the mummy. The experiments are highly successful, but when Lee is left alone, the Pasha and his men run off with him, pursued by the professor. Eddie takes the real mummy, stabs it and throws it out of the window. After Lee escapes, the Pasha gets the mummy and Eddie gets the girl.

Father's Strategy — Victor—January 15.—Matthew Porter for years has gratified his only child's, Irene, every whim, until her extravagant taste in dress threatens to ruin him. He discusses, with his wife, a course to pursue. Irene in the meantime has met John Shields, a bachelor, and when she invites him to her home Porter plans to make things so pleasant for Shields that he will marry Irene. Irene and Shields become engaged and Irene plans an elaborate wedding. Again he resorts to strategy and tells Irene that she cannot marry Shields for three years. That night Shields and Irene elope much to the relief of Porter.

The Governor Maker—101 Bison—(Two Reels)—January 16.—Grace Parker and Mary French work in the Acme mills, which are closed down by the deciding vote of Wade, principal stockholder and candidate for governor. Mill hands, desperate, try vainly to induce him to reopen the mills. Jim Sawyer, leader of the workers, when half drunk persuades two others to set the place on fire. Grace and Mary meet them and discover the plan. Grace follows them and sends Mary to notify Wade. Grace threatens Jim with arrest and is seized and bound. A fight ensues; Jim fires the place and leaves the others to their fate. Wade, his nephew Meeks, and the butler arrive with Mary in time to save the mills. Grace obtains work in a bakery, through which she aids Wade to escape when Jim Savage and his followers mob him during a political speech. She holds the mob at bay by hurling bakery products at them. In gratitude, Wade then makes Grace his secretary. She discovers that Meeks, who tries to make advances to her, has abandoned Mary, who has gone to a nearby town. She advises Wade to win the labor vote by reopening the mills. When he is elected she resigns, only to accept his proposal of marriage.

Hubby's Cure—Joker—January 16.—Brown arrives home in a condition that makes his wife resolve to cure him of his bad habits. A school friend, newly married, moves into the next apartment. After a recital of Mrs. Brown's woes, Mrs. Newlywed suggests that they change the furniture in the apartments and scare Brown into a cure. When Brown arrives home that night he finds Mrs. Newlywed in his flat. She beats him for an intruder, and he is put out by Newlywed. He argues with the janitor who professes not to know him, and who in turn runs him out. He is scared again by the policeman and finally goes back to his club. The conspirators change the furniture back again, Mrs. Brown 'phones her husband to come home. He does, cautiously, and finds the policeman and janitor polite, Mrs. Brown affectionate and vows "never again."

An Outlaw's Honor—Powers—January 16.—In a saloon brawl an outlaw kills a man, and he is arrested. At a railroad station close by a girl misses her train and while walking near the tracks is bitten by a rattlesnake. The sheriff and his prisoner see her and help her into a freight car. Realizing that she must have medical aid at once, the sheriff rides for the doctor, leaving the bandit to care for the injured girl. The outlaw obtains whiskey which he gives to the girl as medicine, and she falls into a stupor. The bandit is tempted to escape, but refrains. The girl returns to consciousness and calls for water. He goes for it and the sheriff, returning with the doctor, finds the bandit gone and thinks he has escaped. But the bandit returns with water for the girl and gives himself up to the sheriff.

Romance in Bear Creek—Eclair—January 17.—The Whitmans and Morgans are enemies because the former have dammed up the stream running between the ranches, thus cutting off the irrigation supply from the Morgans. Old man Whitman is killed by the Morgans, to the horror of Lola Morgan who is in love with young Whitman. He vows revenge but is espied waiting by Lola, who goes to warn her father and brother. As she runs she stumbles and falls over the cliff. Whitman hastens to her rescue and carries her home where he meets his enemies, but at her request leaves at once, being unarmed. Later the Morgans discover them in loving embrace. Whitman, again unarmed, is allowed to depart, but Lola is locked in her room. She tries to escape and shoots off the lock of the door. Then she hastens to prevent the murder of her sweetheart. Finding Whitman at home, the Morgans open fire on him. Lola rushes up and threatens to shoot herself unless they cease hostilities, thus love brings about peace.

Caught With the Goods—L-Ko—January 17.—The under sheriff admires the sheriff's wife, who encourages him and starts gossips talking. The sheriff, finding the pair together, threatens to kill the under sheriff. Caught again the under sheriff escapes and hides in a bath house. Procuring a bathing suit he goes in bathing and a bear, escaping from a neighboring menagerie, joins the bathers. Clad only in a bathing suit, the under sheriff is forced to take to the street, pursued by the bear. He seeks protection in the sheriff's house. Climbing in through a window he finds himself in the bedroom of the sheriff's wife. He hides under the bed, but the wife discovers his presence and resents it with her fists, to the delight of the sheriff who forgives his assistant.

A Small Town Girl—Rex—(Three Reels)—January 17.—Pauline's uncle owns the only hotel in the sleepy little town of Maplehurst. The only fault of Dick, the young hotel clerk, in her eyes, is rusticity. A stylish young snob from the East arrives in Maplehurst. She disregards the honest love of Dick to stroll proudly down the village street with the city chap. The snob goes East inviting her to visit him at his home and she runs away from Maplehurst to do so. A year later, he casts Pauline aside. In a big city boarding house her child is born. She is penniless, his people will not recognize her, and the snob himself is sent away to the West where he begins life anew. She is variously advised by her lodgers to make an easy living or to commit suicide, but an elderly childless couple tell her that the greatest thing in the world is to be a mother. She takes heart and writes home. It is Dick, her uncle's clerk, who reads the letter and sends her money. Her uncle dies, and Dick's first act after he takes over the hotel is to go after Pauline. Meanwhile life in the West has made a man of the snob. He is big enough to love his child and to want it, but Pauline rejects his offer of marriage to go back to Maplehurst with the faithful Dick.

Feature Programs

Alliance

In the January 2 issue of Motography, the five-reel Favorite Players' release entitled "The Last Chapter" was listed under the title of "The Last Chance" through a mistake.

Eclectic

An Eye For An Eye—Pathe-Balboa—(Four Reels).—This contains a wealth of western scenery and action and pretty girls. The cast comprises Neva Gerber, Harriet Janson, William Tayllo, William Wolbertas, Robert Duncan and Nan

Christy. Elsie and her sister live on a ranch with their father. Robert Duncan, a wealthy city man, stops while on a hunting trip and becomes infatuated

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with Elsie's sister. She runs away with him. Elsie and her father learn that Duncan is already married and has a child. This news kills the father and Elsie sets out for the city and finds her sister, but she, feeling her disgrace, disappears. Elsie later finds her as she is dying, and plans to avenge the wrong. She becomes an entertainer at a cafe which Duncan frequents. Being masked, Duncan does not recognize her but becomes quite fascinated by her. One night when Duncan calls Elsie tells the story of her wronged sister. Then for the first time she tears off her mask and he recognizes her. She holds him off at the point of a revolver and telephones the police who come and arrest him. Elsie then returns to the ranch and its foreman whom she loves. M. C.

The Exploits of Elaine—(Episode Two)—Pathe—(Two Reels).—After a demonstration which thoroughly acquaints the spectators with the socalled "twilight sleep" and its effect, one sees the "Clutching Hand" visit Elaine Dodge in her boudoir and there apply the drug. He endeavors to secure a paper, which he missed at the time her father was murdered, but Miss Dodge is ignorant of its whereabouts and he fails in his purpose. Foiled, he induces Elaine to write a note to Kennedy, requesting the detective to give up the case, but next day, Kennedy on receiving the note goes to Elaine's home, applys the "twilight sleep" drug to her arm and when she is unconscious she relates to him the happenings of the night before. As the picture ends Craig Kennedy receives another warning threatening his life in case he does not cease his activities. See review on page 85, this issue.

General Special

When Love and Honor Called—Essanay—(Three Reels).—Elizabeth, the ranch owner's daughter, loves a half-breed, and when her father refuses to allow the marriage she plans to elope with him. Broncho Billy plans to capture the cattle rustlers, but falls into their trap and is accused of a murder which the leader of the band committed. He is about to be lynched by a mob when the sheriff, who has learned the truth, clears his name. The events which have taken place prove to Elizabeth that she loves Broncho rather than the half-breed, who was the leader of the outlaws. A review will be found on page 55 of the January 9 issue.

Paramount

Cinderella—Famous Players—(Four Reels).—Mary Pickford appears in the title role of this delightful production based on the fairy tale which has been told and retold in practically every household. The settings and costumes are gorgeous and all the wonderful incidents which served

to make this story popular are included. Owen Moore appears as Prince Charming. A review will be found on page 54 of the January 9 issue.

Cameo Kirby—Lasky—(Five Reels).—Cameo Kirby, a gambler by necessity, wins a friend's money in a card game to save him from losing it to another gambler. Cameo intends to return it, but before he can do this the friend, discouraged, commits suicide. Later Cameo falls in love with the dead man's daughter, but the obstacle between them seems unsurmountable. A duel between Cameo and the gambler, which leads to the clearing of the former's name, however, permits all to end happily. A review of the subject will be found on page 86 of this issue.

The Eternal City—Famous Players—(Eight Reels).—Leone, a young officer of the Papal Guards, is sent on a mission by his father, and his young wife, thinking she has been deserted, places her son on the steps of a sister's home and throws herself in the Tiber. Leone returns, learns the fate of his loved ones, and abandoning all worldly possessions enters the monastery. Years pass and Leone has become Pope Pius XI. The abandoned infant, David Leone, has been tenderly raised by the sisters, but later has come under the

influence of a London crook. He runs away and finds a home with Dr. Roselli, a political exile in Italy. David is raised as a brother to the doctor's daughter, Roma. Roselli instills in David's heart his own longing for freedom, and the boy hopes some day to liberate his own country. Death in time claims the doctor and Roma becomes the ward of Baron Bonelli, prime minister of Italy, who confiscates the estate of the exiled doctor. David, still longing for freedom, has become a socialist leader. For years David and Roma do not see each other. A number of distinguished guests are assembled in Baron Bonelli's home to witness the gorgeous procession of the Pope's jubilee. The baron has fallen in love with Roma, and it is commonly known that she is his mistress. A short distance from the house, David, now a member of the house of deputies, and known as David Rossi, is encouraging the multitude to revolt. As the Pope's procession nears, David is heard denouncing Baron Bonelli and Donna Roma, whom he claims to have had illicit relations. Roma resents Rossi's insinuations and plans to avenge herself by infatuating him and breaking his heart. He poses for a bust on which she is working on and a passionate love springs up between them. He tells her of his past and she learns that he is David, who was her childhood companion. Her determination to cause his downfall wavers and she falls in love with him. David addresses a great meeting of the people and Bonelli orders the police to charge the meeting, kill Rossi and rid Italy of him forever. Roma learns of the plan and warns David. They are hastily married and David escapes from Italy. Bonelli hears of the marriage and asks Roma whether she confessed her relations to David. He tries to persuade her to annul the marriage, but she refuses. On a promise of immunity from punishment rather than banishment from the country, Bonelli prevails upon Pope Pius XI. to induce Roma to cause the return and identification of Rossi. When David arrives in Italy he is arrested and brought before Bonelli. Roma, angered by the baron's deception and made desperate when David denounces her for betraying him, kills her ward. With a parting curse upon Roma, David escapes. To shield Rossi, Roma accepts the guilt of the crime and is arrested. David wanders aimlessly about and at last comes to the Pope's palace. The chain of circumstances which draw together the Pope and Rossi gradually reveal them to be father and son. Rossi tells his sad story to his father, and, in turn, learns of Roma's great love for him. Eventually the Pope secures Roma's pardon and the lovers are reunited.

Thanhouser Syndicate

The Mystery of the Lost Ships—(Seventh Episode of Zudora)—Thanhouser—(Two Reels).—A manaic-inventor has made a machine which will destroy anything within its scope. He wrecks several ships to prove its worth and after detectives fail to learn how the ships were destroyed, Zudora is called upon. Through the plotting of Hassam Ali she is trapped in a house, upon which the strength of the machine is turned. Just as the building bursts into flames James Baird, a mysterious young man, rushes in and rescues her, escaping before he is recognized. A review will be found on page 53 of the January 9 issue.

The Foiled Elopement—(Eighth Episode of Zudora—Thanhouser—(Two Reels).—Storm and Zudora plan to elope, but Hassam Ali has the girl hypnotized by a Chinaman. Later, when Jim Baird, Hassam Ali's substitute, learns of her danger he goes to the Chinaman's den, where a terrific fight takes place. The police arrive in time to save Jim and he escapes again without being seen. Later, when he is impersonating Zudora's uncle, the fact that he loves her is uncovered, but he dare not tell her, because of the part he is playing. A review will be found on page 53 of the January 9 issue.

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Vol. XIII CHICAGO, JANUARY 23, 1915 No. 4

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Selig

Don't be a telegraph pole and stand still; be a live wire and hum.—SELIG SNAPSHOTS

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A most remarkable and picturesque Selig production, which is descriptive of frontier life when our pioneer forefathers carved out their homes in the western wilds. John Graham, the pioneer, is wrongfully accused of a crime and sentenced to prison for life. His noble wife fights for a livelihood and is importuned to become the mate of a scoundrelly gambler. She keeps her faith and when Graham's innocence is proved, they make up for deferred happiness.

Latest War Pictures

Hearst-Selig News Pictorial No. 7

Released Monday, January 25 — ***One Reel***

A. E. WALLACE, the Hearst-Selig camera man, sends additional war pictures taken by imperial authority of the Kaiser. Also news pictures from world's centers.

A Selig Farce Comedy

The Grizzly Gulch Chariot Race

Released Tuesday, January 26 — ***One Reel***

Two cowboy rivals engage in a home-made chariot race to decide who shall marry a buxom maid. "Shrimp," a "dark horse" enters the contest and carries off the prize. It's a comical picture. Tom Mix is featured.

A Selig Drama

Heart's Desire

Released Wednesday, January 27 — ***One Reel***

The pretty secretary of a society woman is loved by the son of her employer. She disappears and he searches frantically. A toy balloon with a message attached happily reunites them.

Pictures from War-Swept Europe

Hearst-Selig News Pictorial No. 8

Released Thursday, January 28 — ***One Reel***

More news pictures from the world's capitals; also additional authorized war news scenes stamped with German Imperial authority.

A Selig Farce Comedy

She Wanted to Be a Widow

Released Friday, January 29 — ***One Reel***

A refreshing and remarkably funny Selig comedy from the pen of W. E. WING, and acted by the popular Selig comedians. Of course, it's an exaggerated plot, but it's full of laughs and comical situations.

A Selig Melodrama

The Hut in Sycamore Gap

Released Saturday, January 30 — ***One Reel***

The story of a crooked banker who deals with counterfeiters and his final detection by secret service operatives. A pretty and attractive love story runs through the picture.

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, JANUARY 23, 1915 No. 4

Oxyacetylene Flame Used to Save Elaine

BY NEIL G. CAWARD

GOOD as have been the first two episodes of the Pathe serial, "The Exploits of Elaine," the third goes them both one better.

Action of both an exciting and interesting kind, suspense that fairly grips one until the developments that one is expecting have come to pass and application of a new scientific apparatus to the detection of crime, all serve to make up this third episode, which is entitled, "The Vanishing Jewels."

Craig Kennedy, already a favorite with the great reading public which has met him in the pages of the *Cosmopolitan Magazine* is winning thousands of new friends by his exploits on the screen. In this last installment of the release he becomes a real hero by rescuing Elaine, with whom, it was hinted in episode two, he is falling in love.

Nothing more gripping or attention compelling than the attack of the Clutching Hand upon the Broadway jeweler has been seen on the screen in many moons. The reproduction of the Clutching Hand's note to the jeweler which the jeweler's daughter shows to Elaine, her friend, informs one that the Clutching Hand is threatening to steal all the jewels in the main show case of a certain Broadway jeweler, exactly at noon that day. Accordingly, when Elaine communicates with her friend, Craig Kennedy, and asks his assistance in apprehending the Clutching Hand one is all keyed up for some interesting developments when

The ruins of the showcase, in the basement.

noon arrives. At 11:45 one sees Kennedy speeding in an automobile to the aid of Elaine and her friends. At 11:50 one sees him arrive at the jewelry store, enter and meet the jeweler and his daughter. At 11:55 one sees the store closed to the public and Kennedy, Elaine, the jeweler, his daughter and a squad of detectives waiting for the appearance of the Clutching Hand. At 11:59 one's hair almost begins to rise as he

Awaiting the stroke of noon, in the jewel shop.

tensely watches the screen and awaits the stroke of 12:00. A second later the big surprise occurs, when the entire show case, which stands in the foreground of the store, is seen to drop into the basement, there to be hauled over and robbed by the minions of the Clutching Hand.

The three well dressed strangers who have robbed the jeweler so successfully make their escape from the building and are whirled away in a taxicab, but a moment later Craig Kennedy takes up the trail, accompanied by Elaine, and a third auto holds the jeweler and his daughter, together with several of the detectives. Kennedy's car is stopped by another member of the Clutching Hand's band and in a moment when he is off guard the scientific detective is overpowered and left lifeless in the road, while Elaine is carried away by the criminals.

Fearful lest the girl give an alarm, they finally leave her bound and helpless in a huge boiler which stands on the river bank, and then go to report to the Clutching Hand himself.

That master criminal flies into a rage when he learns what has happened to Elaine, and declares that the rising tide will surely drown her in the boiler. He commands his men to rescue her and declares that if she dies through their act he will himself kill them.

Before they reach the scene, however, Kennedy has discovered the whereabouts of Elaine, and though

the water is now up to her chin in the boiler, he bids her have hope as he will immediatey set about rescuing her. From a nearby factory where the apparatus is manufactured, Kennedy secures an oxyacetylene tank and quickly brings the flexible tubes out to the top of the boiler in which Elaine is a prisoner, and after marking out a circle on the top of her prison, begins to cut the metal with the oxyacetylene flame.

Within a few moments a large circle in the top of the boiler has been cut out and when this is lifted off one of Kennedy's companions drops through the opening and lifts Elaine to safety just at the time further delay would have resulted in her death.

The photography throughout is clear cut and sharp and certainly the interest already aroused in the serial will serve to bring picture goers to see the next episode.

Lubin Program Changes

Beginning January 21 the Lubin Manufacturing Company will release each week on its regular program a three reel photoplay—the same type and quality of picture that has heretofore been sent out as a special feature. This interesting announcement was made this week by Ira M. Lowry, general manager of the Lubin Company.

Another interesting announcement made by Mr. Lowry is that beginning the 1st of February the company will release each Tuesday and Saturday on the regular program a high class one reel comedy. On one of those days Arthur Johnson and Lottie Briscoe will be featured in one of these comedies and on the other Joseph Kaufman and Ethel Clayton will be starred in a laughable play.

The popularity of the three reeler has been so great that Mr. Lowry determined to release one each week on the regular program. These pictures will be of the same high quality as the special releases and will be shown each week on alternate Wednesdays and Thursdays. A number of these three reelers, written by well known writers and enacted by specially selected companies of Lubin players, have been completed, and others are being made.

The new comedies will undoubtedly attract wide attention and interest. Arthur Johnson and Lottie Briscoe have already completed a number of screamingly funny one reelers and the two Lubin stars have demonstrated that they are just as clever along comedy lines as in more serious parts. Joseph Kaufman, who is also to be featured in a comedy each week, has already achieved a wide reputation as a light comedian and Miss Ethel Clayton, one of the best known of the Lubin stars, has done some of the best work of her career in the comedies with him.

Theo. Wharton in "Elaine" Also

Sparing no pains or expense to insure the artistic excellence of "The Exploits of Elaine," Pathe Freres have prevailed upon Theodore Wharton to set aside his other business interests and co-operate with his brother Leopold in the direction of the picture. Two such high class directors from the same family on the same picture make an unusual combination.

Hobart Bosworth is directing "Nearly a Lady," in which Elsie Janis is a western girl.

Vitagraph's New Serial

By arrangement with Roy S. McCardell, the Vitagraph Company is producing his celebrated and extremely humorous story of "The Jarr Family," which first appeared in the *New York Evening World* and was read by millions. This story will appear in serial form. Each release has a separate incident and each one is a complete picture and story in itself.

The Jarr family are all natural, everyday members of a family very much like everybody else's family; therefore they are universally appreciated and naturally understood. They do things that most families do with a strong emphasis on the humorous consequences of the many jars which result in numerous funny mix-ups and laughable complications. The Jarrs have their everyday associates and component parts of their everyday life that make up the family world and are necessary in carrying out most family affairs. They are all familiar with us because we have met them all before and are well acquainted with them through the captivating Jarr Family series which Roy S. McCardell has made world-wide famous.

The first of the series will be "The Jarrs Discover Harlem," the second, "Mr. Jarr Meets a Suffragette" and the third, "Jarr Goes to a Freak Ball and Meets a Coterie of Professional Freaks."

The Jarr Family serial will enable the public to enjoy a series of short, single reel, weekly releases. The films will be released in the regular service beginning Monday, March 8. Every Monday thereafter will be a "Jarr Monday."

Selig's Cameraman Writes Home Office

When a letter, bearing the German postmark, was received at the executive offices of the Selig Polyscope Company, in Chicago, Ill., recently, it caused comment because the missive had not been opened by a military censor. It was from E. A. Wallace, cameraman for the "Hearst-Selig Twice-a-Week News Pictorial," who has been at the very forefront of battle taking unusual pictures for the entertainment and instruction of the American public.

Since Wallace was assigned to the dangerous task of a war photographer he has won the friendship and admiration of the German general staff and, through them, the friendship of Kaiser Wilhelm. It was the Kaiser's chief minister's official o. k. that made it possible to send the letter from Germany unopened. In the letter Mr. Wallace tells of a series of unusual and startling motion pictures he has taken on and near the firing lines. The pictures arrived almost simultaneously with the letter and prove Mr. Wallace's assertions to be correct in every detail.

Universal Secures Submarine Pictures

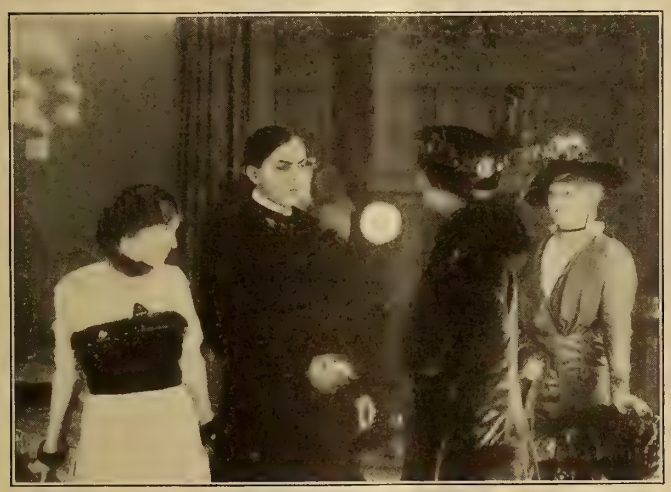
The Universal Film Manufacturing Company has arranged with the Wiliamson Brothers to exploit their present submarine pictures, and is negotiating for control of all new films which they may turn out. As both the Williamson collapsible submarine tube and the submerged photographic chamber are thoroughly protected by patent, this will mean that the Universal will have absolute control of all the submarine motion pictures ever made. Already plans are under way for a new expedition for pictures which it is confidently expected will surpass the astounding uniqueness and thrill of the present film.

Many Changes Add Interest to "Zudora"

BY CLARENCE J. CAINE

THRILLS, mystery and new developments keep the interest alive throughout the two reels which form episode nine of "Zudora." Probably the most prominent development of the plot occurs when Hassam Ali meets his death, but almost as important is the introduction of "the woman of mystery," a character which is portrayed by Elizabeth Forbes.

Jim Baird is more in evidence in this episode than he has been heretofore and again James Cruze becomes the reporter-hero, which made him famous in "The Million Dollar Mystery," when he saves Zudora and a little heiress-baby from death. The title of this installment is "Kidnaped" and the plot revolves around the attempt of some conspirators, headed by the mysterious woman, to steal a little girl upon whom a large fortune has been bestowed. When Zudora is put on the case her life is also endangered by the coupling of a caboose, in which she is held prisoner with the little girl, onto a powder car, which has been set on fire by the plotters. The rescue by Jim follows and a moment after the caboose has been released from



Jim, disguised as Hassam Ali, meets Madame Duval

the train the car blows up, this incident supplying a real "punch" to the film.

Another spectacular incident is the burning of the home of Hassam Ali. The servant, who has been prominent in the picture since the first episode, becomes curious to know what the revolving fans in the mysterious room are. When he investigates he finds that he cannot stop them, once they are started. In his excitement he upsets the stand upon which they are arranged and the house takes fire. About the same time Jim Baird has confronted Hassam Ali and asked for the truth concerning Zudora, Mr. Cruze playing opposite himself at this point by means of double exposure. The girl's uncle sinks back apparently dead after this interview and when the fire breaks out all flee from the house, leaving his body within it.

A trailer, which follows the last scene, announces that starting with the next episode the serial will be under the direction of Howell Hansel, the man who had charge of "The Million Dollar Mystery," and that Sidney Bracy and Frank Farrington, both of whom were very popular in the previous serial, will be added to the cast. The title, after this episode, will be "Zudora in the Twenty Million Dollar Mystery."

The picture opens with a visit by Jim Baird to the sick chamber of Hassam Ali. Zudora's uncle no-

Zudora returns the visit of "the woman of mystery"

tices the change in Jim and tells him that he must have found some new interest in life, a fact which the young reporter admits. Zudora, about the same time, meets Madame Duval, "the woman of mystery." She is charmed by her personality, though she knows nothing of her past. Madame Duval and her conspirators plan the abduction of the little girl, upon whom a fortune has been bestowed, and a short time later the child is kidnaped. Zudora learns of the case and hurries to work upon it. She writes John Storm that she has found a clue which directs her to a box car on a deserted siding and then leaves for that place.

Jim Baird, in the meantime, learns of the abduction. He goes to Madame Duval's apartment after confronting Hassam Ali and asking for the truth about Zudora. The mystic's apparent death and the burning

Zudora learns where the little heiress is held prisoner

of the house also take place at this time. The conspirators find Zudora as she is about to rescue the child and make her a prisoner in the caboose. They then hurry to Madame Duval for instructions, arriving

there just as Jim does. From his hiding place he learns what their plans are. Storm, fearing for the safety of his sweetheart, also hurries toward the siding in his automobile.

The conspirators return to the place and, acting under instructions, place an infernal machine in a powder car which is near the caboose. Jim follows them. The powder car is coupled onto the caboose and the train starts away. By a thrilling jump, Jim manages to get aboard and detaches the car in which the girl detective and the little heiress are riding just as the powder car blows up. Storm is attacked by the conspirators, but, after a struggle which is very realistic, manages to reach Zudora's side. As he clasps her in his arms Jim turns away and again leaves before they can ascertain from whence he came or who he is.

Pictures Building a Church

By W. F. Kerr

Out of the proceeds of a motion picture show are being obtained a considerable part of the funds necessary to the completion of a $20,000 church edifice being erected in Bowie, Texas, by the congregation of the Methodist Episcopal Church, South. The show is being operated by a Sunday school class called The

New M. E. Church, Bowie, Texas.

Alerts and under immediate supervision of a few young men of the class. It has become so popular, because of the novel purpose behind it and the character of pictures exhibited, that the town has been rid to some extent of the church "isms" and creed discussions so characteristic of towns of this size in this part of the country. Everybody attends the Alerts' picture show.

This scheme probably is the most novel of several interesting schemes adopted by members of the congregation for erecting a modern church. The trustees at the outset considered plans whereby the church should be completed without a dollar of indebtedness. This meant that within four or five months $20,000, or its equivalent in material or labor, must be contributed by the members and friends of the church.

There are twelve classes in the Sunday school and toward the end of the year a financial accounting showed that the leader among them had made $250, and the smallest amount reported by any class was $100.

President Fred Paire of the Alerts proposed that his class go into the motion picture show business, but not until after he had sought to arrange with the proprietor of such a show for a percentage of the proceeds in return for advertising the class agreed to give the institution. The proprietor did not take to the idea and Paire announced that the class then would enter business in competition with him. The class rented a building near the heart of the business center of the town, provided it with an improvised stage and curtain and borrowed chairs. Their first difficulty was in arranging for a character of pictures that would not be inimical to the cause of the church and yet worldly enough to attract attention of the entire show-going public. Their second difficulty was the opposition of the established show proprietor, which extended as an influence against them to the offices of some of the leading film concerns.

At length, however, they succeeded in arranging for a series of pictures and they invested in the necessary paraphernalia and set the show to going. They began patronizing the local newspapers and really started a new era in Bowie in the advertising world. Their ads were cleverly prepared and attractively displayed. So effective were they that the show had a good patronage from the start and from people not members of the Methodist church as well as from members.

So popular did the Alert show become that clubs and other organizations, anxious to assist in the good cause, set aside evenings for motion picture parties. On one of these evenings the class netted $35, which was a considerable amount in a town of 3,500 people and with competition to boot.

When the church is completed next month the Rev. W. L. Tittle, its pastor, will have the satisfaction of knowing that his people have accomplished what seldom is accomplished in a town of the population of Bowie in the State of Texas, that of having his people worship for the first time in a handsome brick church of modern architecture, built at a cost of $20,000 and not a dollar of indebtedness against it.

Two Cosmofotofilm Offerings

The Cosmofotofilm Company of New York City is announcing for release two splendid special features, entitled "The Black Spot," and "The Victoria Cross," these productions being from the best foreign makers, and of particular interest to the exhibitor at this time.

The next issue of Motography will contain a full review of each of these subjects, and we feel sure the exhibitor will find them worth-while bookings. The reviews should have appeared in this issue, but delay in the mail prevented their reaching Chicago in time to be placed in this issue of this publication.

New Alliance Exchange

The latest addition to the growing list of Alliance exchanges is located at Cincinnati. The office is situated at 224½ Fourth street, in the center of the city, and is convenient to both local and suburban exhibitors. It will be under the general direction of A. A. Weilland, and will be one of the finest equipped exchanges in that section of the country.

George Cooper of the Vitagraph stock company made his first air flight recently and is so enthusiastic over it that he is thinking seriously of becoming a professional aviator.

Millionaire's Estate Used in American Film

BY NEIL G. CAWARD

DIRECTORS of the American Film Manufacturing Company have been extremely fortunate in being able to secure the wonderful estates of various Californian millionaires for use as backgrounds for their pictures and in the two reel picture entitled, "Refining Fires," which is to be released January 18, this possibility of making use of wealthy homes as backgrounds for a motion picture is taken full advantage of.

Seldom, indeed, does one obtain prettier views than those shown in this feature, particularly in that portion of the story laid in the home of Judge Stone. The tinting and photography is fully up to the standard set by the American years ago, and such players as Harry Von Meter, Jack Richardson, Vivian Rich and Charlotte Burton are seen to splendid advantage in such surroundings.

As the story runs, John Alstrom, who is expecting to fall into a small fortune at the death of his uncle, falls in love with Mary, a pretty girl somewhat beneath him in station, and he persuades her to live with him until his uncle dies, when they will marry. Some months later Mary discovers that John's attitude toward her has changed. When she asks him if he is tired of his bargain and he hesitates in answering, she packs her grip and leaves him forever, determined to make her way alone.

Judge Stone anl his daughter, Nina.

Mary is unable to find employment readily and one day, tired and ill, she rests in front of Judge Stone's beautiful home. There she is found by Nina Stone, the judge's daughter and employed as a companion. Mary insists, however, on telling Judge Stone that she has not always been a "good girl," but that she intends to be faithful in every way to her new employer. With this understanding the judge permits Mary to become a companion to his daughter.

Years later, Nina, who is besieged by many admirers but who prefers to stay at home with her old father, meets John Alstrom, who has now come into his fortune, and is attracted by the refined, handsome and rich man.

After being his companion at many social functions, the two declare their love for each other and John secures Judge Stone's consent to the marriage. Mary, meanwhile, has watched their growing affection with horror, as she, of course, recognizes John as the man who was the cause of her downfall. At last she determines to keep her secret no longer, but to tell Nina in detail of her past relations with John.

One night, as she enters the parlor to act upon this determination, she arrives just in time to hear

Nina is John's companion at many social functions.

John is welcomed at Judge Stone's home.

John declaring to Nina, "I am sometimes sad to remember my past sins and vileness and my unworthiness of your love. But, with God's help, I am and will remain a reformed man." Mary, after hearing this, decides to keep her secret and, leaving a note for Nina, she departs and is later discovered in a convent, whither she has gone to devote her future life to service for the church. The cast is as follows:

John Alstrom.....Harry Von Meter
Judge Stone.....Jack Richardson
Mary, girl of sorrow.....Vivian Rich
Nina, Judge's daughter.....Charlotte Burton
Sister Superior.....Louise Lester
Florence, the other girl.....Josephine Ditt

Lasky Secures Edith Wynne Mathison

The Jesse L. Lasky Feature Play Company, through Samuel Goldfish, has announced that it has concluded a contract with Miss Edith Wynne Mathison, the distinguished English dramatic artist, by the terms of which she will make her debut as a photodramatic star in the Lasky-Belasco picturization of "The Governor's Lady." Miss Mathison's career on the stage is so widely known that it needs little comment. She is equally distinguished in England and in this country, and enjoys not only the admiration of the public, but also the respect of critics throughout the world. Miss Mathison first came to America under the management of Ben Greet, playing the title role in "Everyman," an ancient English morality play, in which she achieved an overwhelming success. More recently she has been seen in "The Spy," under the management of Charles Frohman, and at the Fine Arts Theater, Chicago. Miss Mathison states that she is especially gratified that she should make her screen debut in a Belasco play of current American life. She considers that the title role is especially suited to her and says that she looks forward with great interest not only to the work of posing for the production, but also to the possibility of seeing herself on the screen exactly as she will be seen by others.

Edith Wynne Mathison.

Submarine Film Breaking Records

At the close of the second week of its run at the Fine Arts theater of the Williamson Submarine Pictures, Saturday, January 9, the figures showed that 53,951 persons had witnessed the pictures. This breaks all picture records for Chicago, and also the record for the Fine Arts theater.

Ten performances were given New Year's Day and nine of these were to actual capacity, while the tenth brought the day's total of patrons up to 5,350. The day following New Year's saw 500 more persons than on the previous day visit these novel and interesting pictures.

Lubinites Off for the South

George W. Terwilliger, the well known writer and director of the Lubin Company, left this week with a specially selected company of Lubin players for an extended tour through the South and Cuba. They will be gone several months. This is the second Lubin Company that has left Philadelphia since the New Year to travel afar and make photoplays.

Mr. Terwilliger will devote his energies to the making of a number of feature productions that he wrote himself. The company will spend several weeks in St. Augustine, Florida, and will then tour the east and west coasts of Florida. Later, the Lubinites will go to Cuba, where arrangements have been made to film a number of thrilling and novel photoplays.

Mr. Terwilliger's company includes Miss Ormi Hawley, Earl Metcalfe, Kempton Greene, Herbert Fortier, Peter Volkman, Torleiv Corneliussen, William Cooper, Miss Mae De Mertz, Miss Hazel Hubbard and Mrs. Frances Fortier.

Charles Dupuis Now a Pathe Director

Charles Dupuis, who for years has been connected with the French house of Pathe and has been Charles Pathe's right hand confidential man, has been appointed a director on the board of both the Pathe American Corporation of Pathe Freres in Jersey City, N. J., and also the Pathe Exchange, Inc.

Mr. Dupuis' entire business experience has been spent with the house of Pathe with the exception of a few years during which he was engaged in exploiting certain inventions of his own in connection with the motion picture business. Mr. Dupuis was sent by Mr. Pathe to this country to assume charge of the technical end of the business which was formerly directed by Mr. Roussel. Mr. Dupuis' long and successful experience as a technician is a guarantee that the well known Pathe standard of excellence will be maintained and even improved under his direction.

Election of Universal's Officers

The annual stockholders' meeting of the Universal Film Manufacturing Company was held on Thursday, December 31. The following directors were elected: Carl Laemmle, R. H. Cochrane, P. A. Powers, J. A. McKinney and John B. Stanchfield. The new directors immediately met and elected the following officers for the ensuing year: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer; G. E. Kann, assistant secretary; Joe Brandt, manager of the home office. Complete harmony prevailed in both meetings. All litigation which has been hampering the company's affairs was disposed of and all indications pointed to the greatest year the Universal's big organization ever has enjoyed.

Useful Gifts From Lloyd Inc.

Films Lloyd Inc. remembered its trade and friends this year with a solid silver pencil, a gift which is both ornamental and useful. Two of the gifts arrived at the office of Motography this week, Ed. J. Mock and Allen L. Haase being the ones whose initials were engraved upon them. The gifts recall the gold plated knives which were sent out as remembrances last year by Charles (Feature) Abrams and Joseph E. Miles, the men who are now at the helm of Films Lloyd, Inc.

National Board Fighting Legal Censorship

MAY REPEAL OHIO LAW

THE National Board of Censorship has thrown down the gauntlet, donned its armor and is now engaged in a fight to abolish legalized censorship wherever found. Its fight is being made by appealing direct to business men, members of legislatures, city councils and tax payers in general and already it is receiving the strongest sort of support from the various bodies to which it has appealed.

In a pamphlet now being mailed out by the hundreds of thousands the national board gives a few facts about the censorship of pictures in the state of Ohio. Briefly its summary of the Ohio board's activities reads as follows:

The State Board of Censors works under the Industrial Commission of the State. The Act under which it was authorized was approved on May 13, 1913. See 103, Ohio Laws, 399 to 401.

The Act provides that the Industrial Commission shall appoint, with the approval of the Governor, three persons, one for one year, one for two years and one for three years, who shall constitute such board. Section 4 of the Act states that "Only such films as are, in the judgment and discretion of the Board of Censors, of a moral, educational or amusing and harmless character, shall be passed and approved by such board."

The United States census for 1910 fixes the population for Ohio at 4,767,121. This population is highly diversified in both city and country.

The three censors composing the State Board give part time to their work. They are each paid a salary of $1,500. There are two men and one woman.

The average number of films censored during the past year, including those already in circulation, appears to be 1,500 for a month. This means that an average of seven 1,000 foot films was viewed per hour during each eight hour day.

The charge for censoring all films is one dollar per reel of film which does not exceed one thousand feet. For any reel exceeding one thousand feet, the sum of two dollars shall be charged. There is also a charge for the serial film bearing the seal of passage.

The income of the Board of Censors from September 1, 1913, to August 31, 1914, was $21,755. The expenditures amounted to $13,957.05. The balance was $7,797.95.

This Act was drawn and put in operation with no proper appreciation by the public or the motion picture interests of its effects, both general and particular.

It is proposed to repeal the present bill and offer a substitute plan for the regulation of motion pictures by unpaid commissions appointed by the mayors of the cities of Ohio. These commissions will work with entire independence but in co-operation with the National Board of Censorship of Motion Pictures located in New York and passing judgment upon films for the entire country.

In advancing arguments for the repeal of the law "providing for a board of censors of motion picture films" in Ohio, the National Board says in its pamphlet:

The State of Ohio, with approximately 5,500,000 persons of different nationalities, is too large a unit for fair and effective regulation of motion pictures. The cities of the State have well-established ethical standards which are in part peculiar to themselves. Experience has proven the unit for the regulation of motion pictures should be the city rather than the state. This is in accordance with the well-recognized principle of home rule.

The amount of film condemned by the State Board of Censors is very small, less than 1/5 of 1 per cent. The entire output in the State of Ohio is held under suspicion by these officials until a decision has been reached. The effect of such criticism on the minds of the people is to regard the whole product of the motion picture industry, which is the fifth largest in the United States, as bad, until it is adjudged to be good. The small results do not justify the maintenance of the board.

The Act establishing the Board of Censors in Ohio gives power to three persons to pass on the morals of this form of amusement for 5,500,000. The board has announced no definite standards under which it works. There is no guarantee that personal whims and judgments do not govern decisions. It is impossible for such a small number to pass finally upon the wholesomeness of so great an industry. There is, moreover, the continual danger that any small board is open to sinister influences and governed somewhat by favoritism.

For the protection of the morals of the state in the last analysis, public opinion should decide. This is best accomplished through unpaid representatives who are able to diagnose and enforce the judgments of the people. Questions of practical ethics, such as those involved in motion pictures, are not settled finally and satisfactorily by the political unit. The enforcement of moral standards should be placed squarely on the shoulders of public-minded citizens.

During the past year, the Board of Censors has collected from the people of the State, through the exchanges and motion picture exhibitors, $21,755. The tax of one dollar for every thousand feet of motion picture film reviewed has been a burden upon these business men which they should not have to bear; especially when it is understood that the vast majority of pictures are passed without criticism.

The fundamental interest of all parties concerned is the protection of the morals of Society. The work which has been done by the Ohio Board of Censors is unnecessarily expensive. It can be done better by the unpaid commissions in the cities. The National Board now performs the work of criticism. When it is supplemented by such city commissions, the combination is entirely effective.

The system of circulation of films is such that the smaller cities and towns are protected under the substitute City Plan as effectively as they are under the State Board of Censors. Freedom, moreover, is allowed to the citizens of the State to decide what they shall or shall not see.

All over the country, children and young people under 18 find the picture show attractive. Investigations which have been conducted in Providence, Rhode Island; South Bend, Indiana; San Francisco and Cleveland, reveal the fact that youngsters want action, thrill, excitement, emotion and fun as well as education. The National Board takes into consideration the numbers of young people attending theaters and their desires in the criticism of motion pictures. It is quick to note ideas and incidents harmful to adolescent young people. The Censoring Committee of the National Board contains many settlement and church workers, mothers and representatives of children's societies. These persons, cooperating with the skilled commissions, selected in the cities of the country because of their interest in youth, effectually safeguard the morals of boys and girls.

In justice to the manufacturers and exhibitors, it must be stated that the plan of criticism under the Ohio State Board of Censors is a source of constant irritation. It is difficult to know in advance what action will be taken. It is impossible to keep to schedule releases. This results in disorganization and dissatisfaction, both on the part of the exhibitor and the public.

And finally the National Board offers the following city plan for the regulation of motion pictures:

The City Plan, offered by the National Board of Censorship, involves co-operation between the cities of the country and that body. It links the skilled volunteer opinions of the members of the National Board with those of the representatives of public opinion, also working voluntarily in each city. The plan presupposes the definite and general demand in the city for the regulation of pictures. It recognizes the independence of city commissions to decide on moral questions. Such democratic combination of the National Board and the city commission results in complete efficiency and solves the problem as no Federal or State censorship can.

An efficient number for a motion picture commission is 5 or 7. They are selected by the Mayor from diversified groups representing public opinion and from those interested in people. It is important that they should be judicial in temperament and possess maturity of judgment. The function of the commission is to discover and voice public opinion on the character of motion pictures to be exhibited in the city. It represents the city executive. The members con-

centrate their attention primarily on fugitive and uncensored films which theater owners ar lessees desire to circulate. They also inspect films in which there are cuts or eliminations made by the National Board. The members of the commission review, also with power to reject, those films about which they have received written complaints by citizens. The commission allows properly censored pictures to be publicly shown with a minimum of delay and friction. In considering controversial subjects like those dealing with the White Slave Traffic and the use of drugs, labor conditions and religious themes, they are advised to seek the counsel of skilled citizens before condemnation or approval. They have independence, at the same time they co-operate.

The City Plan involves the submission to the commission of a list of pictures it is proposed to show before the date of the first exhibition. A reasonable amount of time is necessary so that any necessary action can be taken by the commission. It is also understood that proper arrangements shall be made for the review of pictures without charge to the city.

The Bulletin of the National Board, issued every Saturday and containing the complete action taken by that body on films for the current week, is sent to the representatives of the city commission. The complete list for the year will include 95 per cent of all the motion picture films in circulation throughout the country. The National Board agrees to furnish these and other advices freely to the City Commissions.

The Standards of Judgment, which have been the outgrowth of years of experience, with thousands of film subjects, have been printed by the National Board and will be furnished as a guide. The pamphlet is authoritative and aims to define a minimum of morals below which the manufacturers and exhibtors of pictures shall not go. These standards define public opinion on definite ideas and scenes shown in motion pictures. It is understood that no pictures, which are obscene, indecent, improper, licentious, immoral or sacrilegious, shall be shown. It is to be noted that no official body has jurisdiction over other pictures, which, though commonplace, thrilling or sensational do not overstep these lines indicated by law.

This city plan is not theoretical. It has been working satisfactorily in a number of the cities of the country, among which are New York City, St. Louis, Milwaukee, Omaha, Portland, Oregon, Pasadena, Los Angeles, Jackson, Mississippi, Dallas and Joplin, Missouri. In Boston, the authorities have gone one step further. They permit no pictures to be shown which have not passed the National Board.

Under the plan, by authority of the mayors, pictures have been suppressed in the above mentioned cities.

A model ordinance for the regulation of pictures, embodying tested details, has been printed by the National Board of Censorship for use in the larger cities. Copies may be obtained upon application at 70 Fifth avenue, New York City.

Favorite Players Film in Cuba

The Favorite Players Film Company has arranged with Ludwig Diller of the Atlas Film Trading Company to take Favorite Players films to Cuba and other South American countries. Mr. Diller left for Havana, Cuba on Wednesday, January 6, taking with him the four part photoplay, "The Key to Yesterday," from the book by Charles Nevil Buck, featuring Carlyle Blackwell.

Mr. Diller is thoroughly familiar with film conditions in Latin-American countries, having devoted much time to that particular trade. He said when seen at the office of the Favorite Players, "When you realize that these pepole are paying 20 cents gold for inferior shows, you must admit that there is an excellent market for high grade American film right at our door step. I am convinced that superior features such as 'The Key to Yesterday' must prove highly profitable and I am already laying my plans to take 'The Man Who Could Not Lose' and 'The Last Chapter' to Cuba, Porto Rico, and South American countries.

Lubin Engages Gladys Hanson

Miss Gladys Hanson, widely known as a Broadway star and one of the most versatile leading women on the stage to-day, has joined the Lubin players and will be featured in Henry Arthur Jones' "The Evangelist," which the Lubin Company is now making. The play was arranged for the camera by Clay M. Greene and is being directed by Barry O'Neil. Miss Hanson will play the role of "Christabel."

Miss Hanson's career on the stage has been a most interesting one. Following her social debut in Atlanta, Georgia, Miss Hanson returned to New York and was given an important part in "The Spoilers," under the direction of Daniel Frohman. Her next engagement was with E. H. Sothern. Florence Reed was his leading woman and Miss Hanson played a heavy part. Shortly after joining the Sothern Company Miss Reed was taken ill and Miss Hanson was made the leading woman. For two years Miss Hanson was with Kyrle Bellew as his leading woman playing in "The Builder of Bridges," "The Scandal," and the revival of "Raffles." She also played with Mrs. Fiske in "The Modern Marriage." Following this she played the leading female roles, under David Belasco, in "The Woman" and "The Governor's Lady." After a season with the All Star Stock Company in California Miss Hanson played opposite Henry Miller in "The Dragon's Claw."

Gladys Hanson, new Lubin star.

Miss Hanson is a woman of charming tastes and refinement and is an artist in every sense of the word. She is enthusiastic over the role she is to play in "The Evangelist" and the results she obtains in her work before the camera will be looked forward to eagerly by her many admirers.

Got Any Hydrokinone?

MOTOGRAPHY is in receipt of the letter reproduced below from W. Heuermann, importer of photographic papers and gelatine, of 97 Liberty street, New York City. His letter reads as follows:

New York City, Jan. 7, 1915.

EDITOR MOTOGRAPHY:

You doubtless will be interested in an item of news for your publication. As stated below, and which we are in a position to verify to your entire satisfaction, the facts are as follows:

We received information from Germany dated December 4, that the German government has placed an embargo on all shipment of hydrokinone from that country.

W. HEUERMANN.

"The Ambition of the Baron"

REVIEWED BY NEIL G. CAWARD

LOVE, intrigue, war and sword play run riot in Essanay's two reel release for January 29, entitled "The Ambition of the Baron," which was adapted from a story in the *Smart Set Magazine*. The scenes are laid in London and an European principality, and the elaborate stage settings and costuming are of a regal nature. The leading roles are in the hands of such players as Francis X. Bushman, Beverly Bayne, Thomas Commerford and Lester Cuneo, and the story is so constructed as to grip and hold one's attention from start to finish.

One learns at the start of the film that Baron von Tollen, a master hand at politics and intrigue, is seeking to control Leutala, a small continental country. After weeks of planning, the baron decides to make Count Jean de Lugnan the king of Leutala and in order to interest him in the plan has his beautiful daughter, Annetta, flee past the count one night in a cab. As she passes she looks out of the window and drops a note reading, "Follow and save me."

Scene from "The Ambition of a Baron."

The count, always ready to assist beauty in distress, promptly secures another cab and sets out to follow the mysterious beauty who has appealed to him. After a long chase, the count arrives at a country estate some distance outside London and, after scaling the wall and making his way through some dense shrubbery, he finds and rescues the girl, climbs back over the wall and escorts her home.

Count de Lugnan calls at Baron von Tollen's.

Baron von Tollen pretends to be overjoyed at the return of his daughter and invites Count de Lugnan to dinner. As foreseen by the baron, the count promptly falls in love with the beautiful Annetta and eventually asks her father for her hand. The baron then discloses his plan and consents to the marriage on condition that the count enter the plot to start a revolution in Leutala and become the king of the country.

After some time the count consents and they all journey to Leutala, where Captain Tanner, a former military man, has preceded them to start the revolution. Captain Tanner is much amazed upon the arrival of the party to learn that Annetta is engaged to Count de Lugnan, as he himself loves the girl and had expected to win her hand in marriage as a reward for his services in starting the revolution.

He threatens to expose the entire plot unless the count gives up Annetta, and the count promptly draws his sword and the two fight a fierce battle in a darkened room. Tanner is worsted and escapes. The captain rushes at once to inform the authorities of the revolution and after being arrested is executed as a plotter.

The baron's party has, in the meanwhile, been informed of what has occurred and flees aboard the baron's private yacht. Once aboard the boat and out of the harbor, Annetta confesses her part in the plot to Count de Lugnan, but tells him that she really has fallen in love with him. He readily forgives her and, though the baron's ambition to control the country of Leutala through Count de Lugnan is blasted, he is reconciled by the fact that the count and his daughter are really in love.

The Captain draws his sword against Count de Lugnan.

News of the Week as Shown in Films

Lighthouse at Scarborough, England, bombarded by German fleet. Copyright 1915 by Universal Animated Weekly.

Start of Bronx Cross Country run with hundreds of entries. Copyright 1915 by Universal Animated Weekly.

The $300,000 fire at the terminal station, Camden, N. J. Copyright, 1915, Hearst-Selig News Pictorial.

Firing French 155 millimeter gun at the front in Belgium. Copyright 1915 by Pathe Daily News.

Rescuing the injured in the recent New York subway fire. Copyright, 1915. Hearst-Selig News Pictorial.

Barney Oldfield ready to start race against Bob Burman, at Los Angeles. Copyright 1915 by Pathe Daily News.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

THE PHOTOGRAPHIC NEGATIVE.

WE have seen how the "moving" pictures on the screen are simply the much enlarged "projections" of thousands of tiny images on the film which runs through the projecting machine. We will now examine the film itself and then go to the factory and see how it is made. There are two kinds, "positive" and "negative," and it is the positive films which are run through the projectors in the theaters, a piece of such positive film being shown in Figure 6, enlarged to nearly twice actual size, the standard width being 1⅜ inches, and the usual length of a reel 1,000 feet, having 16,000 separate and complete images, or positive photographs.

The body of the film is composed of celluloid, which is almost perfectly transparent, and is prepared for the film manufacturer by coating its surface with what is known as a "sensitive emulsion." This simply means that there are chemicals in the coating which turn black wherever the light strikes, but remain unchanged where the light does not strike. Now suppose we should put such a chemically coated film in a camera, and point the lens toward any object having light and dark parts. The lens would bring all parts to a focus on the film, and if we looked in the camera we should see a small reproduction of the object, projected by its own light upon the film.

But since light turns the chemicals dark, we should find upon "developing" the film that wherever the object was light the image on the film is dark, while the shadows are represented in the image as clear or transparent. Now if such an image were projected upon a screen, the enlarged picture would look very strange, as the sky would be black, and black clothes would be white, and the shadows of each object would be brighter than the "high-lights."

Figures 5 and 6—At the left a negative print of the Mary Pickford film shown at the right as a positive.

POSITIVES FROM NEGATIVES.

Such a film is illustrated in Figure 5, and is known in photography as a "negative," the reason for its name being, of course, that its light values are reversed, or, exactly opposite to those of the object which was photographed. How then do we get a film which is suitable to use in the projecting machine? Nothing could be simpler. Just put another piece of sensitive film face to face with the one that has the developed images upon it, and let some plain, even light shine through the images onto the sensitive chemicals in the "emulsion," and the white shadows become dark, and the black high-lights come back into their own. This is exactly how the positive film shown

Fig. 10. Negative of "normally exposed" outdoor scene. Note that all bright objects (sky, water, shirt-fronts, collars and dresses) are black. Faces and arms are nearly black, while black suits are white and dark trees and shrubbery nearly so. Exposure approximately according to Fig. 8.

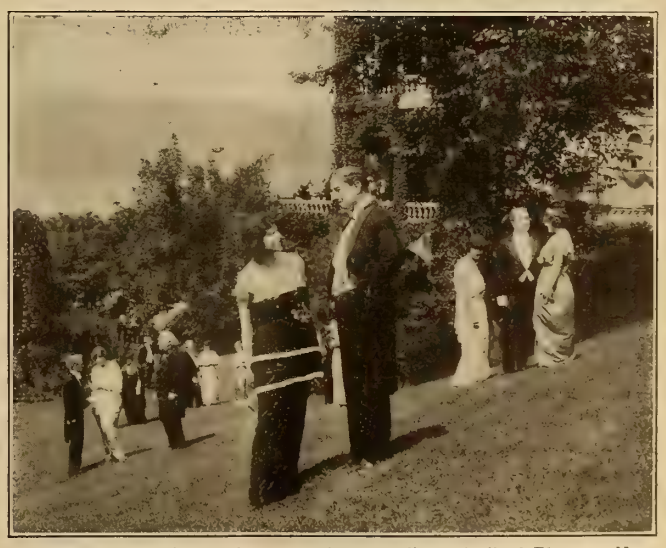


Fig. 11. Positive print, made from the "negative" of Fig. 10. Note that the degrees of light and shadow are exactly opposite to those of the negative. If you fold the page so that the positive and negative come face to face and look through, toward a strong light, you will see nothing but black.

by projection in all picture theaters is made every day.

In the film factories this is known as printing, and the printing machines comprise the principal part of

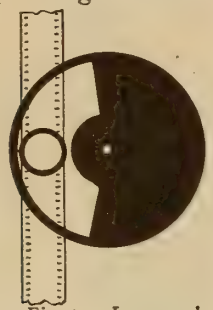


Fig 7 — Lens and shutter as set for interiors and faint light —both nearly "wide open" — Lens F/4 Time 1/36 second.

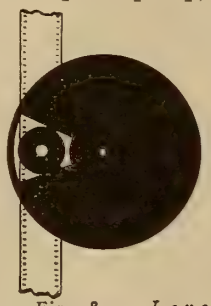


Fig 8 — Lens "stopped down" to F/16 and shutter adjusted to expose 1/180 second for each picture.

the equipment, for while only one negative is usually required for each subject or production, often from 50 to 100 "prints" are made. These printing machines, or "printers," are of two varieties, known as "step-printers," which work intermittently, stopping the films for each picture, and "continuous printers" through which the two films (positive sensitive film-stock face to face with finished negative), run continuously.

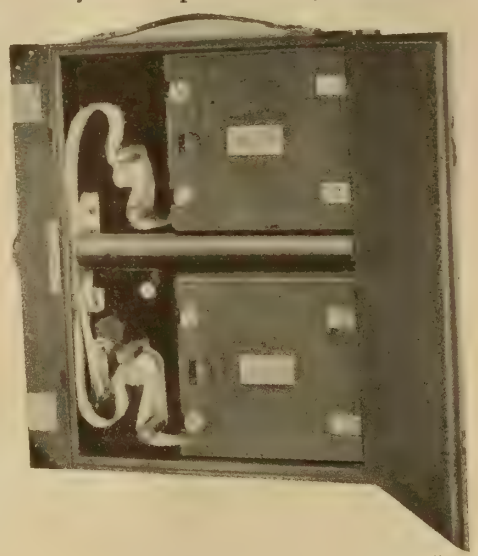


Fig. 9. Typical motion picture camera with "inside magazines" and "two sprocket feed."

A photographic negative is one of the most wonderful things in the world, and just as much so to the scientist as to the layman or the amateur. Some things about it are well understood but there is enough mystery left to baffle the greatest chemists and physicists, some of whom have spent most of their lives investigating the strange action of light as it strikes the plate or film.

DIAPHRAGMS AND SHUTTERS.

To the layman the most startling character of the negative film-stock is its extreme sensitiveness. For instance, who would believe it possible that enough light, coming from an ordinary street scene or landscape, could get through a hole 1/16 of an inch in diameter, in 1/200 part of a second, to make an impression on anything, much less make a picture full of the finest detail, so that it could be projected in practically life size proportions? And yet negatives often are taken with a 2-inch focus lens with an aperture of F/32, which means that the adjustable opening in the "iris diaphragm" between the two combinations of the lens was set to a size equal to the focus divided by 32. In other words 2 inches divided by 32 equals 1/16 of an inch.

The time of exposure is determined by adjusting the opening in the "shutter," which is a black disc which turns around between the lens and the film. The opening in it is just like a piece cut out of a pie. When the light is poor, as in the studio or on dark days, they cut out about half of it, and since it turns around sixteen times per second (or once for each exposure) the lens would be "open" about one-half of 1/16 of a second as in Fig. 7. Now when the light is very bright the shutter would be adjusted somewhat as shown in Figure 8, so that the light coming through the lens would reach the film during only 1/12 part of 1/16 of a second, or 1/192 of a second.

This leads us to another character of the sensitive emulsion, and that is its great range of adaptability to different times of exposure. The same subject can be photographed successfully by exposures ranging from 1/36 to 1/150 of a second, provided the photographer is sufficiently skillful in developing the negative. This means that if the light striking the emulsion had been twice as strong, as for a so-called "normal" exposure, or only one-half as strong, still it would be possible to make a picture, although it is always best to "time" the exposure correctly.

DEVELOPMENT.

The most wonderful thing about a negative is its "development," or rather the qualities which make development possible. When the picture has been "taken" and the exposed film is sent to the developing room, if you should chance to get a look at it (using a red light for the purpose as that is the only color which does not affect ordinary emulsions), you would expect to see something resembling a picture. Not a trace would you see, however, and what is more you could not see anything even with a miscroscope or any other instrument known to science. There must be something there, however, for in a few minutes after immersing the film in the "developer" the pictures will be revealed in all their beauty of detail. Where then does the picture come from? First let us consider the chemicals in the emulsion.

One of the important ingredients is bromide of silver, which, together with other substances, is intimately mixed or "emulsified" with a thick solution of photographic gelatin, or refined fish glue. Silver compounds are peculiarly sensitive to light, particularly the bromide, which is composed of bromine and silver. When light strikes it, there is a chemical change, and the silver tends to separate from the bromine. Now bromide of silver is almost colorless, while silver, as formed from it by light, is black and very finely divided.

EVOLUTION OF PHOTOGRAPHY.

However, it takes a lot of light to separate the silver and during the early days of photography our grandparents had to sit for an hour or two to have a real good "daguerrotype" made. This was because we had not yet learned that certain chemicals could be made to help the light in its action on the silver compounds. After the daguerrotype came the "wet-plate," which turned hours to minutes, and then the "dry-plate," which turned minutes to seconds. Finally the dry plate was perfected about the time celluloid was ready to take the place of glass as a support for emulsion, and the emulsion itself has been so refined that its sensitiveness makes a whole second spent on one picture seem like a waste of time.

It was a long story of patient research, and the motion picture is the reward. Now to return to the chemicals which help the light in its action on the emulsion. So far as the eye can tell, and even so

far as the most delicate chemical tests are concerned, the light makes no change in the emulsion, and yet it must have done something at least to prepare for the action of the chemicals of the developer. The most we can say is that the light starts something that the developer finishes. What that something is remains one of those mysteries which probably will not be solved until we know more about the atoms and molecules and electrons of which all substances are composed.

CHEMICAL MYSTERIES.

Some chemists are of the opinion that when light waves strike a molecule of bromide of silver, the molecule is given a sort of a twist so that it is not quite such a healthy, able-bodied molecule as it was before, rather bent but not broke. The combination or partnership of the bromine and the silver, never any too strong, is on the verge of being broken up, and it only takes a few minutes' soaking in the chimicals of the developer to separate them entirely.

After development there still remains that part of the bromide of silver, etc., which the light did not strike, and this must be removed before other light is allowed to reach the half-finished negative. Hence after development it is washed, and then immersed in another chemical bath, known as the "fixing solution" which consists principally of "hyposulphite of soda" or "hypo." This removes the unaltered silver "salts" as the bromide and other compounds are known, and makes the deep shadows as clear as glass. Then after thorough washing the negative is ready for drying and inspection, preparatory to running off a sample print.

"O Where Is My Wandering Boy Tonight?"

EDISON REISSUES FORMER SUCCESS

THE Edison Company has, on several occasions, found it profitable to reissue a former success in multiple reel form and it seems safe to prophesy that in this same form its former one-reel subject "O, Where Is My Wandering Boy Tonight," will score a similar success, now that it is to appear as a two-reel subject.

The story is suggested, of course, by the famous old song of that title and a splendid cast, among whom are such artists as Marc McDermott, Mariam Nesbitt, Herbert Prior and Bliss Milford, tends to make its success an assured one.

The photography, settings, action and direction are all beyond comment and the story is so put together that it holds one's interest to the satisfactory ending, found at the close of the second reel.

As the story runs, Warren Dean is a musical composer and his father, disliking the idea of his son's vocation, drives the boy from home. Ere departing Warren leaves a melody which he has just completed and after his departure his mother finds some comfort

Scene from Edison's "Oh, Where is My Wandering Boy Tonight."

in putting the words of "O Where Is My Wandering Boy Tonight" to Warren's music.

Thrown on the world and compelled to shift for himself, Warren forms a partnership with Zelda Wade, a singer, and eventually marries her. Later, his health fails and, although both are without funds and work, Zelda manages to secure money enough

Scene from Edison's "Oh, Where is My Wandering Boy Tonight."

with which to send him to the country for a year, where he regains his health. Upon returning to the city, however, he discovers that his wife has accepted the money with which to send him to the country from an admirer of hers, and in a rage he leaves her and endeavors to forget the fact that his wife has been untrue to him. Unfortunately, however, he chooses as his companion John Barleycorn and soon becomes a habitual drunkard and a worthless wreck, going down and down the ladder until he eventually winds up in the penitentiary.

Meanwhile, the father having died, Warren's mother is forced to earn her own livelihood playing an accordion in the street and there it is that Zelda, now a famous vaudeville star, finds the old lady and takes her home. By chance Zelda learns of her aged guest's relationship and from that time she takes care of the old lady as if she were her own mother. Zelda is much taken with the song composed by Warren's mother and even goes so far as to put it in her own repertoire.

Later, Warren, now an ex-convict, hears Zelda

singing the song and vows revenge, since he still believes her the cause of his downfall. He learns her home address and after the theater one day follows her there determined to kill her. Ere he can commit a crime, however, he learns of Zelda's kindness to his mother and all thoughts of revenge instantly depart. Ere the picture ends, Zelda is again considering living with him and the two are arranging to properly care for his mother.

Kalem Director Still Working

The interesting picture below shows J. P. McGowan, the Kalem director who recently fractured his pelvis bone, in bed in a Los Angeles hospital where he is incased in plaster as far as his lower limbs are concerned. Helen Holmes, his leading lady, is just back of him and Leo Maloney, who takes the male leads is behind her. The nurse is at the back in white. J. P. McGowan has worked almost from the day he entered the Sisters' Hospital and has a telephone over his bed and is in connection with his company at all times

J. P. McGowan, Kalem director, celebrating Christmas from his bed at the Sisters' Hospital, where he has been confined for some weeks.

during the day, actually directing from his bed. He has his typewriter so fixed that he can write easily and puts all his scenarios into shape. The nurses say he is the pluckiest patient they have ever had and he is always cheerful and his brain is working double time to make up for the temporary loss of use of his limbs. Notice the Christmas tree in the corner, for the picture was taken in the hospital on Christmas day when he received numerous calls and presents.

Forthcoming Bosworth Features

Bosworth, Inc., distributing through Paramount, announced last week the securing of Fritzi Scheff's signature to a contract by which the temperamental actress agrees to appear in a motion picture production of her most recent success, "Pretty Mrs. Smith." With the signing of Miss Scheff, the Bosworth Company completes its arrangements for the forthcoming three months.

During the forthcoming quarter, Bosworth, Inc., will release "It's No Laughing Matter" with the inimitable comedian Maclyn Arbuckle in the role of Hi Judd; Hobart Bosworth in "Buckshot John," a virile dramatic concoction, full of red blooded action and thrilling climaxes; Elsie Janis in "Caprices of Kitty" on Monday, March 8. This is the first of the Bosworth-Janis series.

Lois Weber and Phillips Smalley in "Sunshine Molly" will be sent forth March 15. About March 27, Fritzi Scheff in "Pretty Mrs. Smith" will be the Bosworth unit on the Paramount program, with Dustin Farnum following in a huge production of "Captain Courtesy." This first Farnum picture, according to all reports, is to be a massive enterprise.

The first of the Bosworth-Morosco features, "Help Wanted," which played one full season on Broadway and is yet a powerful road attraction, will be seen April 10 with Lois Meredith as the original star, in the role she created.

Gordon Griffith in "Little Sunset" will be released during the beginning of the baseball season. As this is a Van Loan story and directly of interest to the base ball loving public, the release date was set back accordingly.

Elsie Janis in "Betty in Search of a Thrill" comes next, with Adele Farrington in a comedy, "This Is the Life" following a week later.

Other great Bosworth productions are "Wild Olive" with Peggy O'Neil, "Nearly a Ladv" with Elsie Janis, Myrtle Stedman, Joseph Ray and Jack Conway in Jack London's "Smoke Bellew" and Leonore Ulrich in "Society Pilot," termed a sentimental romance.

An Ambitious Little Person

She has been a star in her own right, although she comes far from being of age. And now she is a very important member of the company with which the Kinetophote has surrounded Edwin August, who is making a mystery film for that company. The little person who is referred to in the foregoing remarks is little Clare Hillier, probably the youngest of the little folk who are playing principal parts in any film dramas. Little Miss Hillier is about five years old, but she has enough of the older and more sophisticated feminine mind about her not to tell the exact day and date of her birth. Previous to being engaged by the Kinetophote, she played in many films and was starred in "Puss in the Well," a picture in which all of the actors were children. But Clare has some very great ambitions, about which she likes to talk. She is going to be a great, big screen artist when she grows up. She isn't sure but what she will be another Mary Pickford. In the picture which Mr. August is producing, Clare has the part of daughter of the man whom Mr. August portrays.

Claire Hillier.

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Volume XIII **CHICAGO, JANUARY 23, 1915** **Number 4**

Prize Coupons and Trading Stamps

IN Syracuse, New York, a question has arisen that is interesting only because it may, and probably has, come up in other communities. The local police chief has prohibited the system of giving coupons to motion picture patrons, among whom the holders of lucky number coupons draw valuable prizes each week. The exhibitors who have been using the system want to retaliate by forcing the local merchants to cut out the trading stamp scheme, claiming the two systems are similar.

Without passing upon the legality of the prize coupon scheme, we must observe that it is not the same as the trading stamp scheme. In the latter system every customer gets stamps of a certain definite value, which are exchangeable at any time for merchandise of equivalent value. There is no chance or gamble about it. In principle it is merely a discount allowed on the purchase, which discount is taken in merchandise instead of money. In the prize coupon scheme the majority of customers get nothing but their admission to the show; but all admission fees are taxed a certain percentage to pay for the prize which goes only to one. Since all join in paying for the prize it is obvious that they pay for what they do not get.

Taking a gambling chance is the greatest of human weaknesses, and so the prize coupon and other similar schemes are always rather attractive to the public, at least for a time. But where only one-tenth of one per cent, or perhaps one-hundredth of one per cent, get a prize, the losing vast majority soon get tired of the game. The prize coupon scheme has never been continuously successful in attracting motion picture audiences.

On the other hand, the souvenir scheme is perfectly legal, because everybody gets a prize. On "souvenir nights" the exhibitors charging ten cents can afford to give away a souvenir costing two or three cents, and it is really surprising what that small sum will buy in thousand lots. Silver-plated spoons, hand mirrors, pocket combs, tea-cups, all sorts of merchandise has been used for this purpose; the scheme is not beneath the legitimate theater, many of which have used it. There is no reason why even the regular trading stamps could not be adapted to picture theater ticket sales.

As a general principle, however, we do not believe in any sort of prize offer as a means of gaining attendance. The excellence of the program should be prize enough. If an exhibitor cannot attract the people without giving them silver spoons, then he is really selling spoons for ten cents and throwing in a show for good measure. The show becomes auxiliary to the souvenir. No good show will ever become auxiliary to anything. If the people don't come, put the three cents a head you had appropriated for spoons into a better program or better projection or better ventilation or better seats or more courteous treatment of those who do come. With these things installed you will not need souvenirs.

Censoring at the Fountainhead

DURING a luncheon given by the National Board of Censorship the other day a representative of large film manufacturing interests made an interesting suggestion, "Get the directors of our companies together," he said to the board, "and tell them what you have told us. Tell them the things you will have to cut if they insist upon putting them into their pictures. Go to see them in the studios once a month and impress upon them the importance of toning their pictures to meet the requirements. Appoint a committee to keep in touch with the publicity men and let them know what you are doing."

It is true, of course, that upon the director rests the responsibility for producing such scenes as the censor board finds it necessary to eliminate from the finished picture. The economically correct system would avoid their production in the first place. So doing would not only prevent a considerable waste of labor and capital, but augment the dignity and respectability of the picture in the eyes of the public by eliminating the necessity for any censorship.

In this country the press is free to say what it will, so long as it infracts no law. Considering the vast amount of reading matter turned out by news-

papers and magazine offices, remarkably little offensive stuff is published. This does not mean that no such matter is submitted for publication; it means that the responsible editor in all cases applies the censorship before the printer gets the "copy."

The cases are quite parallel. Producing a film is in all respects similar to publishing a paper, a magazine or a book. Yet it must be obvious to every thinking man that if every issue of a paper were to be censored, or edited, after its publication, and the balance of the edition had to be held on the presses until its type could be altered or released at the dictate of such post-publication editors, the expense and delay of the procedure would put them all out of business. Yet that is the system employed in censoring films.

It is quite plain, therefore, that such censoring as is necessary—and none will deny that some *is* necessary at some time, on films or newspapers—must properly be done in the production and not after completion. The problem is just how to do it.

To inspect a thousand feet of film takes fifteen minutes. The actual production time of that same thousand feet, the time when the work of the director could be censored, is more apt to be fifteen hours. The project of censoring the direction of the production, instead of the completed work, by an impartial outside agency is therefore seen to be impracticable.

The only apparent alternative is for the manufacturer of films to do his own censoring. For this purpose he might hire a critic, whole sole function would be to restrain the doubtful impulses of the director. But in this the critic would be of little more value than the director himself, provided the latter was familiar with all the primary causes of censorship.

It is evident that almost all the work of the censor board goes for naught, because almost all of the film inspected by it needs no censoring. The same, of course, would be true of any censoring done in the studio during production. The vast majority of the director's work is unquestionably uncensorable. Therefore it would be a great economic waste to keep observation on all of it. Furthermore, the director himself has a very clear idea as to the passability of nearly all his work. The trouble is that when he is in doubt as to the propriety of a scene, he does not stop to make sure of it but goes ahead anyway.

It seems that a series of carefully planned conferences between the National Board of Censorship and the directors in the employ of film manufacturers, plus a standing committee prepared to take up at any moment the problems encountered by directors in their work and solve them on the spot, would relieve a good many of the present difficulties of censorships. The directors would become familiar with the principles of censorship through the conferences, until they were efficient censors themselves. They could have the services and advice of the standing committee at their own studios whenever an extra difficult question arose. It is reasonable to suppose that the films so produced would need no censoring.

Such a system might be neither instantaneously successful nor one hundred per cent complete; but we cannot question that it would be a marked improvement over present methods. What is perhaps the best feature of all, it would give the public a product to which the hateful word "censored" need not be applied. The editing of the film would become a part of its internal economy, instead of an external and more or less presumptuous appurtenance.

Just A Moment Please

Vernon Day, one of our most popular fellow cits. was lamped the other day with one hand in a bandage. We tried to find out the why and wherefore, but Vern was bashful about telling us. Horrors, could it have been an athletic contest, basely known as a pugilistic encounter?

—

The last issue of *Reel Reels,* the snappy little house organ of the Notable Feature Film Co., of Salt Lake City, Utah, starts a beauty contest to learn the handsomest cashier of a picture theater in its territory. The first exhibit is Miss Carolyn Schottelkorb, of Missoula, and after giving her portrait the o. o. we are compelled to admit that she is some beauty. But Heavins above, lads, why don't some Montanan induce her to change that last name of hers?

—

Little did we suspect, when we ran that announcement or card of thanks for our friend Pal Haase, last week, that we were going to start a regular adv. dept. in this column of our'n. However copy has been supplied for the card which appears herewith:

W. T. (BILLY) HORNE
"Deputy Goat"
AT LIBERTY.
Adv. Comp.

We now beg to announce regular advertising rates of $1,000,000 per line. Two lines for $1,999,999.99.

—

O'ERHEARD AT THE PICTURE SHOW.

"Do you 'spose they're really married?"
"This 'Elaine' is just about the best yet, ain't it?"
"Oh it's a Charley Chaplin one—this'll be good."
"Move over yourself, there's an empty seat beyond."
"Gee these serials always stop at an exciting point!"

—

The Essanay P. A. announces that Ruth Stonehouse's "Storm" dance at Green Mill Gardens, Chicago was greeted with storms of applause. What more appropriate—unless it might be a rain of flowers or the thunder of handclapping.

—

"Green Backs and Red Skins" is the title of an early Lubin release. Perhaps it concerns frogs and lobsters.

—

CAN YOU PUT US HEP?

With much interest we have read the expose of Ben Schulberg's system for bestowing the Order of the Exclamation Point, as related by the celebrated archaeologist Lloyd R., but still we thirst for knowledge. Can anyone tell us why some weeks the popular Mary P. is honored with press stories on white paper, while perhaps the week following she draws the perfumed stationery of the pink variety and still more rarely (oh, perhaps once in a life time) the indefatigable press agent selects the yellow or butter colored sheet on which to chronicle her doings? There must be a system of some kind in operation, but to date its workings have eluded us.

—

OUR BURG.

The peaceful quiet of Our Village was shattered on Tues. of this wk. by the whirlwind visit of such a celebrity as Dave Griffith, fresh from his triumphs on the Pacif. Coast. Dave brought with him his w. k. smile and much heralded geniality and held a regular reception for the newspaper folks at the local offises of the Mutual Film Corp.

Adolph Zukor spent several hours in our midst the past wk. He was a caller on A. Jones, our w. k. film impresario.

Bill Selig, the world's greatest menagerie owner, has again left Our Village for Sunny Cal.

Harry Aitken, pres. of the Mutual Film Corp. was saying "Howdy" to his many friends in Our Burg on Tues.

Mary Pickford with her mama and sister Lottie, was here between trains last wk., while going West to work in these here shifting pitchers.

Geo. Cox hopped a rattler this wk. to that dear Jackson, Miss. Beware the alligators George.

J. E. O'Toole, our w. k. fellow cit. is back from a buziness visit to Dallas, Tex.

Pat Powers, was seen on Main St. one day this wk.

Our Burg has lost one of its most esteemed residents with the passing of the popular "Pop" Daniels.

—

These serials getting so popular, we are tempted to start one in this column.

—

Guess we will. N. G. C.

Selig's "The Spirit of the Violin"

BY CLARENCE J. CAINE

BY putting together several pleasing human interest incidents and adding a considerable virile action to them, as well as a little intrigue, James Oliver Curwood has written a scenario dealing with a man's vindication in a most convincing manner in "The Spirit of the Violin," a two-part production which will be released by the Selig Polyscope Company on January 25.

There are places in this film where its entire merit depends upon its acting and in the hands of incapable players this would tend to kill the interest, but Stella Razeto, Guy Oliver, Baby Lillian Wade and Jack McDonald are equal to every such occasion. Miss Razeto and little Lillian Wade especially are deserving of praise for their portrayals of a lonely mother and her little daughter. Mr. Oliver is a convincing hero and Mr. McDonald an "unpopular" villain.

The happy Graham family

The photography is clear throughout. Some very pretty exterior scenes are shown, especially those along the banks of a river. The cabin is well planned, both interior and exterior and while there is nothing exceptional about it, the impression that it is a "prison" in which the wife is confined is strongly suggested. The only large interior set which appears during the production is a court room, which is very spacious.

The story opens by depicting the happiness of the Graham family—John, Mary, his wife, and their little girl. John is an excellent violin player and entertains his loved ones with the instrument whenever he is at home. When John is away at work, however, Mary is overcome by the loneliness of her life and longs for friends and company. Instead there is merely the solemn swaying pines, which surround the cabin on all sides, excluding her from the world beyond.

One day two men quarrel near John's home and one of them, in a fit of rage, kills the other by striking him over the head with a club. John is passing near the scene of the murder at the time and when he discovers the body of the fallen man the murderer sees a chance to shoulder the blame of his crime on the innocent man. He hurriedly secures the sheriff and several lumbermen and they find John bending over the body, with the club, which he had picked up, in his hand. He is placed under arrest and, after a tender farewell to his wife, led off to jail.

At his trial the testimony of the real murderer, who who says he saw John commit the deed, sends the latter to prison for life. Mary is heart-broken but returns to her cabin to bravely face the ordeal of the loneliness which she knows will follow. She feels that in time John will be freed, as she is certain that he did not commit the crime for which he was convicted.

Two years pass and there is nothing but sorrow in Mary's life. Even the presence of her little girl does not seem to lighten her burden. One day a gambler named Rann happens upon her cabin and is at once attracted by her beauty. Prompted by her misery Mary tells him her story. He sees a way to win her confidence and poses as a lawyer, saying that he will try to secure her husband's pardon.

Day after day he visits her and she trusts him. One day when she receives a letter from John, who sends her the money he earns in prison regularly, a blank sheet of paper drops out. Mary discards it.

John is arrested for the murder

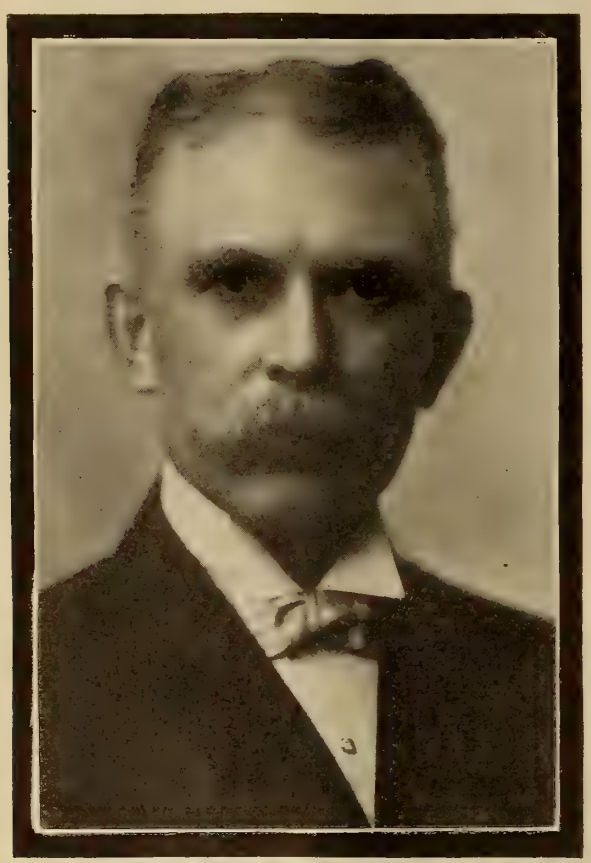
The violin prevents the false marriage

This gives Rann the opportunity he sought and he at once fakes a letter to Mary saying that her husband has died and that he will be buried in the prison cemetery if they are not notified within three days. To this he signs the warden's name. He also sees that Mary gets the letter four or five days after John is supposed to have been buried.

She is heart-broken and now that all hope of John's return is gone she is more lonely than ever. Rann proposes marriage to her and she agrees. He then plans a fake marriage, but just as the "ceremony" is about to be performed John's violin falls from its hook. Mary, feeling this to be a warning, sends Rann away forever. She rushes into the forest to regain control of herself, and when she returns is greeted by John, who has been pardoned by the governor, as the real murderer has confessed on his death bed.

Death of Walter A. Daniels

Walter Allan Daniels, known to the motion picture industry as president and general manager of the National Waterproof Film Company, Chicago, was born in Milford, Mass., June 28, 1852 and died at his residence in Chicago, Friday afternoon, January 7, 1915.



The late Walter Allan Daniels.

To those of us who have known Mr. Daniels intimately and who have been concerned with the condition of his health for the past several weeks, this knowledge is not surprising, but to the vast number of his friends and acquaintances in the film world, the news of his rather sudden death will come as a shock.

It was truly a great privilege to know W. A. Daniels. His dominant passions were his home and his friends. His love of both was ever apparent. From early boyhood he engaged in business on his own account and prospered because of his abundant faith in mankind. He loved men.

Mr. Daniels in his youth showed a strong tendency for the arts and sciences. He came with his parents to Milwaukee in 1866 and two years later entered the Chicago Academy of Art where he applied himself. Before reaching the age of twenty-one he was in business for himself, making satisfactory progress. The great Chicago fire in 1871 wiped him out and during the seven years which followed he was active in St. Louis and California. In 1878 he married and established his home in Chicago. Up to within a comparatively few years ago he was manager of sales and a director of the United States Printing Company.

By the strict application of modern business rules, he amassed a considerable fortune and remained active in business, for the pure love of the game, until about Thanksgiving of last year.

The funeral service was held at the residence, 4022 Sheridan Road, Chicago, Sunday, January 9, where floral offerings and the hosts of attendants emphasized the great esteem of those friendships which endure. The body was cremated at Graceland cemetery and interred at Milwaukee. A widow and a niece survive.

New Gollos Offices

The Photoplay Productions Releasing Company of which Aaron M. Gollos is president and general manager, is now at home in its new offices on the fourth floor of the Mallers building, the new quarters being costly, elaborate and up to date in every respect. The suite contains besides the private offices of the president and his associates, a large and beautifully furnished reception room, a commodious booking office and a paper and film stock room, conveniently located and handily arranged. The suite is furnished throughout in mahogany and the rugs are both costly and beautiful. Mr. Gollos declares that when the room is fully equipped no gaudy posters or cumbersome lobby displays will offend the eyes of the visitor, he having made arrangements to display his wares by means of tasty albums, containing still pictures of the various productions he is prepared to offer, and the reception room will then present the appearance of a library and lounging room more than that of a film exchange. MOTOGRAPHY hopes to present to its readers in the near future an illustration of the new quarters of the Photoplay Productions Releasing Company and in the meanwhile extends heartiest congratulations to the officials upon the new quarters they occupy and to the exhibitors upon the comfort and convenience provided for them as customers of the concern.

Pathe Exchange in Montreal

All Pathe films, with the exception of "The Exploits of Elaine," may now be obtained in Canada through the Pathe Famous Feature Film Syndicate of Quebec, with offices at 33 Bleury street, Montreal, P. Q. This branch covers the territory of Quebec, Nova Scotia, New Brunswick, and Prince Edward Island, and is under the management of Leon E. Ouimet.

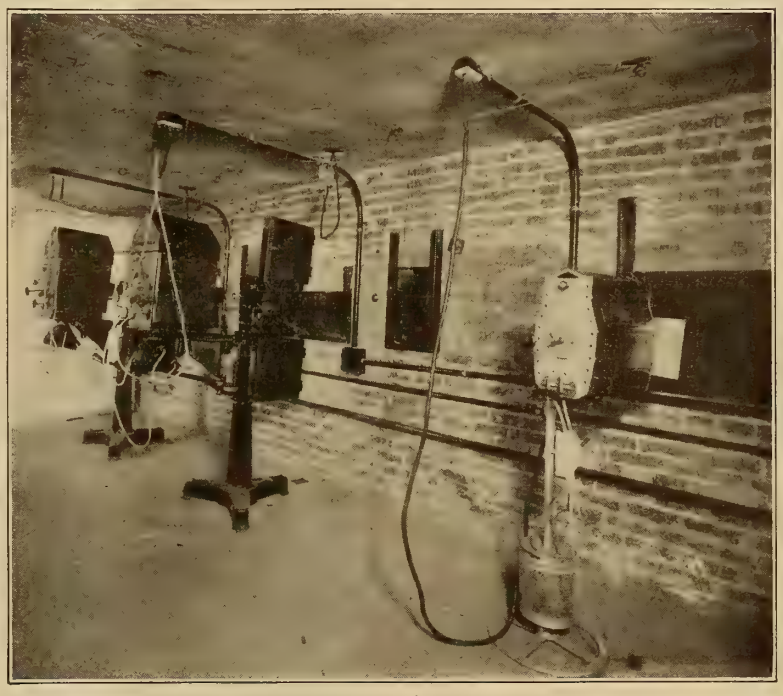
Other Canadian branches are contemplated within the near future.

A Small But Model Operating Room

FIRE DANGER MINIMUM

THE extraordinary popularity of moving-picture displays has in the past few years directed close attention to safeguarding such theaters and particularly the operating room, which is the chief source of the fire hazard in such establishments and therefore, also, of the resulting danger to life. Nearly all communities of even moderate size have special ordinances regulating the installation and equipment of moving-picture machines, and the National Board of Fire Underwriters has drawn up regulations for the installation, operation and maintenance of such machines which are intended to reduce the hazards to a minimum.

In a theater of this kind of considerable size the outlay for the equipment can, of course, be more generous than in a theater erected in a very small town or in the outlying district of a city. Nevertheless, even in the latter case, equipment of high character and a thoroughly satisfactory installation can be made at moderate cost, as is shown by the illustrations herewith.



Model operating room.

These illustrations are from photographs taken at the Windsor Park theater, Chicago. This establishment is of moderate size and is located at Seventy-fifth street and Railroad avenue, which is in one of the outlying districts in the southeastern portion of the city. Although the theater is of medium size and has all its seats on the ground floor, it is a new establishment and thoroughly up to date. The operating room is the center one of a series of three rooms located directly above the foyer. To the north of it, that is to the left of the room as shown in this illustration, is a separate room for a powerful motor-driven ventilating fan. To the right of the operating room is a separate room. This contains the rotary converter for supplying direct current from the three-phase, 60-cycle, 220-volt alternating current distributing system of the Commonwealth Edison Company; it also contains a control board for this machine and a switch and cut-out cabinet.

The brick wall shown in the picture is the rear wall of the theater auditorium. The brick wall on the opposite side of the room has a convenient tool rack. The floor in the operating room is of concrete, the partitions between this room and the two adjoining rooms referred to are of tile, and the entire surroundings are made as fireproof as possible. The display equipment consists of two hand-driven Simplex motion-picture machines shown at the left in the illustration: there is also a spotlight shown at the right. The openings in the brick wall between the operating room and the auditorium are closed by gravity-operated steel sliding doors. These and the damper in the ventilating flue running up from the ceiling of the operating room can be held open by means of light fishline, in the manner prescribed, so that in case a fire breaks out in one of the film machines these cords will be destroyed and the openings immediately close. The bottom one of the three conduits shown along the brick wall carries the 220-volt supply circuit and runs to the steel cabinet. The upper conduit supplies the spotlight and also the first picture machine. The middle conduit supplies the further picture machine. The conduits are run to a point overhead each of the projecting arc lamps so as to make the flexible connection between the conduit outlet and its corresponding lamp as short as possible.

It had been intended originally to use a mercury-arc rectifier for obtaining direct current for the projecting lamps from the alternating-current supply. It was finally decided, however, to install a Martin five-kilowatt rotary converter instead of a mercury-arc rectifier. This machine develops direct current at 70 volts and runs at a speed of 1,800 revolutions per minute; it was supplied by the Northwestern Electrical Company, Chicago. The control panel directly above the machine contains a three-pole switch; it also contains a direct-current voltmeter. Mounted back of the panel is a transformer for reducing the 220-volt alternating current to an appropriate voltage so as to give 70 volts direct current after passing through the rotary. Above this are two grid resistances; one for each of the moving-picture machines.

In the steel cabinet shown in Fig. 2 there is a double-pole, double-throw switch at the top, by means of which the circuit for the projecting lamps can be thrown from the direct current supplied from the rotary to the alternating-current supply, the current in the latter case passing through the Compensarc transformer mounted on pipe standards. This reduces the alternating current to a suitable voltage for the lamps and makes it possible to run the lamps if something should happen to the rotary converter and thus make direct current unavailable. There is a switch for each lamp and also a main supply switch at the

bottom. The switches ordinarily would be fused switches but there had already been obtained an equipment suitable for a mercury-arc rectifier, as mentioned above. Consequently the fuses for these switches were mounted on separate gear blocks without wasting any of the material already at hand. A circuit is also run from the alternating-current supply through a conduit.

Note:—This article originally appeared in the Electrical Review and Western Electrician.

Pathe Star's Humble Start

On a certain broiling hot day in July, 1894, a travel-soiled, perspiring and weary traveler on horseback in the Ozark Mountains of Missouri, halted his stumbling nag in front of a lonely log cabin, some fifteen or twenty miles from the nearest railroad station. It was the first habitation he had seen in six miles. The cabin door opened and a tow-headed little girl dashed out to the traveler, dug into the turf with one bare foot and then looking up at him in a perfectly self-possessed manner invited him to "light for a while, stranger, an' rest yo'-self." The traveler complied and informed his hosts that he was connected with a traveling company of "Uncle Tom's Cabin" players. The eyes of the tow-headed child snapped when she heard that the guest of the family was connected with a theatrical company. "Mister," she piped, "I can act," and then the astonished traveller saw the midget assume an oratorical posture and heard her repeat a scene from "Hamlet" word for word. It was crude, of course, very crude, but it made a deep impression upon the theatrical man. He turned to the child's parents and at once offered to give the budding genius a chance with his company at the fabulous salary of "5 a week and grub." The next day as the traveler ambled away behind him perched a little girl with a blonde top. Pearl White had embarked upon a theatrical career.

Pearl White.

For a year she played "Little Eva" with the wandering company. Then she heard from her parents that they had moved to the metropolis of Greenridge (population 287) and wanted her with them. So she left the stage for a while and put in six years in school. Apparently her desire for the footlights had died a natural death, but one day a circus came to the county seat and the White family took it in. She slipped away from her parents and at the end of half an hour came back with the news that she had asked for and received "a job with the show" That some night when the circus men "folded their tents like the Arabs and silently stole away," Pearl was with them to put in several years as a bareback rider. Then came an opportunity to go back on the stage where she had been ever since, playing, as she expresses it, with some of the best and some of the worst companies in existence.

Several years ago she received a tempting offer from the Pathe Freres American stock company to appear in pictures. That determined her profession and with Pathe she has been ever since, with the exception of short intervals.

When the "Perils of Pauline" was started Miss White was selected for the role of Pauline, and certainly no better selection could have been made. When the big new serial the "Exploits of Elaine" was first talked of it was early decided that she was entitled to the part of "Elaine" Miss White jumped at the chance. "Now I can show people that I can really act" she said.

Florence Reed in "The Dancing Girl"

"The Dancing Girl," the four-reel Famous Players' picture which has showed all week at the Strand theater, is one of interest. Florence Reed plays the title role and is best supported by Eugene Ormond as the Duke and William F. Russell as John Christison, a Quaker sweetheart, whose devotion is long-lived. Lorraine Huling fits well into the role of Faith Ives, sister to Drusilla, the "dancing girl." Fuller Mellish is rather too violent as David, the father of the two girls. The greater part of the film is satisfying, but there are moments in which too particular attention is given to minor scenes—for instance, the scene of Drusilla's playing with her pet dog. Miss Reed has a big smile, likeable personality, beautiful clothes and self-confidence, and by these qualities is her work marked. The photography, settings and choice of scenery deserve especial mention. The famed stair-case scene is well done and one wishes that more footage might be given to this particular scene.

Florence Reed in a dramatic bit from "The Dancing Girl."

A brief resume of the story will be found in the synopsis section. M. C.

"With telephones and automobiles," said the economist, "the farmer will soon be entirely independent of the city." "Never," replied Mrs. Corntossel. "We'll always have to be going to town—unless they discover some way of sending moving pictures by mail."—*Washington Star.*

Kathlyn Williams of Selig's received more than 1,000 greetings during the holidays.

Selig Player Enjoys Character Work

BY CHARLES R. CONDON

Lyllian Brown Leighton.

THE editor is absolutely without a heart. A sputtered "Why—uh—go on! I never wrote an interview,'' only brought the reply, ''Don't keep her waiting any longer. It was an hour ago that I made the first appointment for you, and I've made three others since. Besides, it's press day and there isn't anyone else to go."

Going back home on a vacation makes one feel as though he doesn't care whether or not he ever works again, and so I replied: "All right, Caward. I'll be glad to meet her anyway, but as for writing it up—remember (tensely dramatic and independent), you'll have to take what you get."

Then I left to interview Lyllian Brown Leighton.

After a few preliminary remarks had retired the weather and elevator service beyond resurrection, Miss Leighton confessed: "I'm an awful person to interview. All I ever say is 'Yes' or 'No,' and I never can think of anything to tell a person."

With the two-fold intention of keeping my interview out of the course of a straight-jacket cross-examination and gratifying an inward curiosity as to why Lyllian was spelled with a 'y,' I asked and was told: "Oh, I don't spell my first name with a 'y'—others do it for me. But the reason for that digression is a long story in itself, and began with an incident hardly worth repeating—a mere nothing." And Miss Leighton dismissed the subject with a smile which, while it did not squelch my inward curiosity as to the presence of a "y" in "Lyllian," was cheerful and contagious, as any follower of Selig comedies will agree.

"Do I like Chicago? Yes"—positive and unqualified—"it's my home town, but that is not the only reason. It has a large variety of weather. Of course, I just love the Selig western studio with its wonderful climate, nice people, roomy, comfortable dressing rooms, and then we are always working out of doors. But it was my one wish when I left Los Angeles that I get nipped by the cold just for the novelty of it, and the Chicago breezes have gratified my wish more than once since my arrival December 16.

"One of the best compliments I ever received on my work was given me by the manager of the hotel in which I lived when I joined the western forces about a year and a half ago. One day, after I had been his guest for nine months, he said: 'Say, I've never seen any of your pictures. Don't they show them around here?'—and he had been seeing our comedies at one of the local theaters right along. Playing character leads, I considered this quite complimentary, but had I been playing in straight make-up I would probably have moved out of his hotel immediately.

"My animal experiences have been few and lucky so far, and then only with leopards, though they have some beautiful trained Bengal tigers at the studio. The first animal picture I worked in, 'The Tonsorial Tiger Tamer,' was a comedy in name only. I was nearly scared to death, notwithstanding the animal-trainer's assurances that the leopards which ran about the caged-in set were shamefully tame. While I was standing behind the piano waiting for my cue to enter the set, one of the leopards leaped upon a pedestal beside me and sat there staring me in the face. The perspiration froze and melted alternately on my forehead, but I couldn't budge. It seemed ages before the animal ended our face-to-face pantomime by jumping down off of the pedestal and trotting back into the camera's scope.

"Speaking of queer experiences reminds me of my meeting with John Bunny on State street the other day. We had never seen each other before, except on the screen, but our recognition was mutual as he stepped out of a taxi just as I was passing. He smiled, raised his hat, and after shaking hands and exchanging Christmas and New Year greetings, we talked for a few minutes, feeling as though we had been acquainted for years. Isn't it queer, the feeling of intimate acquaintanceship that the screen conveys to a spectator?"

"You bet," I replied, surmising that Miss Leighton had received her share of "fan" letters, which, with all respect to their writers, could not be more intimate were they communications between a brother and sister.

"Character parts," resumed Miss Leighton, "afford variety and offer a large and interesting field in which to work. In one of our late two-reel comedies I had eighteen changes of costume in one week. Lately we have been doing an average of two reels a week. Yes, it is strenuous, but I like it. We often go out to the sea shore in the morning, a seventeen-mile auto ride through a beautiful section of the country, take a few scenes, and get back to the studio by noon.

"One of the nicest things about working at the western studio," confided Miss Leighton as we waited for an elevator, "is that you can get such a cute little bungalow or apartment in Los Angeles, and it is no trouble at all to take care of it. Just now I am living at a hotel, but my mother is going to return with me New Year's, and we are going to keep house."

Hearts-Selig Pictorial Secures Reporter

The clever and versatile woman known to the literary world as Grace Darling has become the Hearst-Selig reporter and her visualized interviews will appear in the Thursday releases of the Hearst-Selig Twice-a-Week News Pictorial. One of the first assignments of Grace Darling was to attend the distribution of baskets at the Salvation Army headquar-

ters in New York City, in company with Miss Eva Booth. The young lady has also interviewed William Jennings Bryan, secretary of state; Secretary Daniels, Representative Gardner, and many other notables who are in the public eye.

David Griffith Visits Chicago

Chicago was honored on Tuesday morning, January 12, by a visit from the distinguished Mutual director, David W. Griffith. He spent several hours in the "Windy City" at the Mutual offices ere proceeding to New York with H. E. Aitken, president of the Mutual Film Corporation.

Mr. Griffith arrived in Chicago early Tuesday morning straight from the West coast, and when seen by a representative of Motography declared that no special significance was attached to his visit to the East at this time, but since he hinted that he has been steadily at work since becoming the chief director of the Mutual forces and during that time has produced several of the big multiple reel subjects for which he is now famous, it is easy to surmise that his trip East is more or less in the nature of a little vacation, though possibly new contracts may have something to do with it. As to his plans for the future, Mr. Griffith merely smiled and hinted that his future activities would have to speak for themselves, though he hinted at a continuation of such big productions as, "The Escape," "The Avenging Conscience" and "The Clansman," the twelve-reel picture which is not yet completed.

While in Chicago, Mr. Griffith met and talked with Aaron Jones, head of the Jones, Linick and Schaefer enterprises, and was also introduced by Mr. Aitken to a number of other people who had visited the Mutual offices that morning for the special purpose of seeing him.

To any inquiry as to which one of his many productions he himself considered the best, Mr. Griffith declined to answer, but later declared that he had spent more time and care on the production of "The Clansman" than on any previous single production, though others, acquainted with his work, were not backward in asserting that by all means "The Clansman" would prove the supreme triumph of Mr. Griffith's career, since it is claimed to be the most costly, massive and spectacular picture ever taken in America. It is alleged to have more action and spectacular battle and scenic effects than did "Judith of Bethulia" the last big Biograph production made under Mr. Griffith's direction. Announcement of the release of "The Clansman" and the method by which it will be placed before the American public will be made from New York City, that having not been thoroughly worked out, as yet. Mr. Griffith and Mr. Aitken left shortly after noon on Tuesday going direct to New York City.

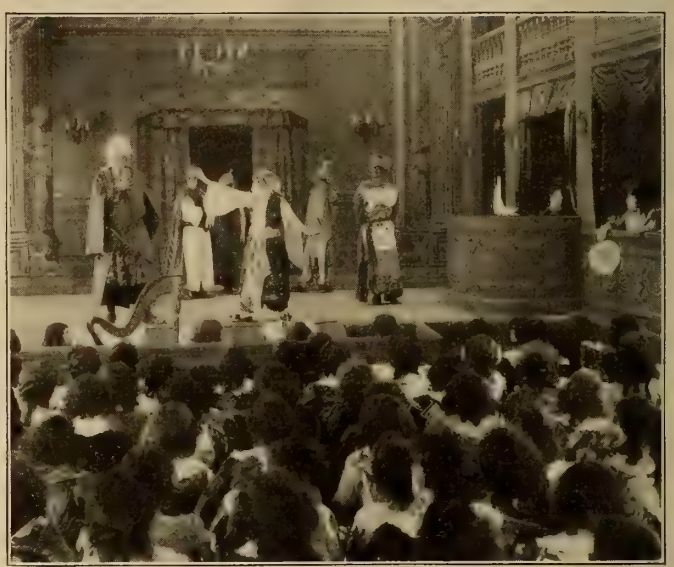
Box Office Feature a Hit

It is masterly, the Box Office Attraction Company's presentation of the Kipling poem, "The Vampire," as scenarioized by Emerson Browne and produced by Frank Powell, as "A Fool There Was." Edward Jose as "The Fool," gives a performance so fine and so finished that none but the highest of praise can be accorded him. Equally fine and equally finished is Theda Bara's characterization of "The Woman." Add to the splendid interpretation of both these parts, that of the wife, the friend, the child and the other characters which round out the story and the six reels of the production make it one of the best the film market can offer. Plainly, there can be no disappointment attendant upon this William Fox feature, which had its first showing, an invitation one, at the Strand theater on the morning of January 12. A full orchestra, directed by S. L. Rothapfel, was an enjoyable feature of the occasion which was one of especial and general satisfaction. Mr. Powell's direction of the picture is to be commended and the richness of sets and fineness of scenery, commended. The story of the production appears in the section devoted to synopses of films. M. C.

Mary Pickford in "Mistress Nell"

For the first time since her connection with the Famous Players Film Company, which dates back to more than two years ago, Mary Pickford will be seen in the costume of the romantic period of English history, in a five-part film adaptation of the celebrated historic drama, "Mistress Nell," the former starring vehicle of Henrietta Crosman, by George C. Hazelton, Jr., to be released on the Paramount Program February 1.

"Little Mary" invests the role with a dynamic force and a tender charm unequaled in any previous



Mary Pickford in a scene from "Mistress Nell," coming Famous Players release.

stage portrayals of the piquant and daring "Nell," of whom it has been said, "England would not be as great without her." Throughout the production, Miss Pickford wears several changes of costume, first as the actress, then as the sweetheart of the king, and finally as the cavalier, in which disguise she circumvents the plots of the king's enemies, and which provides the first opportunity in many years for Miss Pickford to appear on the screen as a boy, and the creation is as artistic as it is novel.

Life Photo Film Secures Lionel Barrymore

Pursuing its original policy of producing five part photoplays, adaptations from legitimate stage successes with legitimate stage stars, the Life Photo Film Corporation has completed the cast for its forthcoming five-part feature release, "A Modern Magdalen," by C. Haddon Chambers.

Lionel Barrymore, who made his debut in motion pictures in the leading role of "The Seats of the Mighty" has been engaged by the Life Photo Film

Corporation to appear in its "A Modern Magdalen."

Miss Cathrine Clunties, also a recruit from the legitimate stage, together with William H. Tooker, who has appeared under the direction of such well known managers as David Belasco, Klaw and Erlanger and the Frohmans, constitute the trinity of stars.

Mr. Barrymore is under contract with the Colonial Motion Pictures Company and it was through the courtesy of that corporation that his services were loaned to the Life Photo Film Corporation.

Pending the completion of the repairs to the studio of the Life Photo Film Corporation at Grantwood, N. J., "A Modern Magdalen" will be staged at the studio of the Colonial Motion Picture Company.

Itala Moves to Larger Quarters

Plans for extending operations of the Itala Film Company of America, of which Harry R. Raver is the active head, necessitated larger and more desirable executive quarters. These were secured in the World's Tower Building at 110 West Fortieth street, New York City, and a large force of carpenters, painters and electricians have just completed the installation of the various departments necessary for the work of Mr. Raver's staff.

The new offices embrace the majority of the Twenty-fourth floor of the building. Here the exploitation of "Cabiria" and other excellent Itala productions goes on without interruption. New subjects are arriving from the Torino studios and will soon be circulated in America.

The excellence of Itala films has been proven by six years' continuous showing throughout the world and in spite of the apparent decline in state right sales generally, Harry R. Raver claims his product has been able to hold its own without loss of prestige or volume of sales.

Cinema Club's Dance

A merry party was that of the Cinema Camera Club's second annual dancing event which had its holding January 8 at the Palm Garden. Lillian Russell and Robert Edeson with Clara Kimball Young and William Farnum assisting, led the grand march and, had the flash not been set off prematurely, a photograph of the marchers and the prettily decorated hall would have been a valued souvenir of the occasion. As it was, this little incident in no way spoiled the fun and to the screeners and others of the industry, the evening was one of especial pleasure. Miss Russell in a white satin gown and ermine coat, took a two o'clock departure, though that by no means meant dispersing-time for the other guests. Clara Kimball Young wore a becoming frock of blue embroidered in silver and Irene Tams, Clare Whitney Norma Talmadge, Cissy Fitzgerald, Bessie Learn, Viola Dana, Miss LeManna, and Ethel Lawrence were but a few of the other screen ladies who went to make a charming many. The various producing companies were respectively represented by the acting force, though none of the official heads were present. It was a happy and a merry party though, and Frank G. Kluger, the club's president, headed the committee which had to do with its arranging. Following are the officers and the committee members:—

Frank G. Kluger, president; Edward Wynard, first vice-president; John C. Arnold, second vice-president; Philip E. Rosen, financial secretary; William C. Marshall, recording secretary; Alfred H. Moses, treasurer and Eugene Gaudio, sergeant-at-arms.

Harry H. Keepers was floor manager and P. J. McCaffray assistant floor manager.

The Arrangement Committee consisted of Arthur A. Edeson, John Arnold, Philip Rosen, Al Armsbaker, Edward Horn and the Reception Committee, Henry Bredeson, William S. Forsyth, Irving Willat, Ollie Leach, Edward Wynard, John Van de Broek, Otto Brautigan, Hall Young, Eugene Cugnet, Carl Gregory, A. Lloyd Lewis, William C. Marshall, M. M. Robinson and William C. Thompson.

"Heart of Maryland" Shown by Tiffany Co.

Herbert Brenon is responsible for the competent direction of the many-reeled subject "The Heart of Maryland" which has Mrs. Leslie Carter in the leading role of Maryland Calvert, and William Shay and others of screen standing, providing able support. There were eight parts to the picture, as shown to a Sunday afternoon invitation attendance, January 10 at the Longacre theater, but six reels, it is said, is to be the release-length. There are many big and spectacular scenes which were splendidly handled and Mrs. Carter had legitimate opportunity for the display of her wonderful dramatic ability. "The Heart of Maryland" is a good picture, if for no other reason than the director's human treatment of human people.

M. C.

Expert at Liberty

C. V. Henkel writes to say that he is open for an engagement and desires the trade to know that though he has been identified with the executive end of film producing and distributing companies in the past, he is competent and has experience in the actual direction of motion picture productions.

An opportunity to make use of Mr. Henkel's photographic, chemical, dramatic and inventive talent is thus presented.

Mr. Henkel did most of the laboratory and studio direction in one of the early independent companies.

Famous Players Visit Chicago

Adolph Zukor, president of the Famous Players Film Company, Mary Pickford, that company's star, James Kirkwood, director, and Mrs. Pickford, "Little Mary's" mother, spent a day in Chicago last week while on their way to Los Angeles. Mr. Zukor was the guest of Messrs. Jones, Linick & Schaefer, who control an important circuit of western theaters. The players continued to the Los Angeles studio of the Famous Players, where they will remain for the winter and spring, and where Miss Pickford will be presented in a series of important feature productions.

Great Northern's Betty Nansen Picture

The Great Northern Film Company announces that it has for release an elaborate new production featuring the distinguished star, Betty Nansen. The photoplay is entitled, "A Woman of Impulse." It is in four parts and is said to suit superbly the requirements of this unusually gifted actress. In fact it is claimed that in her latest vehicle she is seen to better advantage than ever before.

Miss Nansen is far too well-known and admired

by American moving picture fans to necessitate lengthy comment or praise in these columns. Suffice to say that she is one of the world's greatest tragediennes and is known as the Bernhart of Scandinavia, her native country. Her powerful acting in former Great Northern productions is well remembered by the American public and it is safe to say that all will welcome her return to the screen in "A Woman of Impulse."

Allison & Hadaway Lights

One of the really interesting developments in transportable illumination for motion picture use is the new Allison & Hadaway twin arc lamp recently installed in leading eastern studios. The features of the lamp combine high efficiency with compactness and portability. The lamp weighs 19 pounds and is transported in a light case. Each unit furnishes 8,000 c. p. of white actinic light. Outdoor scenes at night, the subway, store interiors, automobile races at night, industrial scenes of many descriptions—all have been successfully made with the lamps. "In fact," said Mr. J. W. Allison, "the uses to which this new illuminant may be put open up 25% additional range to the director looking for new and novel effects."

In the December 5 issue of Motography a description of the use of this light by the Universal Film Manufacturing Company in taking some night scenes is described.

The lamp is economical to operate and, weighing so little, is capable of being transported to any point. It works on either D. C. or A. C. current. It is very simple in construction, has collapsible reflector and resistance units, and can be attached to any stand or tripod.

The illumination from these lights is such the makers claim that a picture is able to register the difference between the color of a man's clothing and his face, giving a greater range of colors and shadows than any other light heretofore on the market.

An advertisement of this apparatus appears on another page of Motography, and the manufacturers will be very glad to give any further information wanted if communicated with.

Demonstrations may be had at the offices of the company, 235 Fifth avenue, New York City.

Life Photo's Annual Meeting

At the first annual meeting of the stockholders of the Life Photo Film Corporation, held January 7, 1915, at the offices of the company, 220 West Forty-second street, New York, these officers were elected for the ensuing year: Edward M. Roskam, president; Bernard Loewenthal, treasurer; Jesse J. Goldburg, secretary; Francis H. Tobias, first vice-president, and L. Abrahams, second vice-president. A financial statement of the affairs of the company was presented to the stockholders, made by the auditors of the company. Although the company had been unfortunate in the past year, having encountered such difficulties as its eviction from the One Hundred and First street plant, by the fire department, and the opposition on the part of the various boards of censors throughout the country to the releasing of "The Ordeal" at the present time, the financial affairs of the company are more than sound, showing a substantial net profit on the business of the year, in addition to which the assets of the company at present exceed the total capital stock of the corporation by more than 75 per cent.

The policy of the corporation for the ensuing year was definitely planned and laid out. It will continue the manufacture of adaptations from stage successes, featuring in each production a Broadway star, and increase the output to two productions a month. This is to commence as soon as the repairs are completed to the new and model studio being erected adjacent to the laboratory at Grantwood, N. J. It was further determined that no stock of the corporation was to be sold to outsiders, and to continue the policy of running a close corporation.

If appropriate arrangements cannot be made with a releasing or program concern to take over the entire output of the Life Photo Film Corporation, the releases of the company will be sold on a state right basis, the officers of the company believing that the time has again arrived when the demand for the purchase of productions on a state right basis justifies the company going back to that policy.

Sparrows Get Directors Goat

Two sparrows this week broke up the climax in the big scene of Charles Klein's "The District Attorney," which the Lubin Company is making into a photoplay at the studio in Philadelphia. And not only did they break it up, but they kept it broken up quite successfully despite every effort to capture them.

"The District Attorney" had been practically completed under the direction of Barry O'Neil. All that was needed to finish the play was the big climax and a few minor scenes. O'Neil had the set ready for the big scene. The players, who included Dorothy Bernard, A. H. Van Buren, Peter Lang, George Soule Spencer, Rosetta Brice, Ruth Bryan and Charles C. Brandt, had rehearsed the scene three times. The two camera men were waiting the signal to crank. Everything was in readiness.

"Lights," shouted O'Neil. The powerful lights dazzled the room. "Camera," yelled the director. Both camera men started to grind and the acting began. Then down swooped two sparrows, just grazing Miss Bernard's head. All the players did a small stampede, thinking the sparrows were bats. O'Neil had to stop the scene. A few minutes later the players began again and once again into the scene swooped the sparrows. It was indeed a test for tempers, but not nearly as great a one as when the thing happened a third time. O'Neil was forced to wait fully three-quarters of an hour, while every one in the studio, armed with various domestic weapons, helped drive out the winged interrupters.

Seery Denies Rumor

Roie C. Seery, district manager of the Mutual Film Corporation, with headquarters in Chicago, also Chicago manager of the Serial Publication Corporation and the Thanhouser Syndicate Corporation, on Tuesday morning, January 12, emphatically denied in the presence of Harry E. Aitken, president of the Mutual Film Corporation, the story which has been in circulation the last few days in Chicago, to the effect that he was about to sever his relations with the above concerns to accept a position of importance with another film company. Mr. Seery asked Motography to absolutely deny the rumor which has gained circulation and declare that there was not a word of truth to it.

Brevities of the Business

Harold Lockwood, the versatile and popular juvenile lead of the Famous Players Film Company, left this week for their Pacific Coast studios where he will join Mary Pickford, who preceded him to the Western organization. Mr. Lockwood will support Miss Pickford in the series of subjects selected for Western production, the first of which will be the celebrated play, "Audrey," by Mary Johnston.

Carlyle Blackwell, who was expected in New York at this time, has found it necessary to postpone his trip until some time in the future. The press of business at the studio in Los Angeles, Calif., has been so great that he finds he is unable to leave. Such of his friends as had expected to see him in New York will be glad to know that his trip is only postponed for the present and not abandoned.

Tom Terriss, who is making pictures for the Kinetophote, came near to getting himself and several others arrested for attempting to commit suicide on a fire escape near the Kinetophote studios at Coney Island, a day or two ago while making a scene. Incidentally, he got a fine mob scene of an impromptu character by taking advantage of the situation and using about three hundred citizens, etc., who gathered in the street to watch proceedings.

William Moore, he of the auburn hair known as "Willie," who began his film career in 1908 as office boy for Harry R. Raver, and who has been found in every one of Mr. Raver's enterprises since that time, is now installed in the new Itala offices in the World's Tower Building as "executive custodian," his new duties being to "look after everything" in sight.

Douglas R. Jacobs, ex-representative of the U. S. Feature Film Co. Inc. of Oroville, Cal. is in New York for a stay of indefinite length and is stopping at the Hotel Flanders.

George D. Proctor is again one of the trade-press boys, having returned from a several months' stay in Boston and become a staff member of the *News*.

Elsie Janis of Bosworth, Inc., had a narrow escape from drowning recently while taking a scene for "Betty in Search of a Thrill" picture.

The Bosworth company is again on the move. This time a company of thirty men, with horses and a general outfit for typical "western stuff" is being taken to Banning, Calif., to take some of the opening scenes in Charles E. Van Loan's "The Message to Buckshot John."

Announcement is made of another installment of the famous American "light" series, under the title of "In the Twilight," from the "Flying A" studios under direction of Thos. Ricketts.

Grace Cunnard can always be relied upon in an emergency. It happened recently that the rain interfered with the preparation of some very big sets and ruined others so that it was advisable to defer making some scenes in the big production "The Campbell's are Coming" and Miss Grace clipped in with a capital one-reel story based on the lost "Peg Leg" mine.

H. M. Horkheimer, president of the Balboa Company, Long Beach, Calif., states that he will not stop adding to the number and strength of his stars with the engagement of Henry B. Walthall and Ruth Roland. On the contrary he will announce the engagement of a number of others just as soon as he can do so without embarrassing them in their present positions.

When the door of Lois Weber's dressing room at the Bosworth studio is closed, and buzzing little groups gathered there, edge to the fartherest corner of the stage—it portends just one thing—the ghost of another photoplay is abroad and the authoress must not be disturbed until it has been placed on paper.

Henry Walthall's last communication to the Balboa Company was to the effect that he was marooned on the New England coast waiting for the weather to clear so he could finish a number of marine scenes that are essential to the production in which he is now appearing for Pathe-Freres. His first work will be recorded upon Balboa films in Beulah, the six-reel dramatization of Augusta J. Evans' famous novel.

On Sunday evening, January 10, George Kleine gave a special performance to the members of the theatrical profession, at his Candler Theater, West 42nd street, of Mrs. Leslie Carter in "Du Barry." For the first time in the history of private exhibitions a second performance was necessary. An exhibition to the motion picture exhibitors was given on Monday morning, January 11 and 1,100 exhibitors and their friends enjoyed the projection.

Vivian Martin has been selected to appear opposite Robert Warwick in the World Film Corporation's filmitization of the great Liebler success, "Alias Jimmy Valentine," which was written by Paul Armstrong from the O. Henry story, "A Retrieved Reformation."

The Regent Film Manufacturing Company, of which Irene Tams is the star and S. L. Warner the producer, is making one reel comedies in the Centaur studio at Bayonne, N. J. The Tams-Warner pictures are scheduled for release on the United Program.

Mr. and Mrs. Hobart C. Chatfield-Taylor recently entertained a party of Chicago society leaders at a private exhibition of the Essanay six-reel photoplay, "The Crimson Wing," taken from the novel of that name written by Mr. Chatfield-Taylor. George Ade was among those present.

"A Million Bid," "Wild Beasts at Large" and "Love, Luck and Gasoline," were witnessed at West Point by seven hundred cadets and officers with their families. Among those present was Colonel George W. Goethals, builder of the Panama Canal.

Vera Lewis has joined Bosworth, Inc., and is playing with Elsie Janis in "Caprices of Kitty," the first release by Bosworth starring Elsie Janis. Mrs. Lewis is the "Miss Smythe of Miss Smythe's select seminary."

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	125	...
Biograph Film Co	71½	76½
General Film Co. *pref*	51	57
Majestic Film Co	145	170
Mutual Film Corp. *pref*	54	57
Mutual Film Corp. *com*	71	73⅓
New York Motion Picture Corp	75	77
Reliance Motion Picture Corp	32	40
Thanhouser Film Corp	68	75
Thanhouser Syndicate Co. (Zudora) *pref*	50	60
Thanhouser Syndicate Co. (Zudora) *com*	60	70
Syndicate Film Corp	145	150
Universal Film Mfg. Co.	147	....
World Film Corp	4⅞	5¼

American Film—This company expects to start on the serial, for which a $10,000 prize was offered by the Thanhouser Syndicate Corporation, some time in February. It is reported this serial will probably run to thirty episodes.

Mutual Film Corporation—The preferred stock sold as high as 57, reacted to 54 and 55 is now bid.

New York Motion—There is a lack of transactions as almost all of the stockholders are awaiting the directors' meeting this week, which will probably disclose the dividend policy for the year. Stock sold at 77.

Thanhouser Syndicate—The Sunday papers announced the trend of the reconstructed story. All of the episodes now connected, Hassam Ali disposed of, and practically the entire Thanhouser cast now working on what that studio claims to be the most exciting screen productions they have ever been responsible for. New bookings have proven the exhibitors' responses to the recent changes that have been effected.

Syndicate Film—Income is reported to be in excess of $8,000 per week in what might be termed the fourth phase of this remarkable production. Stock is reported to have a book value of over $200 per share, but is offered today at 150.

World Film—Shares have eased off every decidedly in the past week. As against a high point of 6½, stock can now be had at 5 and 5⅛. Any price above par would seem to represent an unwarranted speculative enthusiasm, as the company is only a few months old and shows no better earnings than Mutual or General, whose preferred issues can be had at approximately one-half of par.

Bertha M. Sinclair, better known as "B. M. Bower," author of the famous "Happy Family" series of fiction stories, was an interested visitor at the Selig studios at Los Angeles last week, where she met Wheeler Oakman, Kathlyn Williams, Tom Mix and other stars who played title roles for the film adaptation of these western tales.

Miss Mary Alden of Mutual is too busy to think of work. She received a new Cadillac for a Christmas present and ever since she has been riding around learning to drive.

The Masterpiece Film Corporation has moved into its new home at 1339 Gordon street, Hollywood, Cal. The new plant covers half a block and all the buildings are to be of solid concrete painted white, to provide as much light as possible.

On January 17 Colonel Jasper Ewing Brady of the Vitagraph will leave for San Antonio, Texas, as advance agent of the Vitagraph Company, which will spend the next three months in that part of the country producing some military pictures of unusual interest.

The third World Film feature, in which Clara Kimball Young is to be starred, will be made from the famous novel "Hearts in Exile." This noted story deals with Russian life, and Miss Young will be perfectly at home, for she has demonstrated that she is especially adapted to parts in photoplays of the Russian type.

Still another innovation in Selig comedy will be announced officially within a short time. W. N. Selig has made all arrangements for a series of fun-makers which will interest exhibitors everywhere. Noted authors are collaborating upon the photoplays.

A six-reel picture featuring Joe Welch has just been completed by the Photo Drama Company. The production was made in the new studio of the Centaur Film Company at Bayonne, N. J.

The Vitagraph theater will offer as its principal feature picture for the week commencing Sunday, January 10, "The Silent Plea," a three-part dramatic appeal for the widowed mother's allowance. It was taken in co-operation with Sophie Irene Loeb, member New York state commission for the relief of widowed mothers.

The World Film Corporation feature, "The Wishing Ring," was shown at the Indiana prison located at Michigan City, on Christmas day and was enjoyed by the 1,100 inmates. It was secured for them by Mrs. George Ohming, of the Starland theater, Michigan City, Ind.

A contract was signed this week between the Life Photo Film Corporation and C. Haddon Chambers whereby the Life Photo purchased the motion picture rights to Mr. Chambers' foremost drama, "A Modern Magdalen," in which Amelia Bingham, Wilton Lackaye and Henry E. Dixey starred for many seasons.

G. M. Anderson, who spent the holidays in Chicago, and Charles Chaplin, the Essanay comedian, danced the "Broncho Billy" waltz at a consolation party in the Windy City, appearing in their motion picture makeup. The dance was originated by Mr. Anderson and is one of the weirdest and funniest stunts on or off the stage.

Had it not been for the new East Indian operation for cataracts, invented by Major Black of the British Army and used successfully by Dr. William Fisher of Chicago, Andrew Robson, noted eastern actor and one of the stars of the California Motion Picture Corporation, would have gone blind. Mr. Robson made the trip from California to Chicago for the treatment which saved his sight.

A little studio mystery which has puzzled picture "fans" throughout the country during the past few months in connection with a new but familiar face upon the screen, under the Selig brand, has been explained. The lady is Miss Edith Johnson. Many inquiries have been received regarding this actress; most writers have confessed the features were perfectly familiar, but none could "remember" which company she formerly was with. Miss Johnson was the posing beauty for the Eastman Kodak Company previous to her advent into pictures. Her beautiful face was seen everywhere in various poses, on the pages of leading magazines, upon beautiful booklet covers and etched upon folders of artistic design.

If it is true that the European war is causing great depression in the American film market, there is certainly no evidence of the fact in the spacious studios of the Centaur Film Company in Bayonne, N. J. In addition to the eastern section of David Horsley's own forces, three outside producing concerns are busy there night and day. The latest part occupant of the Horsley plant is the All Comedy Company.

Western Manager Harry C. Drum of the World Film Corporation has been at it again. This time he has secured the contract for one of the finest theaters in San Diego, Cal., the first of the exposition cities. The theater is Clune's Isis.

A vast ranch, presenting one of the most beautiful locations in the mountains back of Los Angeles and overlooking a valley with a snowcapped range in the vista beyond, has been leased by Bosworth, Inc., where work is now well under way on the forthcoming release, "Captain Courtesy." Dustin Farnum, the prominent legitimate star, who recently allied himself with the Bosworth forces, will appear in the title role of the production.

A sturdy and independent little organization which was formed the past summer is that of the Eclair junior baseball club, named after the well known film company. The club, which is composed of New York youngsters, who are all ardent "movie" fans, decided to pay a signal honor to their favorite moving pictures and call themselves the Eclair Juniors.

George Broadhurst's famous comedy, "What Happened to Jones," is to be made into a World Film Corporation feature, and it will be released shortly on its program.

Bosworth's special representative, Carl H. Pierce, left for Richmond, Va., last week to attend the opening of the new Strand theater there. The Strand is backed by the Norfolk capitalists, J. C. and H. C. Hofheimer, who are opening this house with the Paramount program.

The skin-clothes aggregation is creating something of a sensation at the Selig Jungle-Zoo, where Director MacGregor is putting on "The Clam-Shell Suffragette." Believing the cave-period drama to be "hogging" the screen to an undue extent, William E. Wing has written a comedy, with settings worthy of the most realistic, as relating to the prehistoric age.

During the run of the feature, "The Sins of the Mother," and the playlet, "What the Moon Saw," at the Vitagraph theater, a number of compliments were received regarding the work of Paul Scardon, who appeared in both the sketch and the picture play. For an actor to "look" different, as well as act different in each new characterization and do it so well that his identity can only be learned by referring to the cast of characters, is a mark of distinction that stamps him a consummate artist deserving of mention.

Seventy-five of the two hundred and fifty scenes in the World Film Corporation production of "Wildfire," in which Lillian Russell stars, were taken at Charleston, S. C. These scenes included a race in the morning in which five or six of the thoroughbred horses took part. In the afternoon pictures of the crowds, the paddock and other scenes were taken.

Benjamin Cohen, until recently a member of the staff of Lewis J. Selznick is the latest recruit to the force at the headquarters of the Alliance Films Corporation. Mr. Cohen will assume charge of the auditing department when alterations now under way are completed.

ROLL OF STATES.

COLORADO.

T. R. Mulvany will have his motion picture show in readiness about the middle of January. It is located in the Ball building on Main street, Alamosa.

DELAWARE.

Cross-Keys Theater Company, Philadelphia. Capital stock $2,000. To own and operate places of amusement of all kinds. Incorporators: F. R. Hansell, Philadelphia; George H. B. Marin, S. C. Seymour, Camden, N. J.

Genero-Film Company, Wilmington; $150,000.

FLORIDA.

A new picture show, seating six hundred, has been opened at West Palm Beach. The proprietors are J. E. Chambers, Vincent Oaksmith and W. E. Ruff.

ILLINOIS.

The Colonial moving picture theater, located at 1809 Second avenue, Rock Island, which has been operated for the past four years by W. N. Powell & Son, has been disposed of to a local company headed by George Guiffre and Leo Victor.

United Film Service company of Chicago. Chicago; capital $200,000; manufacture and assemble, construct and deal in moving picture machines; incorporators, D. H. Chatkin, A. A. Chatkin, W. E. Franck.

C. Baker has purchased the moving picture outfit that Otter & Howard were operating in the Perkins building, Tolono, and announces that he will show first class pictures.

The motion picture house at Morrison was destroyed by fire January 1.

INDIANA.

It is announced the Luna picture theater at Tipton, which has been owned by the firm of Andrews & Kirkhoff, has been sold to Lafayette men. The new proprietors are Hamilton & Mote. The theater has been reopened.

S. W. Houston, of Lafayette, has purchased a moving picture theater in Indianapolis, and has taken up his abode there.

The picture show in the Opera House building, Dana, was destroyed by fire.

Berlin Murray of Goshen has opened a picture show in Millersburg.

The Coburn Photo and Film Company, Indianapolis; capital, $25,000; to manufacture and sell moving picture films, etc.; directors, W. H. Coburn, H. H. Coburn, W. N. Harding.

IOWA.

J. C. Underkofler is about to open a moving picture theater at Ledyard. He intends to give three shows a week.

December 21 B. W. Umbreit, as owner and proprietor, opened to the public of Marion the recently completed Garden theater. The new amusement place has been erected at a total cost of some $20,000, and is entitled to the title of the finest moving picture house in Linn county, and one of the finest in the state. Nothing has been spared in the erection of the Garden to make for completeness of detail in every manner. All the latest and

The "big three" of the Essanay Film Manufacturing Company, Francis X. Bushman, Charles Chaplin and G. M. Anderson.

most approved facilities have been installed, and the new theater presents a combination of beauty, safety and convenience in every manner. Its capacity is 925.

Harry Hiersteiner has been appointed manager of the Des Moines branch office of the Peerless Film Exchange, vice William Kent, resigned.

J. H. Gould has purchased the Majestic motion picture theater in Sioux City.

Mr. Still has sold his moving picture theater, the Princess, in Eldora, to Samuel Good, of Conrad, possession to be given January 5.

Waterloo will take rank with the leading amusement centers of the United States, when the Plaza, a motion picture theater, magnificently equipped, will be opened to the public. It is located on West Fourth street. J. F. Bryant is owner and manager.

The Empire theater, Ft. Madison, owned by H. E. Schuester, has been sold to J. M. Murphy, owner and manager of the Fort Madison Candy Kitchen. Mr. Murphy has taken possession.

Manager Dolson of the Empire theater, Decorah, has installed a fine new moving picture machine in his theater.

Opened to the public a few days before the holiday season, the Plaza theater has proved to be one of the most notable additions of the year to the list of Waterloo theaters. Although it is intended solely for the showing of high class motion pictures it is the equal of the finest Iowa theaters devoted to the highest class of dramatic entertainment both in beauty and arrangement of the interior and the foresight shown in providing for the patrons' comfort. The Plaza is owned and operated by J. E. Bryant.

KENTUCKY.

The Arista motion picture theater at Lebanon was totally destroyed by fire last week.

The Arcade theater, in Paducah, now under the management of Desberger Brothers, is opened, and it is the intention of the management to show high class features.

LOUISIANA.

A. A. and George E. Grush proprietors of the Coliseum theater, New Orleans, has installed a Wurlitzer Motion Picture Orchestra.

W. R. Burk, architect; moving picture theater building, to be erected in Algiers, for account of Philip Foto; composition roof, modern equipment; cost approximately $10,000.

United Photoplay Company, Inc., New Orleans, La., $15,000, to purchase, sell, lease, sublease, conduct, operate and establish shows theaters, amusement companies, moving picture, vaudeville or otherwise; to engage in the manufacture, exhibition, leasing, releasing and sale of motion picture films, etc.

Films. National Poster Mounting Company leased building 823 Perdido street, New Orleans; will manufacture lithograph work for film companies in south.

MARYLAND.

The motion picture parlor, 3211 Greenmount avenue, Baltimore, was purchased recently by Peter Oletsky and Benjamin Cluster from the Waverly Amusement Company.

Plans for a moving picture parlor at the southwest corner of Presstman street and Kirby lane, Baltimore, are being prepared by Architect Stanislaus Russell for Gottfried Helmig. The building will be one story high and will have dimensions of 40 by 100 feet. The cost has been estimated at about $8,000.

MICHIGAN.

Kalamazoo will have a new motion picture theater in the near future. Harry Waterman and Charles Palmer, who built the Elite theater in this city, are said to be behind the plan. The new playhouse, which will have a seating capacity of 2,500 and be devoted entirely to motion pictures, will be located on North Burdick street, near Frank street, on the Appeldoorn property. The land was recently purchased by Waterman and Palmer.

The Bijou motion picture show in Albion has been closed, having failed to comply with the state law relative to proper fire protection.

The Electric theater in Traverse City has gone out of business.

The Palace Theater company, under the management of Mrs. Nina Miller, has rented the south part of the Palmiter block, Grand Rapids, and has opened a motion picture theater.

F. A. Pelley, who recently purchased the Bijou theater in Benton Harbor, has spent a large sum of money on extensive improvements to the photo-play house. The building has been lengthened some twenty feet, giving a seating capacity of one thousand. The operating booth has been enlarged and made fire-proof and is equipped with two Simplex machines. The walls have been handsomely decorated, and new seats installed. There is a rest room for both the ladies and gentlemen off the lobby. The theater is well ventilated and Benton Harbor can now boast of having one of the finest theaters in this part of the state.

Arthur Poali has purchased the Lyric theater in Ishpeming from Guy Freese. Mr. Poali is now the manager of three motion picture theaters namely; Royal in Negaunee; Royal in South Range; and the Lyric in Ishpeming which he recently acquired.

Within three months, there will be completed in Hastings, a new moving picture theater with a seating capacity of 500. It is being constructed by T. C. Palmer on a lot on State street.

MINNESOTA.

E. P. and W. A. Campbell were granted a license to operate a moving picture show at 4215 Washington avenue north, Minneapolis.

The Milo theater, Little Falls, changed hands a short time ago, a deal being closed whereby O. A. Lee, who has been proprietor of the First street playhouse for the past few months, transfers his interest to C. W. Eckes and Edward H. Eggers, both of Perham.

Emil Freick, who recently disposed of the Grand theater in Luvern, has purchased a motion picture show house at Lidgerwood, N. D., and will be given possession January 1.

MISSISSIPPI.

Cicero Heard is preparing to open a first-class moving picture theater in Utica.

MISSOURI.

Frank E. Long is building a new motion picture theater at Nineteenth and Olive streets, St. Joseph, which is to be open in about six weeks. No name has yet been decided on for the theater.

The Kinney opera house, Memphis, opened as a moving picture theater December 11.

Builders will soon begin work on a fireproof moving picture theater at the southwest corner of Tenth street and Franklin avenue, St. Louis, to seat 1,700 persons. Henry Tielkemeyer will be the proprietor and G. K. Dubis, manager of the theater. The building will have a parquet, balcony and gallery. The lot is 52x107 feet.

MONTANA.

The Princess theater in Lewiston is closed, but is expected to re-open in a short time.

New Year's eve, the new Judith theater, Lewiston, was formally opened. H. Heinecke is manager.

NEBRASKA.

Wiley Langford has assumed charge of the Auditorium picture show in Auburn, and will produce the highest class of pictures obtainable.

The Edison theater at Hastings has changed hands. G. L. Gorman of Grand Island having succeeded Thomas F. Colgan. Mr. Gorman plans to make some improvements.

NEW JERSEY.

The appointment of a board of control to have supervision over motion picture exhibitions in East Orange, and investing the body with powers similar to those of an excise board, is urged in the first annual report of the Board of Censors of that city, which has been forwarded to Mayor Julian A. Gregory.

NEW YORK.

Plans have been filed for making over the two three story dwellings at Nos. 266 and 268 East Seventy-eighth street, New York, into a moving picture theater, at a cost of $7,000, for Frederick Lang. Otto L. Spannhake is the architect.

The American Motion Picture Company to erect theater, 48-54 Lafayette street, Utica, estimated cost $75,000.

Vaughn Comedy Film Co., Manhattan; $10,000; Julius Timer, 564 West 148th st., N. Y.; Arthur Vaughan, James J. Fero, N. Y.

A new Wurlitzer Motion Picture Orchestra has been installed in the Lyceum theater, 245 W. Fayette street, Syracuse.

A theater for children is to be erected on Forty-seventh street, west of Fifth avenue, New York. It is to be known as the Toy theater and will be managed by Peter Newton, who has spent many years devising entertainments for juveniles. The theater will cost $200,000 and will cover a plot of three lots donated by a person interested in the uplift of children's amusements. The money for the construction of the novel playhouse, the first of its kind, has been subscribed. The theater will accommodate 500. Plans for the structure will be filed with the Building Department shortly.

The American Motion Picture Company, Inc., has started the erection of a theater on Lafayette street, Utica.

OHIO.

The United Film Renting Company, Cincinnati, D. K. Holmes and others, $180,000.

OHIO.

Charles E. Steen, who recently purchased the Lion theater in Defiance, has remodeled the play house and renamed it the Gem.

Walter M. Carson, proprietor of the Temple theater in Lorain has installed a Wurlitzer motion picture orchestra.

OKLAHOMA.

J. D. Goodwin of Tulsa and D. C. Kennedy of Okmulgee have taken over the Gaiety theater on Court street, Muskogee. The Mutual program and Keystone comedies will be used with other good productions.

The Eagle Film Company of Oklahoma City. Capital stock, $12,000. Incorporators: E. D. Nix, St. Louis; William Tilghman, Oklahoma City, and C. Madsen, Guthrie.

PENNSYLVANIA.

Federal Amusement Company, Pittsburgh. Capital, $5,000. Incorporators: W. Thomas Kenyon; Reed E. Elton, Walter J. Gripp, Pittsburgh.

Picture theater, Broad and Rockland streets, Philadelphia. To Freund-Seidenbach Company, Bulletin building. One-story brick and terra cotta. For Clarence S. Shilcock. Contractors ready for sub-bids in all lines. Albert F. Schenck, architect.

A. S. Coppersmith of Altoona has taken charge of the Star theater in Bellwood.

Plans have been completed by M. Haupt for alterations and the erection of a one-story addition, 50x150 feet, to the moving picture theater at 4817 North Broad street, Philadelphia, for the Logan Amusement Company.

Picture theater, Broad and Rockland streets, Philadelphia, for Clarence S. Shilcock, one-story brick and terra cotta.

The Globe theater which recently opened in McKeesport has a seating capacity of 500. It was built at a cost of $15,000 and is owned by Baker & Goris.

TENNESSEE.

The Lillian motion picture theater, one of the finest theaters in Clarksville, was destroyed by fire.

TEXAS.

Blinkhorn Photo Plays Corporation of Texas, Dallas; capital stock, $5,000. Incorporators: Seth Shepard, Jr., T. A. Pitman of Dallas, and Albert Binkhorn, F. J. Willis and John C. Trauth of New York.

Announcement has been made by Rudolfo Cruz, owner of the Alhambra theater, El Paso, that the Alhambra Theater Company has taken charge of the El Paso Street theater on January 8. The new company will operate the theater as a moving picture house, having taken over the control of the management and building from Mr. Cruz.

The Empire picture theater, Houston and St. Mary's streets, San Antonio, was formally opened to the public. The theater is a beautiful structure, seating 1,820 persons.

VIRGINIA.

Suffolk's new moving picture theater, the Nansemond Fotosho, one of the largest moving picture houses in the state, opened December 31, the initial performances being attended by crowded houses. The new show house is attractive, being 140 feet long, and arranged with a view to comfort and convenience of the patrons. Spacious aisles and roomy opera chairs, and an indirect system of lighting, all go to make the Nansemond Fotosho a popular resort. The cozy gallery, for colored patrons, is also furnished with comfortable opera chairs.

WEST VIRGINIA.

The Dixie motion picture theater in Clarksburg, owned by Edgar Teranus and operated by H. H. Willard was recently destroyed by fire.

WISCONSIN.

A $20,000 moving picture house seating 900 will be erected at Fortieth street and North avenue, Milwaukee. Architect A. F. Swager is in charge. The ground dimensions will be 55x120. The walls will be of brick and terra cotta.

Captain E. S. Pearsall will shortly become proprietor of the Orpheum theater in Eau Claire.

Florence Crawford of Mutual

Perhaps no film favorite has made greater strides with motion picture audiences during the past year than Florence Crawford, the attractive Griffith-Mutual star. Miss Crawford is strictly an outdoor girl. She is a horsewoman, a crack shot, a swimmer and a tennis player. She was born in Franklin, Crawford county, Pa. Her ancestors settled there more than 200 years ago, and the county took its name from her family's. She is also a descendant of a grandfather who went through the civil war, a great-grandfather who was a veteran of the Mexican war, and a great-great-grandfather who fought in the revolution, and this may account for her fearless daring. Miss Crawford received her education in Pittsburgh and New York. Three years ago she called on one of her girl friends at the Mutual New York studios. The visit decided her future, for she received an offer that day to go into pictures and the offer she accepted. For several months she played small parts and then went to the Hollywood studios in Los Angeles to portray important roles.

Florence Crawford.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	1-11	The Girl He Brought Home	Biograph 1,000
C	1-11	A Superfluous Baby	Edison 1,000
C	1-11	Sweedie's Suicide	Essanay 1,000
C	1-11	The Adventure at Briarcliff	Kalem 2,000
C	1-11	Patsy Bolivar Series No. 3	Lubin 1,000
T	1-11	Pathe's Daily News No. 3, 1915	Pathe 1,000
D	1-11	The Old Code	Selig 2,000
T	1-11	Hearst-Selig New Pictorial No. 3	Selig 1,000
C	1-11	The Fates of Flora Fourflush No. 2	Vitagraph 1,000

Tuesday.

D	1-12	The Third Act	Biograph 2,000
D	1-12	Olive's Other Self, No. 8	Edison 1,000
D	1-12	By a Strange Road	Essanay 1,000
C	1-12	A Bold, Bad Burglar	Kalem 1,000
C	1-12	Baseball and Trouble	Lubin 1,000
C	1-12	Harold's Bad Man	Selig 1,000
C	1-12	A Mix-Up in Dress Suit Cases	Vitagraph 2,000

Wednesday.

C	1-13	Curing the Cook	Edison 500
C	1-13	McGinty and the Count	Edison 500
C	1-13	The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend"	Essanay 1,000
D	1-13	The Stolen Ruby	Kalem 2,000
D	1-13	When Honor Wakes	Lubin 2,000
T	1-13	Pathe's Daily News No. 4, 1915	Pathe 1,000
D	1-13	The Richest Girl in the World	Selig 1,000
C	1-13	The Hair of Her Head	Vitagraph 1,000

Thursday.

C	1-14	Getting Into a Scrape	Biograph 500
C	1-14	The Cheese Industry	Biograph 500
C	1-14	When Slippery Slim Went for the Eggs	Essanay 1,000
D	1-14	The Friendship of Lamond	Lubin 2,000
C	1-14	Distilled Spirits	Mina 1,000
T	1-14	Hearst-Selig News Pictorial No. 4	Selig 1,000
D	1-14	The Legend of the Lone Tree	Vitagraph 1,000

Friday.

D	1-15	The Inevitable Retribution	Biograph 1,000
C	1-15	Lena	Edison 2,000
D	1-15	Dear Old Girl	Essanay 2,000
C	1-15	A Boob for Luck	Kalem 1,000
D	1-15	Out of the Storm	Lubin 1,000
C	1-15	The Snailburg Volunteers	Selig 1,000
C	1-15	Chiefly Concerning Males	Vitagraph 1,000

Saturday.

D	1-16	The House Horror	Biograph 1,000
D	1-16	The Banker's Double	Edison 1,000
D	1-16	Broncho Billy and the Sisters	Essanay 1,000
D	1-16	The Broken Circuit	Kalem 1,000
C	1-16	Mr. Stubb's Pen	Lubin 500
C	1-16	Spaghetti and Lottery	Lubin 500
D	1-16	Robert Thorne Forecloses	Selig 1,000
D	1-16	The Sage-Brush Gal	Vitagraph 3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	1-18	The Undying Fire	Biograph 1,000
D	1-18	To Make the Nation Prosper	Edison 1,000
C	1-18	Sweedie and Her Dog	Essanay 1,000
D	1-18	The Leech	Kalem 2,000
C	1-18	Patsy Bolivar No. 4	Lubin 1,000
T	1-18	Pathe's Daily News No. 5, 1915	Pathe 1,000
D	1-18	His Fighting Blood	Selig 2,000
T	1-18	Hearst-Selig News Pictorial No. 5	Selig 1,000
C	1-18	The Fates of Flora Fourflush No. 3	Vitagraph 1,000

Tuesday.

D	1-19	The Lady of Dreams	Biograph 2,000
D	1-19	Olive's Manufactured Mother	Edison 1,000
C	1-19	The Misjudged Mr. Hartley	Essanay 1,000
C	1-19	Cornelius and the Wild Man	Kalem 500
C	1-19	A Night in New Jersey	Kalem 500
C	1-19	Gus and the Anarchists	Lubin 500
C	1-19	Cupid's Target	Lubin 500
C	1-19	Cactus Jim's Shop Girl	Selig 1,000
D	1-19	The Evil Men Do	Vitagraph 3,000

Wednesday.

E	1-20	The Wonders of Magnetism	Edison 500
C	1-20	A Weighty Matter for a Detective	Edison 500
C	1-20	The Fable of "Hifaluting Tillie and Her Plain Parents"	Essanay 1,000
D	1-20	The Cabaret Singer	Kalem 2,000
D	1-20	Her Weakling Brothers	Lubin 2,000
T	1-20	Pathe's Daily News No. 6, 1915	Pathe 1,000
D	1-20	Between Matinee and Night	Selig 1,000
C	1-20	The Right Girl	Vitagraph 1,000

Thursday.

D	1-21	The Gang's New Member	Biograph 1,000
C	1-21	Sentimental Sophie	Essanay 1,000
D	1-21	The Shanghaied Baby	Lubin 3,000
C	1-21	Dare-Devil Harry	Mina 1,000
T	1-21	Hearst-Selig News Pictorial No. 6	Selig 1,000
D	1-21	The Navajo Ring	Vitagraph 1,000

Friday.

D	1-22	Heart's Hunger	Biograph 1,000
D	1-22	Tracked by the Hounds	Edison 2,000
D	1-22	The Lieutenant Governor	Essanay 2,000
C	1-22	Cooky's Adventure	Kalem 1,000
D	1-22	A Question of Conscience	Lubin 1,000
C	1-22	Who Wants to Be a Hero	Selig 1,000
C	1-22	Wanted, a Nurse	Vitagraph 1,000

Saturday.

C	1-23	His Night Out	Biograph 500
C	1-23	In the Boarding House	Biograph 500
D	1-23	Mr. Daly's Wedding Day	Edison 1,000
D	1-23	Broncho Billy and the Baby	Essanay 1,000
D	1-23	The Fast Mail's Danger	Kalem 1,000
C	1-23	Shoddy, the Tailor	Lubin 1,000
D	1-23	The Primitive Way	Selig 1,000
C	1-23	War	Vitagraph 2,000

MISCELLANEOUS FEATURES.

The Morals of Marcus	Famous Players	5,000
The Tip Off	Pathe Balboa	3,000
Happy's Mishaps	Pathe	1,000
Fires of Affliction	Pathe	3,000
A Woman of Impulse	Great Northern	4,000
Mignon	California	5,000
A Fool There Was	Box Office	5,000
Du Barry	Kleine	
The Man Behind the Door	Broadway Star	4,000
The Honor of Bill Jackson	Features Ideal	2,000
The Eyes of Justice	Features Ideal	2,000
The Adopted Daughter	Smallwood	3,000
Cupid Kicks a Gould	Smallwood	2,000
The Burglar and the Mouse	Smallwood	2,000

Mutual Program

Monday.

D	1-11	Restitution ..... American	2,000
D	1-11	Our Mutual Girl, No. 52 ..... Reliance	1,000
	1-11	Title Not Reported ..... Keystone	

Tuesday.

D	1-12	The Speed King ..... Thanhouser	2,000
D	1-12	Probation ..... Majestic	1,000
D	1-12	The Spirit of Giving ..... Beauty	1,000

Wednesday.

D	1-13	Mother Hulda ..... Broncho	2,000
D	1-13	The Black Ghost Bandit ..... American	1,000
D	1-13	The Terror of the Mountains ..... Reliance	1,000

Thursday.

D	1-14	In the Land of the Otter ..... Domino	2,000
	1-14	Title Not Reported ..... Keystone	
T	1-14	Mutual Weekly No. 2 ..... Mutual	1,000

Friday.

D	1-15	The Cross of Fire ..... Kay Bee	2,000
C	1-15	Pleasing Uncle ..... Princess	1,000
D	1-15	The Clubman's Wager ..... American	500
E	1-15	Producing a Nation's Pride ..... American	500

Saturday.

D	1-16	One Flight Up ..... Reliance	2,000
	1-16	Title Not Reported ..... Keystone	
C	1-16	The Unwilling Bride ..... Royal	1,000

Sunday.

D	1-17	What Might Have Been ..... Majestic	2,000
C	1-17	A Flyer in Spring Water, No. 15 ..... Komic	1,000
D	1-17	A Yellowstone Honeymoon ..... Thanhouser	1,000

Monday.

D	1-18	Refining Fires ..... American	2,000
E	1-18	Mutual Monographs ..... Reliance	1,000
	1-18	Title not reported ..... Keystone	

Tuesday.

D	1-19	Craft Versus Love ..... Thanhouser	2,000
D	1-19	On the Table Top ..... Majestic	1,000
C	1-19	A Girl and Two Boys ..... Beauty	1,000

Wednesday.

D	1-20	A Lucky Blowout ..... Broncho	2,000
D	1-20	The Crucifixion of Al Brady ..... American	1,000
D	1-20	The Sea Brat ..... Reliance	1,000

Thursday.

D	1-21	The Still on Sunset Mountain ..... Domino	2,000
	1-21	Title not reported ..... Keystone	
T	1-21	Mutual Weekly No. 3 ..... Mutual	1,000

Friday.

D	1-22	Sergeant Jim's Horse ..... Kay Bee	1,000
D	1-22	The Man Who Died ..... Kay Bee	1,000
C	1-22	An Innocent Burglar ..... Princess	1,000
D	1-22	After Twenty Years ..... Reliance	1,000

Saturday.

D	1-23	The Craven ..... Reliance	2,000
	1-23	Title not reported ..... Keystone	
C	1-23	Her Hero ..... Royal	1,000

Sunday.

D	1-24	The Better Man ..... Majestic	2,000
C	1-24	A Flurry in Art ..... Komic	1,000
C	1-24	The Dog Catcher's Bride ..... Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

C	1-11	My Lady High and Mighty ..... Victor	2,000
	1-11	No Release This Week ..... Imp	
C	1-11	The Butler's Baby ..... Joker	1,000

Tuesday.

D	1-12	A Woman's Debt ..... Gold Seal	2,000
D	1-12	The Useless One ..... Big U	1,000
C	1-12	A Maid by Proxy ..... Nestor	1,000

Wednesday.

D	1-13	Reunited ..... Eclair	2,000
C	1-13	Thou Shalt Not Flirt ..... L Ko	1,000
T	1-13	Animated Weekly No. 149 ..... Universal	1,000

Thursday.

D	1-14	The Hearts of the Bradys ..... Big U	1,000
D	1-14	Pawns of Fate ..... Rex	2,000
C	1-14	Those German Bowlers ..... Sterling	1,000

Friday.

D	1-15	A Gentleman of Art ..... Imp	2,000
C	1-15	Father's Strategy ..... Victor	1,000
C	1-15	When the Mummy Cried for Help ..... Nestor	1,000

Saturday.

D	1-16	The Governor Maker ..... "101 Bison"	2,000
D	1-16	An Outlaw's Honor ..... Powers	1,000
C	1-16	Hubby's Cure ..... Joker	1,000

Sunday.

D	1-17	A Small Town Girl ..... Rex	3,000
D	1-17	Romance in Bear Creek ..... Eclair	1,000
C	1-17	Caught With the Goods ..... L Ko	1,000

Monday.

C	1-18	Father's Three ..... Victor	2,000
C	1-18	On Dangerous Ground ..... Imp	1,000
C	1-18	The Hicktown Rivals ..... Joker	1,000

Tuesday.

D	1-19	Smuggler's Island ..... Gold Seal	2,000
D	1-19	The Dear Old Hypocrite ..... Big U	1,000
C	1-19	When Cupid Caught a Thief ..... Nestor	1,000

Wednesday.

D	1-20	The Lone Game ..... Eclair	2,000
C	1-20	Every Inch a Hero ..... L Ko	1,000
T	1-20	Animated Weekly No. 150 ..... Universal	1,000

Thursday.

D	1-21	Their Island of Happiness ..... Big U	2,000
D	1-21	Six Months to Live ..... Rex	1,000
C	1-21	Dude Raffles ..... Sterling	1,000

Friday.

D	1-22	The House of Fear ..... Imp	3,000
	1-22	No Release This Week ..... Victor	
C	1-22	When the Deacon Swore ..... Nestor	1,000

Saturday.

D	1-23	Old Peg-Leg's Will ..... "101 Bison"	2,000
	1-23	Uncle Sam's Phenomenal Achievement ..... Powers	1,000
C	1-23	Fools and Pajamas ..... Joker	1,000

Sunday.

D	1-24	The Temptation of Edward Swain ..... Rex	2,000
D	1-24	The Clue of the Portrait ..... Eclair	1,000
C	1-24	The Death of Simon La Gree ..... L Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 2—PATHE—JANUARY 6.—This issue contains views of the wrecked *Dorothy Palmer*, the five masted schooner, almost destroyed near Cape Cod, Massachusetts; the horses on the speedway at Brighton, Massachusetts; a New Year's Day parade of the mummers of Philadelphia; the inaugurtion of Governor Whitman at Albany, N. Y.; and, in the war section, views taken near Courtrai, Vedrin and Iseghem Belgium, at Boulogne, Arris, Desvres and Compiegne, France.

Hearst-Selig News Pictorial No. 2—SELIG—JANUARY 7.—In this issue views are shown of the first Hindu temple erected in the western hemisphere, wrecked by a bomb; a $300,000 fire at the terminal and ferry building in Camden, N. J.; the sailing of the Thirtieth Infantry from San Francisco, by way of the Panama Canal, for Plattsburg, N. Y.; and in the war section views are taken of the Belgian troops who fled across the border into Holland, also some close-up and exceedingly interesting views of the damaged cities along the English coast, which were recently bombarded by the German fleet.

Pathe Daily News No. 3—PATHE—JANUARY 11.—This issue of the weekly contains views of the injured in the recent New York subway fire being cared for; the fifty-mile race between Bob Burman and Barney Oldfield at Los Angeles, Cal.; the new pastime of baseball on skates as played in Washington, D. C.; at Brooklyn the Secretary of the Navy is seen presenting medals to the heroes of the U. S. navy for valiant service at Vera Cruz; the ice yacht race at Medford, Mass., and, in the war section, scenes taken at Hartiepool, England, near Charny, Vermelles, Denain, France, and also in the vicinity of Cortemark, Belgium.

The Undying Fire—BIOGRAPH—JANUARY 18.—Marion's fiance comes to visit her under the influence of liquor, and she breaks the engagement and marries the governor of the state. Her former lover endeavors to forget her by taking up with another woman, but eventually his longing for her leads him to visit Marion and he seizes her in his arms. She flings him off and when her husband enters and denounces him as a thief, he is sentenced to prison for house-breaking, but with the aid of other women makes a sensational escape, and late at night, he visits the governor's house. When the convict enters, Marie realizes her desperate case and snatches a pistol from a drawer. The governor, returning from a banquet, finds her reeling against the mantelpiece, and the convict's lifeless body on the floor.

To Make the Nation Prosper—EDISON—JANUARY 18.—The picture is produced to aid the movement for promoting the purchasing of goods made in America. The photoplay depicts not only the origination of the "Buy a Bale of Cotton" movement, but also the results, and endeavors to promote the principle at stake insofar as possible. The leading roles are enacted by such Edison stars as Bessie Learn, Mrs. William Bechtel, Marie La Manna and Patrick O'Malley.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

It shows the condition in the South before the movement started, weaves in a strong drama that brings it right to our door and finally shows the result of the "Buy a Bale of Cotton" plan.

Sweedie and Her Dog—ESSANAY—JANUARY 18.—Sweedie, her dog, a band of dog catchers and a timid employer form the elements around which the comedy incidents in this production are built. Mr. Dingby engages Sweedie as cook and she insists on taking her dog, "Skinny" with her. The dog catchers capture "Skinny" and Sweedie forces her new employer to help her recover him. When they arrive at home her antics cause a great deal of trouble, some of the incidents at this point proving real laugh getters. Her best friend calls and takes her for a ride in his cab and the incidents during this affair are also humorous. Upon her return, Sweedie finds that her dog has ben abused and the film ends with a general riot in the household. Wallace Beery, Betty Brown, Leo White and Ben Turpin do excellent work in the four laugh-getting roles.
C.J.C.

The Leech—KALEM—(TWO REELS)—JANUARY 18.—Carl Linden, a society parasite, contrives to meet Mrs. Tully, who is endeavoring to break into society and represents himself to her as a nobleman. Mrs. Tully's son, George, falls in love with Grace, a Salvation Army girl, but the mother is horrified to learn of her son's love for such an humble person. Linden becomes engaged to Helen Tully, George's sister, visits the house one day when Grace is calling upon Mrs. Tully and there the Salvation Army girl denounces Linden, declaring he deserted her three months after their marriage, while Helen falls into her mother's arms and Linden flees from the house. Later, in endeavoring to steal some engagement gifts from Helen's room, Linden is surprised by Grace's and Helen's entrance, and leaps from a window, falling to his death on the pavement below. Alice Joyce appears in the role of Grace.

Patsy's Vacation—(FOURTH EPISODE OF THE PATSY BOLIVAR SERIES)—LUBIN—JANUARY 18.—At examination time, Patsy and Sykesy are both fearful lest they fail to pass. Sykesy steals a boy's examination paper from an adjoining desk, and attempts to copy down the correct answers on his own paper, but when a member of the faculty appears, he gets rid of the paper by throwing it over on Patsy's desk. There it is found, and Patsy expelled for "cribbing." At home Patsy is put to work on the farm, while Sykesy, who has successfully passed the examination, is hailed as a hero. Patsy lets a herd of cows escape from the pasture he was sent to guard, and his father is about to thrash him. Patsy, however, leaves a note saying that he has decided to shift for himself, and then departs from his home. The bill he offers as railroad fare is a bad one, and as the film closes he is being put off the train at night in an unknown town. Clarence Elmer featured.

His Fighting Blood—SELIG—(TWO REELS)—JANUARY 18.—Jim loves Hope McTrigger, but allows himself to be bullied by Sam Buck, who also loves her. She rejects Jim because of his cowardice, but later his fighting blood is aroused, and in an encounter he conquers Buck. The leader of a rival clan gathers his followers and kidnaps Hope. Jim and Buck forget their differences and bravely fight to rescue the girl. When the battle is over she goes to Jim and Buck realizing that she loves the other man, steps aside. A review will be found on page 83 of the January 16 issue.
C.J.C.

A Race For Life—(THIRD EPISODE OF "THE FATES AND FLORA FOURFLUSH")—VITAGRAPH—JANUARY 18.—By prodigies of valor, honest Frank Goodheart escapes from the alligator pit in which he and the beautiful heroine, Flora Fourflush, were hurled by order of Sir Simon Blackheart at the end of the second episode. Sir Simon "gets in bad" with the Rajah by stealing a giant ruby from the treasure house elephant and is tracked by human blood hounds. Blackheart manages with his thugs to capture Frank whom he ties upon the railroad track. Flora hastens to the rescue of her lover and when Sir Simon steals a locomotive and sends it speeding towards helpless Frank, the poor street cleaner, though struck and run over, springs into the engine cabin and heaves Sir Simon down the bank. The villain then disguises himself as a child and tells Frank that Flora awaits him in a deserted cottage, and manages to there overpower the hero and tie him

to several cases of dynamite. Flora, bravely goes to the rescue of her lover and the villain himself is placed in Frank's position and blown to atoms when the dynamite explodes. The Rajah presents the happy couple with a huge ruby as a wedding present. Clara Kimball Young featured.

The Lady of Dreams—Biograph—(Two Reels)—January 19.—The Wallace children are so unruly that their governess leaves. Bobby Lane, another unruly boy is also unkind to his governess, May West. Walking in the park with May, Bobby finds an invitation to a masquerade ball, and when May takes it from him, he behaves badly, until a gentleman, passing, rebukes him. May keeps the invitation, and attends the ball as Little Red Riding Hood, and in the conservatory meets the handsome stranger who chided Bobby in the park. Later it is announced that a valuable brooch has been stolen and a command is given that everybody present unmask. May realizes that being uninvited she will be suspected, and at the suggestion of the handsome stranger hides in the conservatory, and later escapes. Trying to find her again, the stranger discovers a slipper which she had dropped in her flight and keeps it as a memento. Later May is discharged from her position and secures the post of governess in the Wallace household. Playing with the children one night, the little folks discover in a drawer of their father's desk a pretty slipper and later beg for a bed-time story. With the slipper as a suggestion, May begins the story of Cinderella, and Mr. Wallace, coming up to the nursery to bid them good-night, arrives in the middle of the story, and at its finish comes forward as Prince Charming and claims his Cinderella.

Olive's Manufactured Mother—Edison—January 19.—The ninth of the Olive series in which Mabel Trunnelle is playing the title role. It is well produced and the individual roles well taken. The story follows: So that Mme. Forresti will not adopt Olive, Drew concocts a scheme by which Olive is led to believe that her unknown mother has been discovered. He and Laura hire a woman, who leads a double life, and Olive, believing that this creature is her mother, goes to

live with her, and leaves Mme. Forresti's palatial home. The police trace stolen goods to this woman's home just as Olive has found some of the concealed loot. Olive is arrested and almost fainting, happens to lean against the wall, which in some unknown manner gives way, and precipitates her into a passageway. The police go outside to search for her. Meanwhile, Olive returns, through the secret panel, and is confronted by the old woman, who thinks Olive has betrayed her. She attempts to kill Olive, but a heart attack prevents her executing the deed. She dies, telling Olive of her deception. Olive, hearing the police returning, escapes, finds Vance, and tells him that the woman was not her mother. M.C.

The Misjudged Mr. Hartley—Essanay—January 19.—Another one of the delightful single reel society comedy dramas for which Essanay is becoming noted. In this case the situation about which the film is built deals with a young society man, who, through an accident, appears to be a burglar in the eyes of the girl he has just met, and whom he has fallen in love with at sight. Bryant Washburn and Ruth Stoneshouse have the leading roles and do excellent work. Brian Hartley, as the story begins, is invited to dinner by a friend. As the friend has moved from her old address he gets into the wrong house and there meets Celia Thayer. She is visiting some friends in the house and has been left alone. When Hartley says that he has been invited by his friends to spend the evening, she undertakes to entertain him. After he has left she finds that the house has been robbed and believes Mr.

Hartley a society burglar. When the young people are again brought face to face at a summer resort, she is about to turn him over to the police when her heart softens. She gives him some money and tells him to go straight. He gives her the laugh and she becomes indignant and is about to expose him, but the arrival of friends of both clears up the situation. The atmosphere, settings and photography add delight to the film. C.J.C.

Cornelius and the Wild Man—Kalem—January 19.—When Bosco, a wild man, escapes from a circus side show, a reward of 100 is offered for his capture. Cornelius, a farmer, on the way to town with a load of eggs is captured by Bosco, but manages to escape and relates his adventures to the people in town. Returning home, Cornelius tells the story to Mandy, his wife, but, smelling his breath, she is suspicious and beats him up with a buggy whip. He flees, only to be captured by Bosco. Mandy, pursuing him, overtakes Bosco and leads him to town as her captive. On the same reel is a cartoon comedy featuring a battle between Hesanut, Kalem's cartoon comedian, and one of the bloodthirsty New Jersey mosquitoes, which is entitled "A Night in New Jersey."

Gus and the Anarchists—Lubin—January 19.—Gus Goober, a waiter at a sloppy cafe, of which Tom Dreck is the proprietor, is in love with Rosy Heintz, the new cashier. So busy is Gus watching Rosy that he spills soup down a customer's neck, and is fired. Rosy induces Dreck to hire Gus back again by promising to cure him of his love, and then arranges with Dreck and other waiters in the place to make use of some costumes left behind by a stranded theatrical troupe, to make Gus believe that she is queen of a band of anarchists, and that he must join the band before he can hope to receive her love. Aided by her friends, Rosy scares the life out of Gus, who promptly ceases to love her. On the same reel is:

Cupid's Target—Lubin—January 19.—Bob takes Lucy to a ball game, but the girl has eyes only for Marty, the pitcher of the village nine, and keeps constantly telling Bob of the flowers which Marty sends her daily. Bob, to earn money with which to buy flowers, gets a job with a carnival company in which he has to black up and stick his head through a sheet, for people to throw base balls at. Bob has no sooner gone to work than Marty appears and proceeds to bounce a half dozen base balls off his dome. Later, Bob is bumped by a speeding auto, and the driver hands Bob some money and makes his escape. Bob buys a bunch of flowers, but upon arriving at Lucy's is told that she and Marty have been married. In despair, Bob goes to his room, arranges the flowers about himself, folds his arms across his breast and goes to rest.

Cactus Jim's Shop Girl—Selig—January 19.—While many of the situations in this picture are rather doubtful as to their plausibility, the action moves swiftly swiftly enough to cover this discrepency. Tom Mix and Goldie Colwell have the roles of Cactus Jim and Nell the shop girl. Jim advertises for a wife and Nell answers, stating that she will be glad to marry him. When he visits Nell, she rejects him for a floor-walker in the store where she is employed. He determines he will not return to the ranch without a bride, so he buys a dummy, which fools the boys until Nell, who has discovered that she likes Jim better than the floor-walker, comes to the ranch. While not a side-splitting comedy, this is one which can

honestly be recommended as being worthy of a place on any program, for it is very entertaining. C.J.C.

The Evil Men Do—(Broadway Star Feature)—Vitagraph—(Three Reels)—January 19.—David Horton and Beatrice Elton are childhood sweethearts, but later Beatrice is amazed to learn that David has married Margaret Forsythe. The wife entertains on a lavish scale and David speculates, loses everything, including his wife, who elopes with Cap-

tain Clifford. Beatrice meets David, urges him to go west and start life over again, and at her suggestion, he locates at Ranchville. Clifford meanwhile tires of Margaret, deserts her, later meets Beatrice, marries her and goes west. Beatrice knows nothing of Clifford's past and finding Margaret by chance, induces David to take back his faithless wife. Margaret accidentally meets Clifford next day, he threatens her, they struggle and she is accidentally killed. Horton finds the body and accuses Clifford, who breaks down and confesses the whole truth, which is heard by Beatrice, who tells Clifford all is over between them

and he kills himself. After the funeral David and Beatrice leave for the east, determined to start life anew. Maurice Costello and Marie Weirman featured.

The Wonders of Magnetism—EDISON—JANUARY 20.—An educational film which depicts the wonders of magnetism in a most vivid fashion, showing the two kinds of magnets now in common use, the electro-magnet and the steel magnet. The Edison magnetic ore separator is shown in operation and one learns what a wonderful aid the magnet is to science and industry. Likewise, one is taught in a few minutes more of the principles of magnetism than the ancient philosophers discovered about the bewitched metals, as they called their magnets, in a millennium.

A Weighty Matter for a Detective—EDISON—JANUARY 20.—Jesse Stevens is seen here as Skinny, the detective, and Andy Clarke takes the part of a bewhiskered old individual named Mr. Shorts. Skinny, a blushing schoolgirl, assumes a disguise, and takes up the trail of Messrs. Splits, Pilkin, and Shorts who are daily seen to enter the woods accompanied by an important looking and tenderly handled brown jug. The truth of the matter is that the three men whose daily travels are causing their wives so much worry are only afflicted with a craze for playing mumble-ty-peg, and take themselves off to the woods to indulge in the sport in order to escape the hum and rush of the village. In her sleuthing Skinny accidentally stirs up a nest of criminals, and causes the arrest of the whole gang. The three married men are well taken care of by their wives, and are compelled to swear off on their mumble-ty-peg pastime.

C.R.C.

The Fable of Hifaluting Tillie and Her Plain Parents—ESSANAY—JANUARY 20.—Peggy Sweeney, as hifaluting Tillie, Rapley Holmes and Clara Smith, as her plain parents, present three well-drawn and pleasing characters in this George Ade fable. The plot is exceedingly simple, as it deals with a country girl who has "airy" ideas injected into her head at a seminary and who goes to the city thinking country life is too slow for her. When she visits her parents, after returning from the seminary, amusing incidents follow in rapid succession,

as she criticises them for every move they make. Later, when she finds herself alone and without funds in the city, she realizes that she does not belong there and returns home. Her plain parents find many things to criticise her for, but lovingly receive her and overlook her faults. The rural atmosphere is well preserved, but the city part of the story is not made quite so convincing, probably because of the lack of footage. It is, nevertheless, a worthwhile offering. C.J.C.

The Cabaret Singer — KALEM — (TWO REELS)—JANUARY 20.—George Randall, a millionaire, after a visit to his friends the Dentons, is impressed with his own loneliness in life, and shortly afterwards meeting Pearl Eltinge, a cabaret singer, makes her his wife, unaware that her beauty is but a mask for her shallow mind. Her utter selfishness becomes apparent as the months pass and Dorothy, her maid, secretly pities the husband. As time passes Randall sees the difference between the characters of his wife and the maid, and after a short while the wife longs for the bright lights of her former career, and despite her husband's pleas, departs. The following morning Randall picks up a newspaper to read of a frightful railroad wreck and there discovers at the head of the list of the dead, the name of his wife. In the months which follow Randall perceives in Dorothy all the qualities which Pearl had lacked. The girl wins his heart and the millionaire makes her his wife. Tom Moore and Marguerite Courtot featured.

Her Weakling Brother—LUBIN—(TWO REELS)—JANUARY 20.—Kitty Morgan and Jack Burrows are employed by Robert

Hedden, an architect. Jack is offered a partnership opportunity that necessitates an investment of $500. He is only able to raise $250 and Kitty sells some jewelry left by her mother and gives another $250 to Jack. Lloyd, Kitty's weakling brother, becomes involved with questionable associates, and is pressed for money. Remembering his mother's jewelry he plans to steal it, but finds that it is gone. He goes to Kitty's office and there acquires several blank checks of Hedden's, and one which Hedden has signed, but not filled out. Kitty finds Hedden's open check book on Jack's desk and returns it to her boss and Hedden seizes the opportunity to make love to her. Next day Hedden is informed that some one has cashed what appears to be a forged check, and at once he suspects Jack. Kitty is led to believe her lover guilty, but Hedden promises to spare him if she will marry him. Kitty consents, to save Jack, but later the truth becomes known and Kitty scorns Hedden. Lloyd is convicted of the crime, he being really guilty, and Jack marries Kitty. John Ince and Flora Lea featured.

Between Matinee and Night—SELIG—JANUARY 20.—The plot of this production deals with the events which occur between the afternoon and evening performances of Richard Stanhope, a theatrical star and in which he plays a prominent part, though none of them directly bear upon his career. While visiting a criminal court in search of types, he sees a man sentenced for forgery, who blames a vampire for his downfall. The indifferent look on the vampire's face impreses Stanhope, and five years later when Tom Daly, a boyhood friend from the West, falls into her net,

he determines to save her. Daly angrily refuses to listen to his advice and after a matinee performance, Stanhope disguises as the forger and comes to the vampire's apartments, where he denounces her in his friend's presence. She believes it is the man whom she has wronged, and is forced to confess her true character. The forger is released from prison on the same day and comes to the vampire's apartments, determined to kill her. Daly and Stanhope are just leaving and persuade the man to come with them, while the actor returns to the theater and prepares for his evening performances. The Westerner starts back to the ranch, where a little girl awaits him, taking the forger with him, so that he may begin life anew. C.J.C.

The Right Girl—VITAGRAPH—JANUARY 20.—Earle New-Wed and wife, Anita, return from their honeymoon and Earle meets Jack Bachelor, an old friend, who expresses his regret that he has not yet met the "right girl." Earle suggests that Jack hunt until he finds her and then follow her. Next day, Mrs. New-Wed, shopping, accidentally meets Jack, whom she has never seen and he, being struck with her beauty, follows her. She

has him arrested, and when Jack appeals to Earle, later, he goes to jail and bails out his friend. To square things, Earle takes Jack home to dinner, but while Earle is out of the room Anita enters, sees Jack sitting in her husband's chair and, believing him her husband, coyly makes love to him. When she discovers him to be a total stranger, she flees to the kitchen in a panic, and prepares rolling-pins and other weapons for the siege. Earle, attracted by the cries of his wife, rushes towards the kitchen just as the women open the door and attack him. Jack hastily departs crying "none of this married life for me."

The Gang's New Member—Biograph—January 21.—The murder of a Chinaman on New York's east side gives the cub reporter his opportunity. Slouching about a saloon frequented by the gang, he rescues a girl from the attentions of a gangster, and through her influence is made a member of the gang. Later the gang become suspicious of a story in the newspapers and one of them shoots the reporter, calling him the "squealer." The girl nurses him back to health, but learns that he is really the "squealer." She declares her love for him, but the reporter has only gratitude for her. Spurned, she denounces him to the gang, and he is hurled into a basement while the gang debates what to do with him. The girl's love triumphs and she sends for help, the police arriving in time to save the reporter and arrest the gangsters.

Sentimental Sophie — Essanay — January 21.—In the many house where "Snakeville" comedies have "gone big" this film will be warmly received. As usual Victor Potel, Harry Todd and Margaret Joslin have the leads. Slim and Mustang are rivals for the hand of Sophie, the cook at the hotel. Mustang arranges to go riding with Sophie, but Slim "beats him to it" by writing a fake note. When Mustang learns of the deception, he sets out in pursuit and Slim, in a hurry to get started, leaves Sophie's horse tied to the fence, with her on it. The loiterers about the hotel assist Mustang in the pursuit of his rival and the film ends when Slim takes refuge in a muddy river and Sophie falls into Mustang's arms, after learning that he is her worthy lover. C.J.C.

The Shanghaied Baby—Lubin—(Three Reels)—January 21.—Jackie, the little son of Gordon and Leila Lambert, is neglected by both his parents. One evening during a party the little fellow wanders down the stairs and out onto the porch, where he falls asleep. John Manning, who has paid much attention to Leila, is rebuked that evening by the woman he loves and to teach her a lesson, he picks up the child on the porch and carries it to his own home. Later, Joe, "the Eel," entering the apartment to burglarize, recognizes Jackie and abducts him, expecting a ransom. He dresses him as a Chinese child and hides him in a cellar of the Chinese quarter. Captain Brent, of a tramp steamer, rescues the boy and puts to sea with him. Fifteen years later, Jackie, who has been adopted by Brent, is living on a tropical island where Brent dies, leaving the young man a ring which was found on his finger as a child. Jack goes to San Francisco and joins the navy. He meets and falls in love with Isobel Greig, a wealthy girl, whose mother refuses to permit her marriage to a sailor, so Isobel meets him at the home of her friend Leila, Jack's mother. One day the mother accidentally discovers the little ring in Jack's posession and he is proven to be her child. Ormi Hawley, Kimpton Greene and Louise Huff featured.

Daredevil Harry—Mina—January 21.—Daredevil Harry is in love with Flossie, though Mr. Dynamite, Flossie's father, objects, and bundles the girl off to boarding school. Flossie gets word to Harry of her departure and he goes to rescue her. In the meanwhile Cyclonic Pete with his two assistants hold up the stage coach, and is at once smitten with Flossie's charms. He lets the assistants have the mail bag, and himself rides off with the girl. Harry comes along, and when he learns what has happened, he engages first in a long chase and then in a hand-to-hand battle with the outlaws. Flossie comes to Harry's aid, and the two, now re-united, ride out to Harry's ranch, but Cyclonic Pete appears there and another fight follows. Flossie escapes and goes for help while Pete places a lighted bomb at Harry's feet. Help arrives in time to save Harry, and the lovers are finally re-united again.

The Navajo Ring—Vitagraph—January 21.—Jim Dace, the town drunk and bad man, so abuses his wife and family that Mrs. Dace leaves him, taking with her their child, Jess. Jim, amazed at his wife's leaving, turns over a new leaf, reforms, and finally becomes prosperous. For years he travels, hoping in that way to learn the whereabouts of his wife. Meanwhile the mother finds herself unable longer to support herself, and Jess, the girl, who is now eighteen, is faced with the double care of providing medicine for her mother and caring for them both. One night, desperate, she enters a cafe and is insulted by a loafer, to whom she endeavors to sell a Navajo ring which her father had given her when a baby. At that moment Jim happens to enter the place and the sight of the ring assures him that the girl standing before him is his own daughter, Jess. He introduces himself and is taken to the humble lodging of Jess and her mother, where a joyful re-union occurs. William Duncan and Margaret Gibson featured.

Hearts Hunger—Biograph—January 22.—The writer adores his wife. The publisher is indifferent towards his wife. The writer sacrifices his last carfare to buy a flower for his wife. The publisher is so cool towards his wife that she finally becomes a nervous invalid and takes to bed. The doctor's visits do her no good, and at last the physician, who is acquainted with the writer, lets the publisher know that no medicine will cure his wife, that what is needed is the food of love. He conducts the publisher to the writer's humble home, and there the publisher's eyes are opened to the value of sweetness in life. The publisher's attitude changes and his wife quickly recovers her gaiety, while the publisher, grateful to the writer, buys and publishes his masterpiece, a story previously rejected by the publisher because it lacked "the punch."

Tracked by the Hounds—Edison—(Two Reels)—January 22.—A melodrama in which several police dogs are strongly featured. Katherine, the daughter of Robert Stuart, a millionaire, loves Frank Johnson the owner of an adjoining farm, but her father wishes her to marry Count La Francisco because of his blue blood. The count eventually abducts Katherine, but his scheme is broken up by the wonderful ability possessed by the police dogs, which lead the searchers to a hut in which Katherine is confined and at the finish of the picture the count is exposed and Katherine is free to wed the man she loves. The picture was reviewed on page 57, issue of January 9.

The Lieutenant Governor—Essanay—(Two Reels)—January 22.—Russ Cook, on the eve of his execution tells his attorney of his crime. Sometime before he was in love with the daughter of a mill owner and when he learned that she was engaged to the lieutenant governor, a man whom he admired, he stepped aside. A political boss also loved the girl and when she refused to marry him, caused the men at her father's mill to strike. The governor refused to take a hand in protecting the father and when an attempt was made to blame the entire affair on the lieutenant governor and to take his life, Cook foiled the boss' plans and then shot the governor, in order to place the lover of the girl in the executive chair. A review of this subject will be found on page 91 of last week's issue. C.J.C.

Cooky's Adventure—Kalem—January 22.—John Rogers is compelled by an election result to not only pay a bet of $50, but also clip his hair close to his head. In an ugly mood on this account he refuses his wife's request for a new hat, but when she visits him at his office, he gives her the money with which to buy it. Mrs. Randall buys the hat and sends it home with Katy, a cook she hires after leaving the millinery store. Katy wears the hat, and Randall, also returning home, happens to sit just behind her. In lighting a cigar he accidentally sets fire to the hat and is attacked by Katy. Katy informs Mrs. Randall what has happened and in the midst of the story, Randall comes home. The cook again attacks him and it requires the combined efforts of Mrs. Randall and all the servants in the house to separate the two. Katy is finally paid and sent on her way.

The Question of Conscience—Lubin—January 22.—George Gray and Frank Wright, are clerks in the office of the latter's father, Silas Wright. Gray's wife is an invalid and he finds himself under

a heavy debt, and borrows from the office safe, at the same time altering Frank Wright's books so that the deficit will, for the time being, be concealed. About this time Silas offers Gray the management of a mine in a locality the doctor has recommended for Mrs. Gray, and

Gray accepts the postion, though he broods over the shortage, which he knows must be discovered soon. At the discovery of the shortage young Wright is blamed and ordered from the house by his father. Later, Gray, conscience stricken, decides to confess all, but before he can do so, Frank Wright has become a cowboy who falls in with a couple of yeggmen and one night arrives at the railroad station near the mining town at the same time as his father. The yeggs plan to rob the mine office, and though Frank protests, he is overruled. He deserts the gang and starts to the mine to warn the others, but the yeggs pursue and finally kill him. The father, believing the boy had intended to commit a crime, begs Gray to take his son's place in his affections, and the latter with troubled conscience decides to do so. L. C. Shumway and Webster Campbell featured.

Who Wants to Be a Hero?—SELIG—JANUARY 22.—Without fully developing the farce comedy idea embodied in the script, this offering is more than acceptable. The incidents follow in rapid succession and each one secures a laugh. The story tells of the troubles of Count De Swigg, who is called upon by both the Umgulla and Bamboozlum armies to join them in battle against each other. He is at a loss to know how to dodge the embarrassing predicament, and when he makes a mess of it, is ordered to fight a duel with himself. When he not only does this, but also chases both armies from the field of battle, the action becomes fast and furious. John Lancaster has the part of the count. C.J.C.

Wanted, A Nurse—VITAGRAPH—JANUARY 22.—J. Robert Orr, a wealthy clubman meets Helen Worth, a nurse at the Mercy Hospital, through the medium of a street accident. With him it is love at first sight, though the girl does not give him her name. Determined to seek her out, he pretends to be sick and orders that he be removed to Mercy Hospital. Miss Worth is called away to attend a private patient and Orr finds himself attended by nurses who are far from beautiful. In desperation, he escapes from the hospital clad in a nurse's uniform, and upon returning to the club is considered crazy. Dr. Worth, Helen's brother, is called to attend him and thus Helen eventually assumes his care. Orr, finding his affinity has returned, writes a note declaring. "I love you. Won't you promise to marry me—if I am normal." Helen, pretending to be annoyed, reads the note, and then shyly whispers, "You are normal" consenting to become his nurse for life. Sidney Drew and Jane Morrow featured.

His Night Out—BIOGRAPH—JANUARY 23.—His old chum decides to give him a night out, and introduces him into bad company. Assisted by Claude Coke, a discouraged dope artist, hubby, after many adventures and much scandalous behavior, is piloted home after an evening of high jinks. On the same reel is:

In the Boarding House—BIOGRAPH—JANUARY 23.—A fat shipping clerk on the third floor is a budding Henry Irving, and the little slavey thinks him "grand." The boarding house mistress is also captivated by him and smuggles many goodies into his room. The dramatic sketch team on the ground floor hear his ranting and investigate. The slavey entertains the policeman surreptitiously in the kitchen and a funny negro waiter gets in everybody's way. Many laughable complications occur before the curiosity of the boarders is finally relieved as to what is happening.

Mr. Daly's Wedding Day—EDISON—JANUARY 23.—An exciting melodrama dealing with the capture of a smuggler and a counterfeiter named Daley. Connors, a chauffeur, drives Daly to a hotel, Daly explaining that he has to be married within an hour and has forgotten his marriage license. A traffic cop halts them, but a five-spot lets them proceed. Later Connors is handed a five-spot for the trip and learns shortly afterwards that it is a counterfeit. The traffic cop has also discovered his to be a counterfeit and Captain Kane of the secret service, together with Meservy, one of his agents, is soon on the case. The picture ends with the capture of Mr. Daly and others of the gang. Herbert Prior featured.

Broncho Billy and the Baby—ESSANAY—JANUARY 23.—The acting of a little child, Bernice Sawyer, and the building up of an exciting climax, together with a realistic portrayal of an outlaw by G. M. Anderson, makes this an acceptable film. An unusual feature is the expressing in action of the entire subject, this being a real artistic effort, for the majority of producers would revert to a

leader as being the easiest way to "get over" a few situations. The plot is slight, as it deals with the protecting of an outlaw from arrest by the parents of a child whom he saved. A strong crisis is worked up where the father of the child is tempted to tell the posse of the outlaw's hiding place and thus secure the reward. He, however, conquers his desire because of what the man has done for his child and follows his wife's suggestion that they protect him from the law. C.J.C.

The Fast Mail's Danger—KALEM—JANUARY 23.—Another episode in the "Hazards of Helen" series, in which Helen secures a job for Bob, a down and out engineer. Rankin, Dalmore and Dougherty escape from prison and attempt to enter a telegraph office, but Helen baffles them with a revolver. Rankin climbs a telegraph pole and swings hand-over-hand along the lines until he is directly opposite the window. Catapulting himself forward, he crashes through the window landing in the room. Helen is captured and when her relief appears, they threaten her with death if she warns him of their presence. Helen, however, succeeds in notifying her relief what has happing, by tapping a message on the table with her finger. Leaving Dougherty to guard Helen, Rankin and Dalmore set forth to hold up the fast mail. How the girl frustrates the convicts and brings about their capture is thrillingly shown in the climax of the episode.

Shoddy, the Tailor—LUBIN—JANUARY 23.—Henry Bugg is the only tailor in Riverside. He thinks himself a regular lady killer, and flirts with all the girls who are in love with the police. When the police line up for inspection, the girls all gather to admire them, but fate is kind and one day the chief orders the cops to get their suits pressed. Bugg sees an opportunity for revenge, hides the suits and leaves town. The girls go down to the shop to wait for the police, and a rather embarrassing situation results, but the police finally secure various articles of clothing from a maiden lady in the neighborhood and so make their way back to the station. Bugg finally sends a telegram telling where the suits are, but though he gets his revenge, he is too far away to enjoy it.

The Primitive Way—SELIG—JANUARY 23.—In the latter part of this polite comedy, Bessie Eyton gives an exceed-

ingl delightful portrayal of a spunky society girl. Thomas Santschi, who appears in the leading male role, is a convincing hero who assumes primitive ways in order to win the lady of his heart. Numerous situations which show the manner in which Billy Vaughan learns of the desire of Mildred Manning to marry a primitive man, and the plan he lays to become one and win her occupies the first few hundred feet of the film. As he has formerly worked with a railroad construction gang, he knows the habits of the men of the lower class, and when she meets him on an island, she is finally convinced that he is the kind of a man that she could love. Later he tells her that he is going to marry her and comes to her home, this time, however, being dressed in evening clothes. Angry at his deception, she says she will have nothing more to do with him, but he proves that a man may be primitive, even though he is a gentleman, and forces her to consent to their marriage willingly, despite herself. The interior sets and exterior locations used in the majority of the scenes are praiseworthy. C.J.C.

War—VITAGRAPH—(TWO REELS)—JANUARY 23.—The Schultz and Du Bois families keep delicatessen and bakery shops and live in the same apartment house. They are the best of friends until the European war breaks out, when little Johnny Du Bois and Heinie Schultz start a miniature war with their "Hoch the Kaiser" and "Vive la France." The parents are about to enter the conflict, when Fritz Schultz returns from medical college and Marie Du Bois from a hospital where she is a trained nurse. The two meet and fall in love. The youngsters, though, engage in a finish fight in a vacant lot and both

of their families are dragged into the contest and after a terrific struggle are separated by their loving son and daughter. The Red Cross knowledge of Fritz and Marie comes in handy, and after all

realize their ridiculous patriotism, Marie waves an American flag, and shouts, "First and foremost, we are all good Americans." Hughie Mack and Ethel Corcoran featured.

Mutual Program

Three Brothers — Majestic — (Two Reels)—January 10.—Three brothers, Bob, Will and Charlie, are all in love with Mae. Bob, the eldest, is sullen and revengeful, and Mae is afraid of him. Will, the middle brother, is a carefree sort of a youth and Mae falls in love with him. Charlie, the youngest, is deeply in love with the girl, but sacrifices his chances for Will. Shortly after becoming engaged to Mae, Will leaves for the city to establish himself in business. During his absence Charlie saves Mae from Bob's rather violent advances, and Will, hearing of it, sends word home that he is dead—and Mae marries Charlie. Some time later Will returns home to visit Charlie and his mother, intending that Mae shall not learn of his presence, but she meets him. The situation in the last scene suggests a long and hard mental struggle for Mae.

Mother Hulda — Broncho — (Two Reels)—January 13.—Widow Bolden has a step-daughter, Mary, whom she abuses at every opportunity, while she lavishes every kindness on her own daughter, Martha. The widow attempts to sell Mary to a robber chieftain for a bag of gold, but the girl disappears. The fact is, she has been transported to fairyland by way of the old well. Mother Hulda decides that she is just the girl for Prince Charming, as does he when he sees Mary. The girl has a longing to return to her step-mother to let her know that she is all right, but the old woman is as heartless as ever, and, after beating her cruelly, again attempts to sell the girl to the robber. Martha, meanwhile, puts on Mary's clothes and visits fairyland, but the deception is discovered. Mother Hulda comes to Mary's rescue, turns the old widow and Martha into stone, and Mary and the prince become married.

The Cross of Fire—Kay-Bee—(Two Reels)—January 15.—Dupree's faith in prayers fails when his wife dies, and he becomes a blasphemer, renouncing God and even forbidding his little daughter, Fanchette, to attend the May Day festival of the Virgin. That night Fanchette beholds the Holy Mother in a dream, and the next day steals away to the church. During a heavy storm Dupree's cottage is struck by lightning and the father, hurrying home, finds the house in flames. The little girl is not in her room, but on the bed lies a blackened cross. Rushing half-mad through the streets Dupree is attracted to the church by the sound of children singing within. He enters, finds Fanchette among the singers, and falls on his knees, glorifying God.

Pleasing Uncle — Princess — January 15.—Jack's wealthy uncle threatens to cut off the boy's allowance unless he marry and settle down. Jack arranges with his friend George to have the latter's wife, Muriel, pose as his new bride during his uncle's visit. George agrees, and all goes fine until Uncle remarks that if his nephew only had a son he would give him $50,000. The butler is rushed out to find a baby. George tires of parading around as a boarder and decides to play a joke on Jack and Muriel. When Uncle enters the nursery to view the young heir he is greeted by a roomful of infants. This, of course, unravels the whole scheme before Uncle's eyes.

One Flight Up—Reliance—(Two Reels)—January 16.—Alice Reed, a reporter on the *Herald*, arrives at Dr. Trine's office just in time to see him abducted by a masked man. Alice follows the man and his masked prisoner to a tenement house in which lies a wounded man. The doctor is unmasked and ordered to prescribe for the man. Alice is discovered and captured. She manages to scribble a message to the drug clerk on the prescription and also changes it so that the victim shall be drugged into insensibility. The drug clerk rushes help to Alice. The crooks are captured and the girl lands a big story for her paper.

The Unwilling Bride—Royal—January 16.—A broker, hard pressed for money, makes arrangements for a marriage between his son, Bob, and a wealthy woman, but his proposal is answered by a letter from Bob stating that he is already married. The truth of the matter is that Bob is in love with a banker's daughter, and fears that if his father knew that they were only betrothed he might break the engagement. Bob's room-mate agrees to play the part of his wife and dons woman's clothes. The broker, his son and "wife," and the banker and his daughter all meet at a famous resort. After the first flurry of consternation matters are straightened out to the satisfaction of all.

A Flyer in Spring Water—Komic—January 17.—This is chapter 15 of the "Bill" series. Bill any Izzy hit upon the scheme of filling bottles with water and selling them for spring water. The odor of the water is not exactly springlike, and Bill changes it with the help of Ethel's gift bottle of perfume. One of their customers spills some of the water on his coat, and his wife, becoming suspicious, traces the perfume back to Ethel. She does a little sleuthing and catches the two office boys in the act. Bill loses his job through this venture.

What Might Have Been—Majestic—(Two Reels)—January 17.—At the death of his parents Charlie Jackson is adopted by his Aunt Sarah, a drug fiend and crook, and ten years later is her accomplice in all sorts of raids and robberies. One night Charlie protects Constance Grey, a mission teacher, from a gang of toughs. They become intimately acquainted, and later, sweethearts. Mr. Grey determines to know more about Charlie, and takes a room in Sarah's lodging house. Knowing that he has money, Sarah induces Charlie to rob him. The roomer wakes up and a struggle ensues in which he is killed by Aunt Sarah. Charlie thinks he committed the crime, pleads guilty and is sentenced to be hung. Aunt Sarah is given life imprisonment. A vision of "what might have been" appears to her in her cell and moves her to confess her crime.

A Yellowstone Honeymoon—Thanhouser—January 17.—Jack and May spend their honeymoon in Yellowstone Park, where May is frightened nearly to death by the bears. Jack, however, loves them and spends his spare time in feed-

ing them from his hand. This, of course, keeps them separated, and May, nearly heartbroken at Jack's apparent indifference, hides in a nook near the edge of the canyon and cries. A guide who sees her tells Jack and he loses no time in comforting his little wife and promising never to look at a bear again.

Refining Fires — American — (Two Reels)—January 18.—Mary, a pretty girl, yields to the entreaties of John Alstrom, who loves her, and consents to live with him for a time without a marriage ceremony, since the young man fears that if it is known that he is married he will lose a fortune he has inherited. Later when John tires of her, Mary leaves him and secures employment in Judge Stone's home as a companion to the judge's daughter, Nina. Years later when Nina is loved and wooed by John Alstrom, who has now come into his fortune, Mary decides to warn her benefactor from falling in such a trap as she herself did. As she is about to disclose all her own past and that of Alstrom, she enters the parlor in time to hear John tell Nina, "I am sometimes sad to remember my past sins and vileness and my unworthiness of your love. But, with God's help, I am and will remain a reformed man." Mary, after hearing this, decides to keep her secret and leaves a note for Nina explaining the reason for her departnue

and then enters a convent to devote her future life to the services of the church. See review on page 117, this issue.
N. G. C.

With Julian Street and Wallace Morgan—(MUTUAL MONOGRAPH No. 1)—RELIANCE — JANUARY 18. — When Julian Street and Wallace Morgan made their trip across the country to write up the various cities and towns, they had experiences without number which are not included in their book, "Abroad at Home." They were recently presented to Our Mutual Girl at a reception, and, as is her custom on meeting famous folks, she asked them to tell her a story which is not in print. The story which they tell, concerning a certain place called Squeedville for convenience, is one which will interest all.

A Girl and Two Boys—BEAUTY—JANUARY 19.—Billy and Jim are friends and rivals, both being in love with Marion. Billy makes a date with Marion for the theater and a dinner afterwards, but at the cafe discovers that Marion has ordered so much that he is unable to pay the bill. Jim entering at that moment, he appeals to him for a loan. Jim declares "I'll not loan you a cent, but I am willing to pay for the supper if you will let me eat it and take Marion home. You fake a 'phone call, pretend you have

to leave, and then call me over." The plan works, and Jim takes Billy's place with Marion and after supper takes Marion home in a taxi. The driver then takes Jim to his apartments, where he discovers that he hasn't enough money to pay the driver. He is arrested and taken to the police headquarters from where he appeals to Billy to bail him out. Billy, in fun, 'phones Marion, telling her he is the police judge and that her friend Jim wants her to come down and pay his fine. Marion visits the police station, bails out Jim, takes him home with her and they become engaged much to Billy's despair. Joseph Harris, Webster Campbell and Virginia Kirtley featured. N.G.C.

On the Table Top—MAJESTIC—JANUARY 19.—Jane Delafield is the stenographer for a pair of swindlers, Jason and Hicks. Jack Dean, her sweetheart, tries for a long time, but without success, to find a loophole in the pair's operations and write them up in the paper of which he is a reporter. The swindlers decide to leave town with their ill-gotten gains, and, knowing that Jane is aware of their crooked deals, make her a prisoner. Jason tires of waiting for the second-hand furniture man, Jane's father, who has purchased their office furniture, and writes a note in which he speaks of the girl prisoner. Jack drops into the place to see Jane, and sees on the table the impression of Jason's note. Dean rescues Jane, is the means of capturing the crooks, and secures a beat for his paper.

The Crucifixion of Al Brady—AMERICAN—JANUARY 20.—Mr. Lee, a farmer, quarrels with a neighbor, Sam Jones, in public, and Jones threatens to get even. Later Al Brady, a rather shiftless boy, in love with Stella Dean, is hunting in the woods, and after firing at something he saw move in the brush-wood discovers Mr. Lee dead on the other side of the brush and decides that he has killed him. Al rushes home, confesses to his mother and later to Stella, and in the meantime Mr. Lee is discovered by

others and Sam Jones arrested for the murder. When Al finds another man is suffering for the crime, he believes he committed, he is manly enough to give himself up to the sheriff. There he learns that Mr. Lee was killed by a bullet from a revolver instead of a rifle bullet, and that Sam Jones had really confessed the crime. Ed Coxen and Winifred Greenwood featured. N.G.C.

The Still on Sunset Mountain—DOMINO—(TWO REELS) — JANUARY 21. — Jack Baker, a revenue officer posing as a moonshiner, wins Rachel Harper's confidence and then betrays her. Later Baker notifies headquarters of the location of Harper's still, and the revenue officers raid it, capturing Bill, Rachel's brother. Old man Harper and Dave Moore, Rachel's former lover, plan revenge and send Rachel to visit Bill in prison with an outline of their scheme. Baker falls into the trap and is killed by Dave. The final scene shows Harper and Dave pledging each other to keep the secret from Rachel.

A Flurry in Art—KOMIC—JANUARY 24.—While painting a picture of Maisie Gillespie, Harry Gregg, a penniless young painter, falls in love with her and bravely asks her father, a multi-millionaire, for permission to marry her. He flies into a rage and orders Harry from the house. That night two thieves visit the Gillespie home and secure a valuable necklace. Hearing some one moving about the house they slip the jewels between the frame and canvas of Maisie's portrait, and make their escape. Harry decides to auction off his paintings and leave town. Through error Maisie's picture, which has been returned by Gillespie, is put up, and the thieves bid highly against each other for it. When Harry learns that it has been sold he asks the thief to return it, and, on his refusal, tries to wrest it from him. As Maisie and her father arrive at the studio a shot is heard and Harry is found unconscious with the picture enfolded in his arms. A reconciliation takes place and Gillespie gives Maisie and Harry his blessing.

Universal Program

On Dangerous Ground—IMP—JANUARY 18.—Assisted by Harkins, Ned takes money from his father's bank, and speculates with it, losing each time. Williams, the bank's cashier, is in love with his employer's daughter. Ned and his father try to induce the girl to forget him, but she refuses. Fearing that their inroads on the bank's funds will be discovered Ned and Harkins plan to lay the blame of the theft on Williams. One night they attack him. He wrests a pistol from one of the masked men and fires. Ned falls. Harkins then tells Williams that he has murdered his sweetheart's brother, and advises him to leave the country. Williams almost falls into the trap, but at the last moment allows himself to be guided by his conscience, and goes to the banker's home and confesses his "crime." Just then Ned enters, and Williams sees through the trick. Harkins and Ned are arrested, and the cashier is rewarded by receiving the girl's promise of marriage.

The Hicktown Rivals — JOKER—JANUARY 18.—Cud McGiven and Kid Cannot are rivals for the hand of Maggie Ryan. Cud wins her, but the preparations for the marriage are interrupted by Kid and his gang who kidnap the intended bride. Cud attempts to overtake the kidnappers but without success. Kid proposes to fickle Maggie. She accepts him, and they stop at a church and become married.

Father's Three—VICTOR—(TWO REELS)—JANUARY 18.—Three bachelors live together in loneliness. Reading of a woman who is unable to support her little daughter, they adopt the child and raise it. Just before Rosemary's eighteenth birthday each of the bachelors propose to her, but she cannot make a choice. She promises, however, that she will accept the one who brings her

the most appropriate gift on her birthday. Robert and Henry both buy expensive presents and, of course, Rosemary goes into ecstacies over the beautiful gifts. The trio then look expectantly at Vincent. In answer to their silent question he opens the door and ushers in an old, white-haired woman—Rosemary's mother. The other two bachelors

congratulate him on his thoughtfulness, and the whole party celebrates the coming marriage between Vincent and Rosemary.

The Dear Old Hypocrite—Big U—January 19.—Wealthy Uncle George decides to test his only niece, Alice Wilson, and writes a letter stating that he is deaf, homeless, and with only sufficient funds to bring him to her home. Alice and her husband welcome the old man, and take care of him in spite of the hard times. At last they receive notice to move. Alice's father visits them, but refuses to enter when he ses his brother. The girl brings them together, and Uncle George then tells of his test, and presents her with a deed to the cottage.

Smuggler's Island—Gold Seal—(Two Reels)—January 19.—Grace and Francis are engaged, and, naturally, are quite jealous of each other. Grace sees Francis flirting with a girl at the seashore resort at which they are staying, and encourages the attentions of a revenue officer, to make her lover repent his action. One day while standing on the sea shore Grace witnesses an attack on a revenue officer made by a band of smugglers. The men discover her and, fearing that she will tell about what she has seen, abduct her. Francis and the revenue officers take up the pursuit in a motor boat, and, after several thrilling experiences, overtake the smugglers' boat. Francis' heroic act convinces Grace that he is true to her, and the lovers make up their quarrel.

When Cupid Caught a Thief—Nestor—January 19.—Eddie, the reporter, visits Miss Hobby to get a story about her wonderful diamond necklace and Kickamoor ruby on the same night on which Second Story Jerry and his pal visit the house to steal the gems. Ludicrous and embarrassing complications then arise as to the identity of the thief, but in the end Eddie finds out, and turns Jerry and his assistant over to the police.

The Lone Game — Eclair — (Two Reels)—January 20.—Sid Burton, a detective, is summoned from Chicago to help in the capture of a lone bandit who has been terrorizing the citizens in and about Cuga, Ariona. The sheriff welcomes him upon his arrival, and escorts him to his home where he meets and falls in love with Edna, the sheriff's daughter. Shortly after Burton's arrival the express office is held up and the strong box taken. Burton finds the empty box, and hits on a scheme that will cause the bandit to return for it. He advertises for the box's return, stating that it had a false bottom and that the money hidden in the bottom undoubtedly escaped the bandit's notice. The plan works, and Burton is shocked to find that the bandit is none other than the sheriff. In trying to escape the sheriff is thrown from his horse and is mortally injured. He confeses the hiding place of his loot to Burton, and asks him to return it to its owners. The detective is appointed sheriff to succeed the man who played the game alone and lost. He also wins the girl.

Every Inch a Sweetheart—L-Ko—January 20.—The hero is thin and ill-fed, but nevertheless possesses all of the sterling qualities of literary heroes. The villain, be-whiskered and inhuman, attempts to break up the romance between the hero and his gentle sweetheart, but is foiled time after time. In the end the villain falls into his own trap, and the hero receives an open-armed welcome from his sweetheart.

Their Island of Happiness—Big U—(Two Reels)—January 21.—Robert Belden's life of social gayety does not appeal to his plain, home-loving wife, and, after pleading with him in vain, she leaves him to his new found love. Belden's sorrow at finding her gone awakens in him a realization of what a shallow, artificial life he is leading. He deserts his high-life friends and devotes his time exclusively to business. Ten years pass. Helen is now a nurse in the leper's colony in the Philippines. Belden, on a trip around the world, stops at Manila, and Helen learning of his arrival decides to visit him, thus causing him to be detained on the island. By bribing a Chinese fisherman she manages to escape from the island, and makes her way to her husband's room at his hotel, notifying the authorities by telephone where she might be found. Belden is delighted to see her, and relates his many attempts to find her after her leaving. Helen is impressed by his sincerity, and tells the officers, on their arrival, that her husband has not touched her, but he refuses to be separated from her, and they return to the island together.

Six Months to Live—Rex—January 21.—Howard Ellsworth's physician tells him he has but six months to live, and, thinking that cocaine will afford him more pleasure during that time than anything else, the man begins using it. When in the grip of the drug Ellsworth learns that the doctor had diagnosed his case wrong. Intending to murder him he calls on the aged doctor, and finds him a victim of one of his own experiments. Glowing with pride Ellsworth's office boy pulls the last sheet of his story from his typewriter, and presents it to his employer for approval, for it was only a story.

The House of Fear—Imp—(Three Reels)—January 22.—At her rich uncle's death Margaret Irwin inherits his fortune and with it inherits her cousin, Ralph Irwin, as her guardian. One of the terms of the will is that she cannot marry without Ralph's consent, and, in the event of her death, the money will all revert to him. Ralph and his father are dissatisfied with their share of the Irwin fortune, and determine to obtain the rest of it by having Margaret die "from heart failure." Knowing that a severe shock may prove fatal to the heiress they take her to "the house of fear," as the elder Irwin's residence is called by the neighbors, and have Nick, a half-witted, beastly looking fellow who lives with them, scare her. Hobart Henderson, the executor of the Irwin estate, becomes suspicious of Ralph's intentions in having Margaret stay with him and his father, and calls on the girl. Her story confirms his fears, and he

decides to have the house watched. Later that night Hobart sees Nick's figure, knife in hand, silhoutted against the curtain. He foils his attempt to kill Margaret, and has Ralph and the uncle arrested. Nick dies from the effects of his fight with Hobart who becomes engaged to Margaret.

And the Deacon Swore—Nestor—January 22.—Alice visits her grandfather who is the minister of a small country church. The deacon holds a mortgage on the church, and, calling on the minister to collect on it, sees Alice and falls in love with her. The minister gives a barn dance and basket social as a means of raising money to pay off the mortgage, and Alice attends, accompanied by Jack. The deacon overhears her tell Jack that she will tie a hair ribbon on her basket, and he determines to buy it at any cost, knowing that its donor will then eat the lunch with him. Mandy, who is deeply in love with the deacon, ties a ribbon on the handle of her basket before handing it in. When it comes time to auction off the baskets Alice and Jack take theirs and steal off. The deacon buys all the baskets in an effort to secure Alice for a partner and, failing, presents his mortgage to the minister for immediate payment. To his chagrin his debtor is able to pay him the whole amount out of the receipts of the basket auction—and the deacon swears.

Ridgeway of Montana—101 Bison—(Two Reels)—January 23.—Waring Ridgeway and Simon Harley are deadlocked in a financial battle. Harley and his young wife become caught in a blizard, and are separated. Ridgeway who is travelling the same way, finds Aline, Harley's wife, and revives her. The woman's husband offers Ridgeway a place at the head of a large and powerful copper concern, but the young engineer refuses, saying that there must be no compromise in their fight. Angered, Harley starts a campaign to crush his rival, beginning by paying one of his men to dynamite one of Ridgeway's mines. One of the miners is killed in the explosion, and Ridgeway has Harley brought to trial for the crime, but the millionaire is acquitted. When the jury brings in the verdict the miner's widow shoots Harley. A year later Ridgeway marries Aline Harley, and Virginia Bal-

four, a girl whose love for Ridgeway centered only on his wealth, consents to marry Hobart, once the manager of Harley's mines.

The Clue of the Portrait—ECLAIR—JANUARY 24.—William Vernon, a rich cattleman from Chicago, meets Dorothy and her little sister while in the West buying cattle, and is greatly attracted to the elder girl. On his return to Chicago he manages to corner the market, and ruins several ranchmen, one of whom is Dorothy's father. The latter dies of a broken heart, and Dorothy goes to the city to find work. Later Vernon returns to the West to claim his sweetheart, but finds her former home deserted. After a long search in the city he sees a picture of Dorothy's little sister in a shop window and through it is reunited to its painter, Dorothy.

The Death of Simon La Gree—L-KO—JANUARY 24.—The village beauty is satisfied with her country swain until "Uncle Tom's Cabin" comes to town, when she becomes infatuated with Simon La Gree. Fatty survives his idea of killing himself, and attends the show. His jealousy is unbounded at seeing the actor throw a rose to his sweetheart, and he hurries home and rehearses to become an actor. Shortly after his departure the stage hands become involved in a quarrel with La Gree, and the affair ends in a riot. The village beauty and her party return home, hear Fatty rehearsing, and, thinking him one of the cast, decide to put him out. In trying to escape them Fatty falls into a hogshead which, becoming overturned, rolls down a hill. The picture ends in a whirl of excitement and confusion.

The Temptation of Edwin Swayne—REX—(TWO REELS)—JANUARY 24.—At Grissel's gambling house Edwin Swayne, man of the world, meets Frances Bridges, Grissel's niece, and falls in love with her. Dado Scholl, an adventuress, hears of their marriage, and swears revenge on Swayne, with whom she is in love. Davidson, a young fellow of about Frances' age and a great friend of Swayne's loses all of his money at the gaming table, and Swayne decides to

give him a home and help him get on his feet again. Without realizing it, Davidson and Frances become lovers. In a quarrel between Swayne and his young friend the former is shot and Davidson arrested for the crime. The valet confesses that he shot his master at Dado's request, and Swayne dies, happy in the knowledge that Frances' future is safe in the hands of Davidson.

Feature Programs

Alliance

In the Shadow—EXCELSIOR—(FIVE REELS)—Tom Ward is in love with Grace, the sister of his college chum, Bob Bell. Tom neglects his studies to lead a wild life while at school; Bob devotes all his time to study. Finally Tom is dismissed from college and is in financial difficulties. Bob poses as a masked boxer and offers to meet all comers, winner take all, so that he may place some money in Tom's way. Tom meets "the masked wonder" and knocks him to the floor unconscious. When he learns that it is Bob he is horror stricken and, to make matters worse the dean

of the college is robbed, Tom being accused of the crime. He flees, is pursued by the police, but makes his escape. He meets Nellie, a fisher girl, who is friendly to him. Mr. Bell takes his daughter, Grace, with him to investigate an abandoned mine and Nellie saves Grace from a snake which attacks her. Bob has recovered from the blow he received in the fight with Tom and finds his way to the village where Nellie lives. She tells him that Tom has continued his flight. Bob falls in love with her and introduces her to Grace and his father. On reaching his home, Bob finds the entire household worried over a mysterious "shadow" which appears nightly. On one of the visits of the shadow Bob springs upon it and learns it is Tom. Tom is happy to know that Bob is alive and that he is no longer suspected of the robbery. He is happily united to Grace, while Bob turns to Nellie.

Box Office

A Fool There Was—BOX OFFICE—(SIX REELS).—The "Fool" and his wife are happy together until the "Vampire" enters his life. He at first resists her wiles, but she confidentially continues to toy with him until she has him in her power. The "Fool" is sent to Europe on an important mission and on the steamer meets the "Vampire." When they arrive in Italy he is completely in her power and all attempts of his wife to separate him from the "Vampire" fail utterly. Drink and drugs further weaken his will-power and the "Fool" is changed from an admirable man to a dilapidated wreck. Ruined in body and mind the "Fool" at last tries to forget the "Vampire," but finds it impossible and in despair he takes his own life.

The Criminal Code—BALBOA—(FOUR REELS).—After being denounced by the prosecuting attorney as a murderess, Betty rises in the court room to tell the story of her life, while her lover, Lawyer Neville, listens anxiously to every word. Her early life was spent in the orphanage, she says, and after escaping from the drudgery of this institution she fell under the influence of an evil old "Fagin," who forced her to steal. After escaping from him a gentleman crook, who posed as a millionaire, adopted her and sent her to school. When she had grown up to be a young woman he asked her to become an assistant in his life of crime and when she refused attempted to abuse her. In a struggle between them she killed him and escaped to a small town, but the law followed her and she fell into its clutches. Her story completed the case is given to the jury who at once return a verdict "not guilty" and Betty is happily received into the arms of her lover.

General Special

C. O. D.—VITAGRAPH—(FOUR REELS).—Three friends, C. O. Darlington, a traveling salesman, C. O. Drudge, a millionaire, and C. O. Dusenberry, a college professor, leave the city to spend a bachelor holiday, all pleading business engagements to their wives. The wives discover the deception and decide to have a holiday themselves by posing as widows. The train on which the three C. O. D.'s are riding meets with an accident, but all escaped scantily clad. They are all forced to seek shelter in a farm house. The farmer mistakes them for three convicts who are wanted and locks them up while he rushes for the sheriff. The wives arrive at their hotel and make the acquaintance of three young men who invite them to go for an automobile ride. They stop at the Jones farm for dinner, but their husbands see them first and avoid being discovered. The city men establish their identity after their wives have left and proceed to patronize Jones' household, including the farmer's three pretty daughters. They are given the three daughters' rooms for the night after they have bribed Jones. The three wives and their escorts experience a blow-out and are caught in a rain storm. Mrs. Jones, passing in a wagon, takes the wives home. They are also assigned to the three daughters' rooms, the farmer's wife not knowing that her husband had already given the rooms to the city men. The three C. O. D.'s escape when they see their wives and rush to the barn, where they spend the night. In the morning both the wives and husbands find little difficulty in cleverly explaining their presence, and all ends happily.

The Eagle's Nest—LUBIN—(EIGHT REELS).—A man, his wife and their son, Jack, live on a mountain side in the West in the shadow of an eagle's nest. After the father's death three more persons come into their lives, Milford, a business man, Blasedon, his partner, and Rose, his daughter. Jack and Rose fall in love, to the chagrin of Blasedon, who also loves the girl. Because he knows that her father forged some notes, thereby depriving a poor family of a fortune, Blasedon forces the girl to marry him. Before he does this, however, he kills Jack's mother, who tries to protect the girl. Jack is accused of the crime, but escapes and follows Blasedon to the city, where he succeeds in having him sent back to justice. Events follow which prove that the family Milford wronged was Jack's. The boy, however, forgives him and claims Rose as his share of the fortune. A complete review of this

production will be found on page 43 of the January 9 issue.

Kritterion

The Birth of Emotion—Alhambra—(Two Reels).—At the outset of this picture a conflict betwen two men in the primitive days leads to the birth of Sympathy. The woman in the case sees herself reflected in a pool and Vanity is born. One of the young men sees the young lady bathing and Passion is stirred within his breast. The two dream of Love and later woo the woman. The rival loves cause Jealousy to spring up between them and, when one kills the other, Crime appears. Grief comes to the woman and she commits suicide. Thereafter Conscience taunts the remaining man.

The Boob's Racing Career—Mica.—The Boob meets a discomforted motorist and buys his automobile for next to nothing. After some difficulty he learns to drive it and calls at the home of a girl who is entertaining a number of college boys on their vacation. The Boob, believing they are all going to a football game in the town, tells them he is entered in the Corona cup races and asks them to come and see him drive. To his surprise and chagrin they cancel the other engagement and accept his offer. Despite all efforts to get out of it, he is forced to appear at the track as the cars line up for the race. The Boob finds the solution before the crucial moment and hires a mechanician to drive in his place. The mechanician in the Boob's car wins and all would have gone well with the Boob had he not forgotten to pay the mechanician the amount promised to drive for him.

Paramount

The Girl of the Golden West—Lasky—(Five Reels).—"The girl of the golden West" keeps a saloon in a frontier town and is loved by Jack Rance, the sheriff of the county. She protects Ramerrez, a highwayman, from the law and when he is discovered hiding in her cabin by Rance, she plays a game of cards with the latter for the outlaw's life. Later,

when Ramerrez attempts to leave the place and is captured by Rance, the "girl" saves him from being hung by recalling the result of the game of cards to Rance. Ramerrez determines to reform and takes the "girl" East with him. A review will be found on page 96 of the January 16 issue.

The Dancing Girl—Famous Players—(Five Reels).—The colorful exteriors of the rocky coast of "The Isle of Endellion" contrast with the rich interiors of the home of the profligate Duke of Guiseberry, under whose patronage the dancing girl lives for a time in this film, and there is the dramatic comparison of the sober life of the grave Quakers on the lonely island with the gay life of London society and the bright Bohemia of the singers and artists, with whom the Quaker girl mingles, when she becomes the favorite of the duke. Perhaps the greatest incident of the play is the famous staircase scene, when Drusilla comes to dance before the duke's own family and declares to her old Quaker father, who comes to take her home, that she wants to be "the topmost rose on the topmost bough." She is crushed by the terrible wrath of a father's curse. Tottering for a moment beneath her father's scourging censure, she faints, and falls the length of the grand staircase, and awakes to consciousness, knowing at last the failure she has made of her life. The tragedy of this is followed by a splendid scene in which occurs the meeting of penitent Drusilla with the nobleman whom her extravagance has ruined, on the lonely coast of Endellion, where both have come to seek death, and where they decide, instead, to rebuild their shattered lives.

Pathe

Close Cropped Clippings—Pathe.—Punctual Pete needs an assistant for his shaving shop. Gertie, almost a soubrette, learns of this and rushes home, where she masters the technique of the tonsorial art via an instruction book. She applies for the job and is hired. From this point on the fun is furnished by her experiments upon the comical characters who stroll into the shop. Finally she catches sight of the bank roll of a "live one" and, after securing it, makes her getaway. On the same reel is:

Mount Dore—Pathe.—This is a scene which shows the grandeur of the country around Mount Dore, France. A historical castle, a calm lake, a far-reaching valley and the ruins of a historical sepulcher are among the many things which are included in the picture.

The Vanishing Jewels—(Third Episode of "The Exploits of Elaine")—Pathe—Two Reels).—Craig Kennedy is summoned to prevent the "Clutching Hand" from robbing a Broadway jewelry store which they threaten to do at noon that same day. Despite Kennedy's presence, the jewel case is dropped into the basement and robbed of its contents and later when Kennedy pursues the thieves he is overpowered and Elaine is carried away by them and imprisoned within a huge boiler. From this Kennedy manages to release her by means of an oxy-acetylene flame with which he cuts a circular section from the top of the boiler and brings the girl to safety just as the rising tide seems sure to cause her death. See review on page 113, this issue.

The Coveted Heritage—Balboa-Pathe—(Three Reels).—An old man, whose child has been stolen years before by gypsies is about to die and, at the making of his will he leaves his fortune conditionally to the two servants, who have cared for him in his declining years. The development of the story showing the whereabouts of the girl, her appearance on the scene, and eventually the plot worked out by the servants to get her out of the way has been done with a goodly sprinkling of sensationalism that is more than interesting. Some excellent examples of double exposure are exhibited in the recital by the old man of the story of the loss of his child. The picture is realistic to a degree, the photographic work throughout is of fine quality, and the action is smooth and of such character as to be a credit to the director, and to the company.

C.R.C.

Serial Publication

Runaway June—(Episode One)—Reliance—(Two Reels).—January 13.—The wedding of June and Ned takes place and immediately after it June, finding that she is forced to ask her husband for money, runs away from him. She sells her watch to a woman and Gilbert Blye, "the man with the black vandyke," secures it from the woman. June throws both her husband and Blye off her track when they attempt to follow her and reaches the home of friends. Blye sends a card to June saying that should she desire to secure her watch she can get it from him at the address which he gives. A complete review will be found on page 89 of January 16 issue.

Runaway June—(Episode Two)—Reliance—(Two Reels)—January 20.—Ned eventually locates June at the home of her friends and goes there with her parents, but she escapes and returns to her home, where she hastily gathers her clothes together and flees. Ned and June's parents find Blye's card and hurry to his home where, through his wife, they learn that he is at Rector's cafe. All arrive there and find him in the company of a soubrette and Orin Cunningham. He disowns his wife and starts off, presumably in pursuit of June. The others enter another taxi and follow him. Review will be found on page 89 of the January 16 issue.

United—Warners

The Blonde Lady—A. C. A. D.—(Three Reels).—An adventuress plans to win a position and a fortune for herself at the same time and causes a young count to fall in love with her. To rid herself of the count's wife she has one of her male confederates visit the wife in her apartments and has the count find them there. The confederate forcibly embraces the count's wife, but the count believes that the woman is unfaithful to him and sues for divorce. His father-in-law and an old crony take an interest in the affair at this time and their investigation leads to a disclosure of the truth. The count and his wife are reconciled and the adventuress and her confederate are arrested.

Lost in London—Warner's—Daisy, daughter of Dr. and Mrs. Westbury, has her forehead injured and when she has recovered is sent out with her nurse to play in the park, as a reward for her bravery during her illness. Through the maid's carelessness she becomes lost and is found by Charlie Brooks' parents and adopted into his family. They grow up as brother and sister. One night when they run away to attend a theater they are sent from the house by Charlie's father. Daisy secures work as a model for an artist named Anderson, who is in love with Olga Westbury, Daisy's sister, though neither of them know it. Olga manages to separate them, and Daisy goes on the stage, where she be-

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comes a famous dancer. Again Anderson is attracted to her and their love is sincere until Olga again separates them by telling Anderson that Charlie is Daisy's sweetheart. Later Daisy is run down by an automobile and while Dr. Westbury is attending her he recognizes the scar on her forehead. She is taken home and when Olga sees that she has wronged her own sister, she steps aside and allows Anderson to become engaged to Daisy. Charlie, who has never felt anything but brotherly affection for Daisy, is best man at the wedding.

Retrieving the Past.—A. C. A. D.—(Three Reels).—A wealthy banker is assisted in his office by an old clerk and by his own son. The latter lives a fast life and keeps company with the clerk's daughter. When he spends his entire salary, he is forced to steal from his father's safe in order to pay his bills. The father learns of the incident from the old clerk and is forced to suspect his son. In company with the old clerk, the father traces the boy and they find him and the girl together in the young man's apartment. The clerk at once resigns and leaves for a country town with his daughter. The banker forgives his son, but the latter fears that the clerk will attempt to blackmail him, because of a letter which the girl has in her possession. He goes to the country town and in trying to steal the letter seriously injures the girl. His sympathy for her is aroused and he asks her to become his wife, thus righting the wrong which he had committed.

Universal Special

The Master Key—(Episode Eight)—Universal—(Two Reels).—Dore is arrested for the death of Pell as a matter of form and while Everett goes to arrange his bail Ruth is left in charge of Kane. From him she learns of tthe trouble at the mine. Wilkerson and Mrs. Darnell learn of Dore's arrest and plan to kidnap Ruth and thus secure the papers. They send a message stating that Dore wishes to see her at the jail and that a taxi will call for her. Kane, however, goes with her and foils them in their plan to capture the girl, one of their number being arrested but the three leaders escaping. An ashman finds the deeds while working in the alley and puts an advertisement in the paper to find the owner. Through a deception the plotters secure them and Dore, Ruth and Everett arrive at his home too late. Ruth's health breaks down and she is forced to go to the southern part of the state. With her friends she leaves on the same steamer which carries her enemies away from the scene of their crime but as they are disguised she does not recognize them.

The Master Key—(Episode Nine)—Universal—(Two Reels)—Ruth, Dore and Kane arrive in Los Angeles and go to the hotel to rest a few days. Wilkerson and Mrs. Darnell discover that they cannot claim the mine until they secure a conveyance of property but decide to seize the property and send a representative there to carry out their orders. Ruth meets an Englishman at the hotel and while she does not become infatuated with him, she flirts with him and this causes a coolness to spring up between her and Dore. Dore learns of the trouble at the mine, through Kane, whom he has repaid and sent back to the territory with money borrowed from Everett. He hurries to the mine with Ruth and gathers his followers about him. The plotters and a band of Mexicans attack the mine and a fierce battle takes place. In a hand to hand fight Dore hurls Wilkerson over a trestle and fears he has killed him but is unable to tell because of the gathering darkness.

World

Mrs. Wiggs of the Cabbage Patch and Lovey Mary—California—(Five Reels). Before marriage Mr. and Mrs. Wiggs are employed as servants to Colonel Vanderhurst. The colonel has disinherited his son Jack for marrying a circus girl, and later Jack's child is left an orphan by the death of her parents. She is taken care of by her mother's sister, the wife of the ill-tempered circus

manager, who also secures her mother's locket containing the portraits of herself and her husband, also their wedding certificate. A strike at the works, where Mr. Wiggs is employed, brings hardships to their family of five. Bob, the step-son of Murphy, manager of the works, helps the Wiggs family. Through the influence of Stephen, Murphy's nephew, Bob is discharged and eventually becomes a successful attorney. Mr. Wiggs leaves home in search of work, meets Lovey's Mary's uncle, the circus proprietor and is engaged by him as ring master. Colonel Vanderhurst repents having disowned his son and a few years later makes out his will in Lovey Mary's favor. As she cannot be found an advertisement is inserted in the paper and when Mary's uncle sees this he plans to substitute his own daughter for her. Wiggs falls in love with one of the circus performers named Cordelia, by whom he has a child named Tommy. Mary loves little Tommy, through her mother's instinct and runs away from the circus, taking him, her mother's locket and the wedding certificate with her. Her uncle pursues her, but she is rescued by Bob who takes her home and gives her shelter for the night. In the morning the uncle is about to kidnap her when she again escapes and boards a freight car which carries her to the cabbage patch of Mrs. Wiggs. Her uncle again follows her and kidnaps her, and takes the wedding certificate, leaving Tommy, who is wearing the locket. The uncle then presents his daughter as the colonel's heir, but the lawyers representing the estate doubt it. Bob being the junior partner of the firm when Mary disappeared. Mrs. Wiggs discovers the locket and recognizes the portraits of her old master's son and his wife and when Bob learns of this, his suspicions are confirmed. Murphy discovers that Stephen's books are wrong and Stephen fearing discovery of his crooked work, robs the safes and escapes turning the suspicion upon Bob. After the wedding of Hazy, one of Mrs. Wigg's daughters, Stubbins, her husband, drunk, is put on a freight car by the neighbors. He wanders back to town and sees Stephen's crooked work. Bob, in disguise, follows Mary's uncle to a gambling den where he has hidden the girl and in a desparate struggle rescues her, as they are about to murder her, and takes her back to Mrs. Wiggs. Bob and Murphy have had a quarrel and when Murphy dies of the wounds inflicted by Stephen, Bob is arrested. Stubbins' evidence clears Bob, however, and Bob and Mary discover they are in love. They decide to get married and adopt little Tommy, while Wiggs, who arrives in town with the circus, is persauded to return to his wife, Mary agreeing to say nothing about Cordelia.

The Deep Purple — Peerless — (Five Reels).—Leland, the leader of a band of crooks, attempts to swindle the congregation in a New England town by purporting to be a salesman for an organ company. On this mission he meets Doris Moore, the daughter of the village minister, and is attracted by her beauty. He pleads with her to elope to New York with him and she does so. Will Lake, in the meantime, returns to New York after a successful mining venture in the West. Leland sees a way to make use of Doris and manages to place Lake and her in a compromising position and then attempts to blackmail Lake by threatening to cause a scandal in case he does not settle for cash. Laylock and "Frisco Kate," although they are hardened crooks refuse to assist in the dragging down of the innocent girl and oppose the operations of Leland and his gang. Lake is robbed and bound in a room, but is released by Laylock and Kate. The three then secure the assistance of the police and manage to track down the crooks. Lake discovers that he is in love with Doris; Laylock and Kate also decide to get married.

Your Girl and Mine—Selig—(Eight Reels).—Ben Austin, marries Rosalind Fairlie, an heiress. After her wedding Mrs. Austin finds that the law compels her to settle her husband's debts, that the law makes her home his, to do with as he likes, that the law permits him to will away his children and place them under the guardianship of his father. Mrs. Austin has an Aunt Jane, who is an ardent suffragett, and eventually the latter induces Mrs. Austin and thousands of her sisters to work for the cause of suffrage, pointing out that that is the only way in which their rights under the law can be protected. The closing scenes of the eight-reel picture show the governor signing the bill which gives votes to women, and Lieutenant Governor Burbank tendering the pen, with which the governor has signed the bill, to Mrs. Austin, now divorced, with the suggestion that it be used to sign their marriage contract. During the action of the film story such problems as child labor, tenement house fire escapes, and an eight hour day for women and children are vividly presented and suffrage cleverly suggested as a remedy for these present day evils. A complete review will be found on page 589 of the Oct. 31, 1914, issue.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, JANUARY 30, 1915 No. 5

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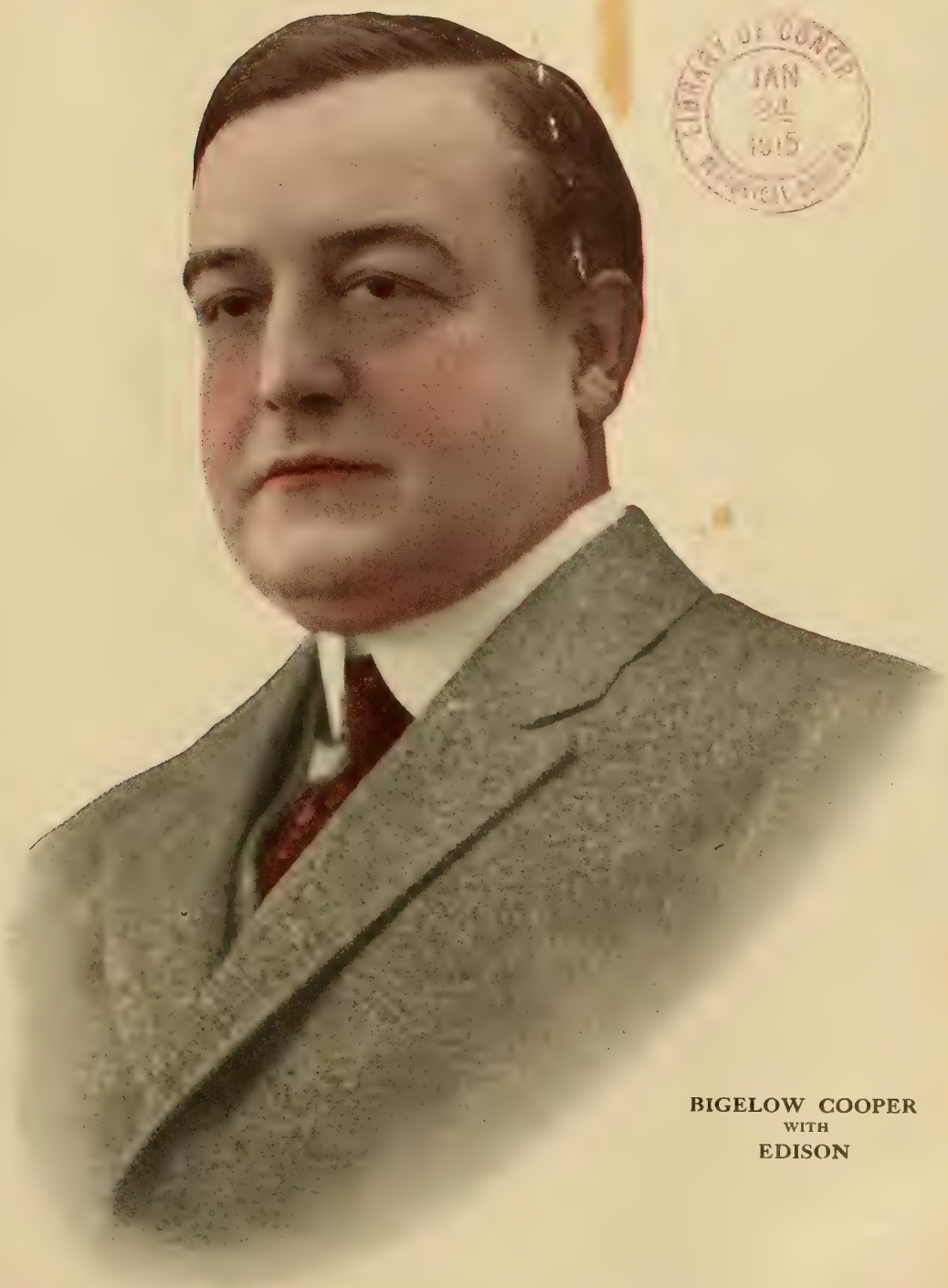

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Be a Busy Bee. Make Your Theatre Buzz with Business. Don't Be a Wasp and "Sting" Your Patrons with "Wild Cat" Pictures.—Selig Snapshots.

Selig Regular Program for Week of February 1-6

Brilliant 4-Color Selig Posters Ready for Shipment on All Releases
Order from Your Exchange or from This Office

A Selig Two-Reel Drama — **Released Monday, February 1**

The Vision of the Shepherd

Production Directed by COLIN CAMPBELL

This is a particularly beautiful story, the characters in which are admirably portrayed by KATHLYN WILLIAMS, WHEELER OAKMAN, FRANK CLARK, EUGENIE BESSERER, etc. It's a pastoral story in which the heroine becomes infatuated with a rich young man from the city and runs away from her old parents to join him there. He attempts to perpetrate a mock marriage, but his plans are defeated. Old Jacob, her father, has a wonderful vision of the Savior and is directed where to search for and bring back to the fold, his missing lamb. The acting is artistic and all of the pathos and dramatic points are strikingly delineated. Scenario by Malcolm Douglas.

Striking News Pictures

Hearst-Selig News Pictorial No. 9

Released Monday, February 1 — ***One Reel***

Still more consignments of war-news pictures from European battlefields. Also important world news pictures taken by our camera men.

A Selig Western Drama

Forked Trails

Released Tuesday, February 2 — ***One Reel***

A western story in which TOM MIX performs some of his customary dare-devil riding "stunts." A pretty girl has two cowboy lovers, and the hero defeats his rival and wins her hand.

A Selig Drama

Just Like a Woman

Released Wednesday, February 3 — ***One Reel***

A young man buys the newspaper in a village, and immediately discharges a bright girl who has been acting as assistant editor, because he does not believe in employing women. She heaps coals of fire on his head by coming to his rescue when his plant is destroyed by fire.—They combine their efforts to attain happiness.

Best European War Pictures

Hearst-Selig News Pictorial No. 10

Released Thursday, February 4 — ***One Reel***

Mr. Wallace, one of our intrepid camera men sends still another consignment of pictures taken among the battling nations. Also other important world events shown in pictures.

A Selig Comedy

Cats

Released Friday, February 5 — ***One Reel***

Jinks has become morose because his wife has filled the household with pet cats. He fills a trunk with the squalling felines and is about to drown them when a compromise is affected.—It's a rollicking comedy.

A Selig Jungle-Zoo Drama

The Leopard's Lair

Released Saturday, February 6 — ***One Reel***

A den of leopards from the Selig Jungle-Zoo furnish the leading features in this picture. The plot of a charming story is carried through the picture, which is instructive as well as entertaining.

All Selig Releases Through General Film Co.

THE SELIG POLYSCOPE COMPANY

Executive Offices: CHICAGO, ILL., 20 East Randolph Street

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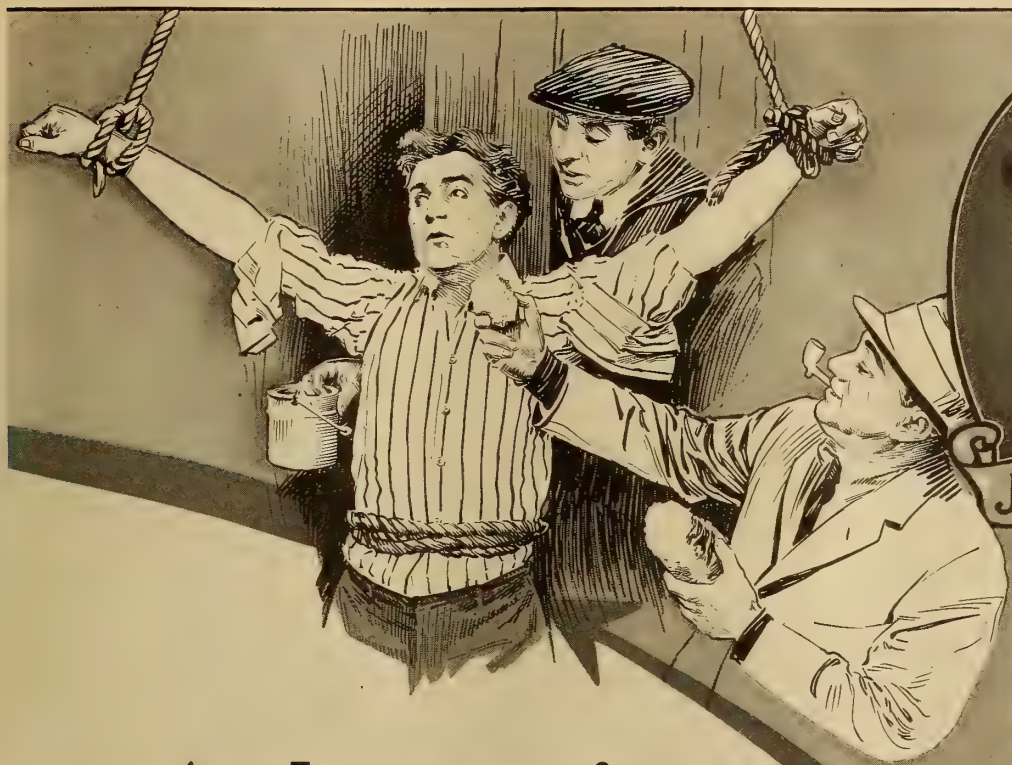


James Cruze

An Invitation!

Exhibitors:—***Accept this invitation!*** Go to the Mutual Film Exchange nearest you and ask to see the newest Thanhouser serial—"The Twenty Million Dollar Mystery." See James Cruze as the newspaper-reporter hero; See Sidney Bracy as Tom Hunt, the private detective; see Frank Farrington as Capt. Radcliffe, chief of the conspirators; see the entire Thanhouser cast of stars in this great serial; see the new, elaborate settings which cost a fortune; see the exquisite gowns worn by the women players; see what a really remarkable photoplay-story Harold Mac Grath and Howell Hansel have written and produced. See this big attraction—then you'll book it!

Book This Big Feature NOW!

If you can't get to a Mutual Exchange TODAY, wire or write or telephone for a reservation. Get the facts from the Thanhouser Syndicate representative at any Mutual Exchange in America. Don't miss this big feature—"The Twenty Million Dollar Mystery"—written by the greatest American author, Harold MacGrath—produced by the greatest director, Howell Hansel—and enacted by the greatest cast of film stars with James Cruze as the hero. Book it NOW!

Thanhouser Syndicate Corporation
71 W. 23rd St., New York City, N. Y.

Produced by the Thanhouser Film Corporation, New Rochelle, New York, Producers of "The Million Dollar Mystery"

Mary Elizabeth Forbes and Frank Farrington

The harem scene in Famous Players' "The Morals of Marcus," in which Marie Doro is featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, JANUARY 30, 1915 No. 5

"The Twenty Million Dollar Mystery"

REVIEWED BY NEIL G. CAWARD

WITH episode ten Zudora becomes "The Twenty Million Dollar Mystery," by which title it will be known in the future. Also in episode ten one meets again such old friends among the players as Sidney Bracy and Frank Farrington, who will be well remembered from "The Million Dollar Mystery" serial, and in addition is introduced to Morgan Niblack, who, in the role of "Mr. Bruce," a smuggler, seems likely to have a great deal to do with the further development of the plot.

All the sliding panels, underground passages, unique conveyances for passing from one floor to another and the general atmosphere of mystery, cunning and danger, which pervaded so many episodes of "The Million Dollar Mystery," is again evident, for the home of Madam Duval into which followers of the story were first introduced in episode nine, previously described, one finds to be a perfect network of ingenious contrivances for the secret entrances and exits of the various crooks and criminals, now so busily engaged in plotting against Zudora.

Bruce, the smuggler, secures the jewels for Madame Duval.

Madame Duval receives visitors.

The story of the tenth episode begins aboard an Atlantic liner, and one sees Mr. Bruce, a smuggler, carefully pour out from the handle of his cane, which is hollow, a number of diamonds, which he secured from the Zudora mine, and which are to be smuggled past the customs officers upon his arrival in New York City. One sees him lift his berth and in the base-board of his state room, hollow out a little receptacle into which he tucks the chamois skin bag full of diamonds, then closing up the cache and repainting the base-board, so that it defies the closest scrutiny.

Meanwhile at the home of Madame Duval, Captain Radcliffe appears and is informed of the plans under way for keeping the Zudora mine from its real owner. Mr. Bruce, upon landing, goes through the custom house, and at once visits a lonely structure on a deserted street, where he descends to the basement and by a subterranean passage arrives underneath the home of Madame Duval, steps onto a cleverly contrived elevator and has himself lifted to the parlor floor, making his entrance into the living room from a secret panel in the wall. He is warmly greeted by the conspirators and also told of Zudora's ignorance that she is owner of the mine.

It later develops, however, that Zudora, by means of papers and documents found in a box rescued from Hassan Ali's home, at the time it was destroyed by

fire, learns that her father had willed her his entire fortune, including the mine, and with this paper and accompanied by Jim Baird, a reporter, she goes to con-

The rescue of Jim Baird.

sult Tom Hunt, a noted detective. Mr. Hunt agrees to assist her in re-claiming her fortune.

From that time on events move swiftly and one is thrilled by the capture and subsequent rescue of Jim Baird, and such clever scenes as the one aboard the liner when Mr. Bruce starts back for Europe, and has Madame Duval call upon him in his state room for the purpose of conveying to her the diamonds he has so carefully concealed in the little hollow made in the base board of his state room, just beneath his berth. He transfers the jewels to her and as the film closes, she carefully stows them away in a secret hiding place in her apartment.

Pathe Enlarging All Branches

Owing to the extension of business and new plans shortly to be carried out, the Pathe offices have been moved to 25 West Forty-fifth street, New York City. At that address are now located not only the head offices of the Pathe Exchange, Inc., but also those of Pathe Freres, which have been moved over from Jersey City.

The big studios in Jersey City are, of course, not to be discontinued, but are busier than ever because of the making of the big serial, "The Exploits of Elaine," and several other features which will be printed and published by Pathè.

The motion picture newspaper, the Pathe News, remains located in Jersey City, where special extensions have been added to insure a most efficient service. A special factory installation has also been made where nothing but the Pathe News will be printed in the future.

The big factory in Bound Brook, N. J., is working night and day at full capacity, not only on the regular Pathe pictures, but also on the work of a number of other concerns which have their printing done by Pathè. A large addition to this factory building is seriously contemplated, in view of the full weekly program of about 30 reels to be put out before long by Pathè.

The Selig Polyscope Company was one of the first to introduce a motion picture studio in California, about seven years ago.

Beecroft General Manager of Centaur

After serving in the capacity of advertising manager of the Centaur Film Company for several months, Chester Beecroft has been promoted to the position of general manager of the same concern by David Horsley.

Mr. Beecroft is one of the best known publicity men in the film game and his friends are stretched from coast to coast. He served as advertising manager of the General Film Company and as publicity director for the Patents Company and the originality of the "copy" he prepared attracted universal attention.

With the advent of the Mina films Mr. Beecroft became their advertising and publicity man and within the short time that they have existed he has made them more than popular. It is expected that he will assume his new duties at once and though they will keep him busy it is thought that he will find time now and then to dip his pen into the advertising ink and "put over" some more of the copy for which he is famous.

Lubin Director Turns Pugilist

Joe Kaufman, one of the directors at the Lubin studio, has battled Willie Houck, the rugged little Philadelphia lightweight fighter, but it is generally admitted that the most important element in the bout they fought last week at the Lubin plant was a motion picture camera.

Kaufman is making a comedy called "The Millinery Man," and is playing the leading role himself. One of the scenes called for a gymnasium set and a boxing match between the leading man and a regular professional, and Kaufman sent for Willie Houck, who recently fought a thrilling battle with Johnny Kilbane, the featherweight champion.

Kaufman is ninety per cent actor and ten per cent fighter. With Houck the conditions are exactly the reverse. Kaufman says he won the bout, as he struck the most blows; Tommie Keenan of the Olympic

Joe Kaufman and Willie Houck in scene from Lubin's "The Millinery Man."

A. C., who refereed, declared the affair a draw; while Houck announced that any old decision suited him as long as no one said he was a "bum" actor.

The Favorite Players have closed a contract with Miss Neva Gerber to play opposite Carlyle Blackwell in "The High Hand."

A "Different" Melodramatic Production

BY CLARENCE J. CAINE

FOR a long time the Essanay Film Manufacturing Company has been producing artistic subjects which will relieve the picture patrons who have become weary of the "straight melodrama" and, at the same time, satisfy the wants of those who desire that style of entertainment. Its release of February 5, entitled "Third Hand High," belongs to this class.

Its theme is melodramatic and in its action is not exceedingly unusual, but the camera effects which are achieved and the unique method used in disclosing the denouement of the story lift it out of the ordinary and place it in the class which is mentioned above. Added to this are several delightful bits of acting, E. H. Clavert, Sydney Ainsworth and Ruth Stonehouse being the chief contributors in this line.

The plot is unfolded something on the order of a magazine story—perhaps because it originally appeared in the *Smart Set*—and while it must be admitted that at times this is liable to prove confusing on the screen, it is, nevertheless, something new and in this case does not tend to mutilate the interest. This allows the springing of a surprise toward the climax by covering up some of the plot incidents earlier in the story, and in this picture the return of a man, who has apparently been killed is very cleverly handled.

The settings in the city home are rich and in the cabin realistic. There are very few exteriors. The photography throughout is clear and the lighting effects are such that they vie with the results obtained by the clever manipulation of the camera. The players who assist the leads are Richard C. Travers, Royal Douglas and Bryant Washburn. The acting of all is fully up to the standard which has established them as public favorites and they do all that is required in a finished way.

The quarrel between Trevor, McArdle and Goodman.

The story opens with a scene in the cabin of George and Will Trevor, two brothers who are prospecting in Australia. The former has just lost his wife and the men are left alone to care for the little baby girl. Will receives a letter from his wife, in which she asks him to come to her, as she is lonely. George realizes that he will be unable to give the proper attention to his little girl, and asks Will to take her with him and raise her in civilization. When his brother goes away George is left alone, but immediately sets to work, devoting all his time to making a fortune in order to provide his little girl with luxuries when she grows up.

McArdle, posing as Trevor, forbids the marriage of Constance and Drayton.

Twenty years pass. One day, just before Trevor is about to pay his daughter Constance a visit for the first time, he receives two callers in his cabin. They are McArdle and Goodman, bushmen, who have heard that he is wealthy and are determined to rob him. They coax him into a card game and when he finds one of them cheating, a pistol battle follows, in which Trevor is shot down. The bushmen find that Trevor has deposited his money in his daughter's name, and leaving Trevor for dead, start for America, where McArdle pretends to be the girl's father, while Goodman tries for her hand, in order to get her money.

The girl is already betrothed to Penfield Drayton, but McArdle frowns upon the match and forbids Drayton the house. Goodman makes love to Constance, but she spurns him. McArdle in a rage forces Constance and her

widowed aunt to go to the girl's room, where he locks them in, declaring they will stay there until Constance consents to wed Goodman.

Constance hands a note to a lineman at work on a telephone pole just outside her window. He takes it to Drayton, who calls the police and hurries to the house. Trevor, however, proves to be only wounded. He recovers and hurries to America, arriving at his daughter's home just before Drayton reaches it with the police. He surprises the two bushmen in the drawing room. There is a fierce battle. Goodman is about to shoot Trevor, when Drayton and the police arrive. The bushmen are arrested. Drayton releases Constance and her aunt and the girl finds her real father; he agrees to her marriage with her sweetheart.

Selznick Discusses Feature Pictures' Future

The day of the feature picture has only just dawned and the future will see more and better multiple reel features than anyone today dreams of. That is briefly the opinion of Lewis J. Selznick, vice president and general manager of the World Film Corporation, expressed in an interview granted to a representative of MOTOGRAPHY in Chicago on Tuesday, January 19.

Lewis Selznick.

Mr. Selznick arrived in Chicago on Monday and spent that day and the one following in many conferences and consultations with various big men in the film industry, in talks with district and branch managers, and in a perusal of innumerable reports which had been prepared for his scrutiny. From Chicago he left for a brief tour of other World film branch offices throughout the middle west and then expects to return direct to New York City.

A mysterious smile was the only answer Mr. Selznick cared to give to a question relating to the particular significance of his trip at this time, though he later admitted that it related to a big plan he has in mind, and the details of which he hopes to be ready to announce shortly after his return to New York.

Asked point blank as to whether there was any truth in the rumor that an effort was under way to consolidate another big program with the present World Film Corporation, Mr. Selznick would neither affirm or deny the story, but did go so far as to say that consolidation between the big programs was sure to take place within the next few months, possibly weeks. He declared that big capitalists of Wall Street were ready to back a gigantic consolidation of the really big feature programs and predicted that, following his return to New York City, a story would be given out which would surprise the whole industry.

Speaking of the feature films of the future, Mr. Selznick gave it as his opinion that more costly productions than anything the world has yet seen will be offered. He mentioned casually that "The Pit," a recent release on the World program, cost in the neighborhood of $60,000 to produce, but hinted that the future would see many releases on the high class feature programs costing in the neighborhood of $100,000 or more apiece.

While in Chicago Mr. Selznick signed contracts whereby he secures the American rights to "Salambo," the nine reel feature picture made at the Pasquali studios, and which has been lauded so highly abroad. It will be given a private advance showing in New York and Chicago within a few weeks at most.

The profit sharing plan recently inaugurated by Mr. Selznick in the various World film offices throughout the country proved the theme of a lengthy discussion and the vice president of the World Corporation described in detail its workings and the results it seems likely to achieve. It is his firm belief that profit sharing is the basis upon which all successful business enterprises of the future will be based, and he thinks that each employee of every concern should share in the increased earnings which his or her activities bring about. The larger the share of the profit distributed among the employees the greater the profit of the firm itself, asserts Mr. Selznick, and therefore the greater the prosperity of the firm. He therefore argues that the firm to first realize the importance of securing the greatest co-operation of its employees, will be the firm which in the long run is sure to rise superior to all others.

United's Cable Address Causes Trouble

Rigorous account kept of all cablegrams sent to cities of the belligerent nations by non-combatant governments has resulted in the confiscation of twenty or more under-ocean messages sent by the United Film Service to its London office. The cable address of the United Film Service is "Warfeature," a contraction of the term Warner's Features, by which the United Film Service was known before it augmented the scope of its productivity in placing on the market daily single and double reel releases as well as feature films.

The censors, trained to seize upon anything in the least related to the war, in strict and primitive adherence to their instructions evidently placed the United Film Service's cable address on its proscribed list and filed away or destroyed messages intended for the London office. J. A. McKinney, general manager of the United Film Service, has made preparations to place the matter before the Washington government and secure a release of the pigeon-holed cablegrams.

Photoplayers Hold Election

At the last meeting of the Photoplayers Club of Los Angeles, Del Henderson was elected president, succeeding Fred Mace, who is now in the South. William D. Taylor was chosen first vice-president, Henry Walthall second vice-president and Wallace Reid secretary-treasurer. Otis Turner, Al W. Filson, Carlyle Blackwell, George Melford, J. C. Epping, Douglas Gerrard, David Kirkland, George Siegman and Fred Kley are the men who compose the new board of directors.

According to a recent report by Consul William H. Gale, Colon, films for cinematographs, imported into Panama and destined to be re-exported, are exempt from customs duty.

A Strong Subject from American's Studio

BY CLARENCE J. CAINE

HEREDITARY insanity and the price paid by a doctor for allowing himself to be "bought," forms the basic elements around which the two-reel release of the American Film Manufacturing Company for January 25, entitled "Silence," revolves.

The fortunes of a family are followed through three generations as the story gradually leads up to the climactic incidents. During the opening scenes the squalid poverty in which a miser, the representative of the first generation of the Morris family, lives is vividly portrayed by means of realistic settings. In direct contrast to this picture of the gloomy side of life are the wonderful scenes on a golf link and on a little lake, when the boy of the third generation courts the daughter of the family doctor, the man whose silence has been purchased. These scenes, reflecting beautiful California in all its glory, are exceptional even for the ever artistic American films and will draw more than one expression of admiration wherever shown.

The doctor's daughter grieves over her husband's actions.

The story itself, while tragic throughout, furnishes numerous dramatic situations which are rather fresh and which afford the players an opportunity for some strong dramatic acting. Ed Coxen, Winnifred Greenwood, George Field and Josephine Ditt have the principal parts and their work is free from criticism. Mr. Coxen especially has a difficult part, that of a young man who has inherited mental trouble, but manages to draw his character in an unoffensive manner. Mr. Field is given a splendid opportunity when he is placed in the situation wherein the doctor, the character he creates, learns of the marriage of his daughter to the boy whose mental condition he had concealed from the world. Assisted by Miss Ditt, Mr. Field makes this one of the most impressive scenes in the film.

Frank Morris, Jr., shows the first signs of insanity.

At the opening of the story the first member of the Morris family to show signs of insanity is seen hoarding his fortune in the basement of his shabby dwelling. His wife takes sick and dies through neglect and starvation, and Frank, his son, determines that he shall some day enjoy life as other boys do. When the boy grows old enough to know his own will, his inherited greed for money causes him to take the life of his father. With the coveted gold he buys his wife from her greedy father. The spectre of his dead father soon drives him to distraction and causes him to take his own life.

His son is reared in a home of luxury, but through his veins courses the tainted blood of his parent. The doctor, called to minister to the dying parent, learns of the hereditary traits of the boy, but permits his silence to be purchased. A unique effect is introduced at this point. When the boy's mother offers to buy the doctor's silence a bag of money is faded in; when the doctor refuses, two bags appear, and so on until four have been offered him. Then he abandons his scruples.

In later years the doctor's daughter becomes the sweetheart of Frank Morris, Jr., the boy. The remonstrances of the parents only cause the elopement of the lovers, after a summer courtship at a resort.

Time passes with no startling developments until the disease-laden mind of the young husband precipitates a tragedy at his own fireside. The maid's hurried call for the doctor brings the conscience stricken father to the home of his daughter just as the son-in-law is being taken away, a raving maniac. The father views the cold limp form of his daughter and realizes that he has paid the price for having permitted his better judgment to be stifled by the sight of gold. The old adage, "the sins of the fathers shall be visited upon the children," which he considered when he was tempted, recurs to him and he realizes its great truth. The climax is strong and convincing and is carefully handled via the cut-back system, the actual attack of the insane man upon his wife not being shown.

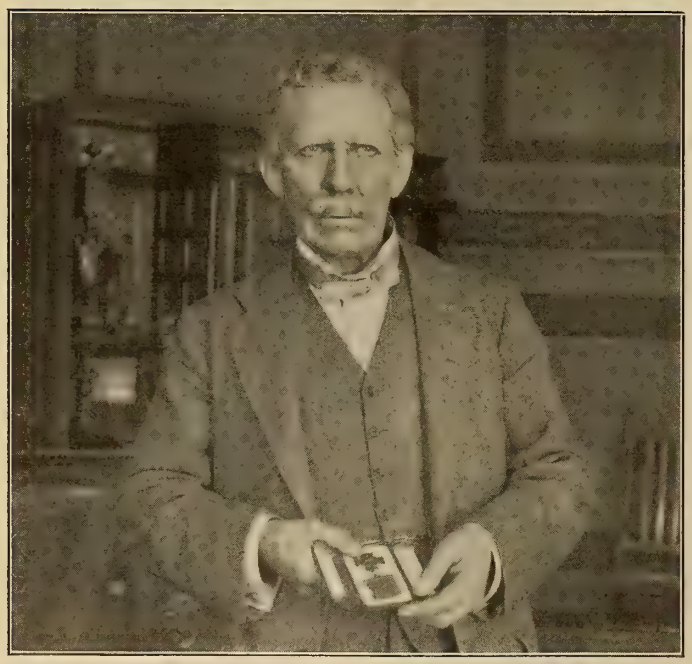
Two Strong Cosmofotofilm Subjects

The first thing that impresses one on viewing "The Black Spot" is that it has a strong and original plot. With a foundation such as this and a talented group of artists building upon it the finished play can

Scene from Cosmofotofilms "The Black Spot."

be nothing short of excellent—nor is it. The climax comes just as the right moment, and the outcome is so unlooked for that one will not soon forget it. Spectators as a class may or may not like to be fooled, but in any case they will all like this picture because it leaves the obvious distinctly alone, and emphasizes the mysterious in a way that is sure to arouse interest.

Another four-reel feature is being released by the Cosmofotofilm Company. The story is by John Alwin, and it was filmed by the London Film Company under the direction of George Loane Tucker. The cast is a large one and contains Charles Rock as Professor Scerloff; Jane Gail as his daughter, Olga; Stella St.



Scene from Cosmofotofilm's "The Victoria Cross."

Audrie as his wife; Arthur Holmes Gore as the Grand Duke Paul and also as Serge Malkow, a dual role which he handles most cleverly; Gerald Ames as Captain Drouky; and Frank Shanmore, who brings with him the only laughs in the play, as the Grand Duke's secretary.

To produce a mediocre picture and call it "The Victoria Cross" would seem like a sacrilege, but the London Film Company need have no fears about committing this crime. Its three-reel film of this name now being released by the Cosmofotofilm Company is fully worthy of its title, and has sterling quality in every foot.

There is not an adverse criticism that can be made of it. The members of the cast are well chosen for type and their work pronounces them capable and convincing; the photography is without a blemish and tastily tinted; the settings are in strict accordance with the atmosphere and time of the play; and the story is consistent, unconventional, and has a strong punch in its ending which shuns entirely the "happily ever afterward" class. Humor plays but little part in the situations, tragedy being the dominating note.

Anne and Bannister Merwin are the authors of the play, and Harold Shaw produced it. Ben Wilson plays the part of Charles Oldwood; Charles Rock, the part of Colonel Oldwood; Gwynne Herbert, that of the latter's wife; Edna Flugrath, the part of Alice Bilson; and Douglas Munro, the role of the moneylender, Mr. Bilson.

A brief story of "The Victoria Cross" will be found in the synopsis section of this issue. "The Black Spot" appeared in synopsis form on page 80 of the January 9 issue.

C. R. C.

Pathe Executive Gives Interesting Views

In view of the general interest taken in the announced plans of Pathè to enlist the co-operation of other able producers in order to put out a complete program of some 30 reels and to give joint publicity to these producers, Felix Malitz, vice-president and managing director of Pathè, was asked to give his views as to what he considered the biggest essential in the producing end of the business today. Mr. Malitz's views are interesting and show a keen analysis of conditions.

"It is very evident," he said, "that a considerable number of film producers have devoted themselves to getting out quantity and that quality in their product has consequently been sacrificed. Perfection is rarely if ever attained in a picture that is hastily made, and thus producers are compelled very often to dispose of their negatives at a very low price. This could be avoided if more care, time and attention were used and this extra trouble would bring a very much better remuneration.

"The scenario writer who writes say five stories a week produces work that in the majority of instances shows the marks of haste. The producer, in his turn, striving to turn out two pictures a week has to sacrifice much to his speed, and the consequence is that often his product is a total loss. Time is absolutely essential to quality, and quality brings its reward not only in money but in fame.

"The scenario authors, producers and manufacturers who offer to the public pictures of quality will survive. This the house of Pathè has always believed and there appears no reason why this belief should be altered. In fact, we could not, for it is as much a part of us as is the name Pathè."

Clutching Hand Threatens Kennedy's Life

BY NEIL G. CAWARD

LIQUID air forms the latest modus operandi of the Clutching Hand, the scientific criminal who is featured in the Pathe serial "The Exploits of Elaine."

Craig Kennedy, the internationally famous detective assisting Elaine Dodge, in eluding the plots of the Clutching Hand to obtain a paper, for which he murdered her father, is able, however, not only to protect his client, but foil an attempt of the Clutching Hand to assassinate him.

The thrills and sensational plots and counter-plots shown in the fourth episode of the exciting serial are fully up to the standard of those explained and depicted in previous installments of the story, while the increased bookings of the film itself seem to indicate that exhibitors in the Chicago territory in particular are much impressed with the strength of this serial as a drawing card.

Craig's visitors are shown the seismograph.

Episode Four opens with a love scene, it now being evident that Craig Kennedy has fallen head over heels in love with Elaine Dodge. Later, Elaine receives a package which the butler tells her arrived from Craig Kennedy, and she places it in a novel safe, which has just been installed in her home to take the place of the one wrecked in episode three by the Clutching Hand.

The Clutching Hand examines the safe.

Shortly after placing the bundle in the safe, Elaine is amazed to discover that the steel is icy cold to the touch and seems to be sweating. Kennedy, who happens to call her on the telephone, is advised of the strange happening, and hastens to tell her that he sent no package to her.

Calling upon her almost immediately, Kennedy is shown the strange behavior of the safe, and, realizing that delay will endanger their lives, makes haste to get both Elaine and others of her household out of the room—and just in time, for a moment or two later the safe is wrecked by a dull explosion and falls apart, Kennedy explaining that the package contained liquid air, and the action of this element had caused the wrecking of the safe.

Kennedy explains the action of the liquid air.

Upon returning to his apartments, which Kennedy occupies jointly with his friend Jamieson, Kennedy displays to his friend a seismograph, which has been installed in a panel in the hallway just outside the entrance and which registers on its continually moving tape the footsteps of anyone entering the room. Kennedy explains he has installed it to learn whether anyone besides himself ever makes use of the apartment and Jamieson is much interested in its workings.

In the absence of Kennedy the Clutching Hand has himself delivered to Kennedy's apartment in a huge cabinet, and after the expressmen have uncrated the box and departed, the Clutching Hand emerges, carefully explores the room, and noting a picture of Elaine Dodge, which hangs over Kennedy's desk, arranges a sawed-off shot-gun in the fire place in such a fashion that a wire extending from it runs to the cord from which the picture is suspended, and is sure to cause the gun to be exploded if anyone so much as touches the picture.

His plan to kill Kennedy thus arranged, the Clutching Hand re-enters the packing case, after signalling to the expressmen to again call for the cabinet, and a short time later is carried away by the same men who delivered him to the Kennedy apartment.

Later, when Kennedy, accompanied by Elaine Dodge and a girl friend of hers, arrives at the entrance

of the Kennedy apartment, Kennedy shows them the seismograph concealed in the panel and is amazed to discover by its record that someone has entered his rooms.

Preventing his visitors from entering, Kennedy, alone, explores the chambers, and at last discovers that some one has moved Miss Dodge's picture. He is instantly suspicious, and by using a long fishing pole manages to so manipulate the picture that it explodes the weapon.

All danger then past, Kennedy invites his visitors to enter and explains to them in detail the trap arranged for him by the Clutching Hand, but which he has so cleverly foiled. At this point the exciting story ends, to be continued in another episode.

"The Power Behind the Animated"

By Captain Leslie T. Peacocke.

From East to West, from pole to pole, he scours all the earth; for the mighty Universal he secures all things of worth for the *Animated Weekly* which now everywhere is shown, give credit to its brainy head, our genial Jack Cohn. He's a hustler, he's a hustler, he is tried and proven true, and he gives us more live topics than the other weeklies do.

Jack Cohn.

When Jack Cohn puts on his thinking cap he never thinks in vain, and he's planted operators in a never-ending chain, who record each daily happening and film them for us, and Jack Cohn makes up a program which is gay and humorous. He studies all exhibitors, he knows their likes and tastes, from the launching of a cruiser to the latest style in waists.

He shows us fierce-fought battles from the various seats of war, he gives us baseball matches and all other games galore, he shows us how a battleship is blown up in the air, and the latest way the ladies have of doing up their hair. He gives us views of presidents and kings upon the throne, all come as fish into the nets laid daily by Jack Cohn.

"It's No Laughing Matter"

Can you imagine Macklyn Arbuckle as a village postmaster, poet, town cut-up, hen-pecked husband, and philosopher, and wearing spectacles that sit on the end of his nose, a vest that seldom has its top button buttoned and never any of the others, while woolen socks which are prone to gather about his ankles, shoes whose two top hooks are never in use, a seedy suit of clothes, and a wide-brimmed straw hat which has no especial front or back? If so, you have an exact picture of how he, as Hi Judd, looks in "It's No Laughing Matter," a four-part Bosworth feature written and directed by Lois Weber; if not, you should see the picture, as it is a treat not to be passed over lightly.

Pictures such as this are the kind exhibitors and

Macklyn Arbuckle in scene from Bosworth's "It's No Laughing Matter."

manufacturers have in mind when they tell the censorship board that they are luxuries. There is not an objectionable feature in it, and it presents comedy in a way that is a remarkable character study and appeals to nothing but one's finer artistic sense. There is a touch of pathos in the story, coming near the end and creating a situation which is dispelled by the climax.

No end of praise is due Macklyn Arbuckle for the manner in which he makes Hi Judd everybody's friend and favorite, spectators included. Cora Drew plays the part of Mrs. Judd, the scrupulously neat housewife who has no patience with Hi's poetic inclination and good-natured negligence. Myrtle Stedman is exceedingly clever as Bess Judd, and possesses a disposition exactly the opposite of that of Jim Skinner (Charles Marriott), who was never known to smile at anything but money. To Adele Farrington falls the only melancholy role in the cast, that of the Widow Wilkins, and to Frank Elliott the part of Sam, the heart-breaking city sport.

The best thing, possibly, that can be said of the play is that it lifts one bodily out of his surroundings and places him in a small, "one-train-a-day" country town. The acting is so natural, the incidents so commonplace, and the people, streets, houses and store so countrified that one forgets that he is seeing the picture through the courtesy of the projection machine, and becomes as enveloped in Hi Judd's joking-bees and home and postmaster experiences as though they were transpiring in real life. Good photography is also numbered among the picture's assets. The story of the play is given in the synopsis department of this issue. C. R. C.

Next Favorite Players' Release

"The High Hand," the next production of the Favorite Players, is rapidly nearing completion. The picture is taken from the novel by Jacques Futrelle, and is the story of a successful fight waged against the grafters and gun men of a political ring. It is a strong story of red-blooded action, in which stirring situations of dramatic interest abound. Carlyle Blackwell takes the leading part, that of Jim Warren.

Lord Stranleigh's Adventures Continue

BY CHARLES R. CONDON

WITH each episode of the "Young Lord Stranleigh" series his lordship deals the ring of scheming brokers a blow that is wholly unexpected and which they can in no way retaliate. It is not in this, however, that Stranleigh takes pleasure, but rather, in the knowledge that each victory is a step further in his suit for Lady Sinclair's favor and hand.

The latest release of this series which appeared in the *Saturday Evening Post* and is being filmed by the Edison company, is "An Invitation and an Attack," and contains more startling scenes and action than either of its predecessors. The episodes are two reels in length, and the next will be the fourth and final release, according to the original intention when the series was started.

Miriam Nesbitt, who is the only feminine character in the story, does not appear at all in this release, but Marc MacDermott, whose characterization of Lord Stranleigh is both amusing and convincing, is even more prominent and enthusiastic than in previous episodes. Duncan McRae still occupies Peter MacKeller's position at Stranleigh's right hand, and Yale Benner continues to be ever subservient and deficient as the cook, Hobbs.

Repelling invaders.

The exterior scenes are unusually picturesque and realistic, and are splendidly photographed. The scene showing the *Rajah's* men fighting on the rocks put an added amount of spice and force into the developments. One point which might be made clearer is how Stranleigh and MacKeller board the *Rajah* and make their way to the officers' quarters without being discovered.

Stranleigh and his men land a short distance from where the *Rajah* has anchored, and set themselves to watch the movements of the syndicate's pirates. MacKeller spends most of his time with the men who are being drilled to act as marines should a battle with the syndicate's men become necessary. His lordship, on the other hand, stretches himself out unconcernedly near the fire, smokes cigarettes, and refuses unpalatable-looking specimens of Hobbs' skill at cooking.

The syndicate's men discover Stranleigh's camp, and set out to attack it. Preferring to fight his side of the battle from on board ship his lordship moves his forces out to the yacht from which they can pick the enemy's poorly protected men off at leisure. A rapid-fire machine-gun is also brought into use, and the attacking force soon loses its aggressiveness.

Scene from Edison's "An Invitation and an Attack."

When the *Rajah* is loaded with ore the captain and a crew of men plant mines in the river to prevent Stranleigh's following them. MacKeller, watching them through a field-glass, becomes greatly excited and plies Stranleigh with inquiries as to how they shall get around them. The calm, indifferent manner in which his lordship receives the news and its accompanying horde of questions irritates him, and again he thinks that Stranleigh does not feel the gravity of the position, but again he is mistaken, for beneath his bored mask Stranleigh's mind is working out a plan that will clear the river for them.

He puts the men to work at throwing old logs and driftwood into the river. These spread out, covering

Scene from Edison's "An Invitation and an Attack."

the river's span, and set off the mines meant for the yacht. Stranleigh then allows the *Rajah* to carry the ore for them until they almost reach London. Here he catches up to the ship, boards it, and surprises the offi-

cers in the cabin. A short time later he enters the conference rooms of Schwartzbrod and his gang, and calmly informs them that he is in possession of the *Rajah's* cargo of ore. They do not believe him, and show him a wireless telegram recently received and signed by the captain, himself, telling them that all is well and naming the day on which he will be in dock. Stranleigh laughs at them, telling the dumfounded group of brokers that he was in possession of the *Rajah* at the time, and sent the message himself.

Life Photo's "The Avalanche"

William H. Tooker has played strong parts in past Life Photo productions and has played them well, but in none of them is he afforded such opportunities to display his versatility or to make his personality felt as in the company's latest five-part feature, "The Avalanche." The role of John Grey is sufficiently virile to allow the man's rage to almost make a brute of him at times, and then at others it requires the finest kind of interpretation.

Catherine Countiss, well known both on the stage

Scene from Life-Photo's "The Avalanche."

and screen, has the feminine lead as the flirtatious and socially ambitious Clara Benson, later Mrs. Vaughan, and plays the part to perfection. Supporting these two are Caroline French as Helen Barrington, later Mrs. Grey; Roy Applegate as Peter Vaughn; Claire Mersereau as Rose Grey; Edward F. Roseman as Ashton Cameron; Fraunie Fraunholz as Philip Carlton; Vivian Tobin as Polly, the street waif; and William Slider as James Simpson.

The plot is solid; its dramatic points, well-defined and its situations veiled just enough to prevent their being uninterestingly obvious. With few exceptions the scenes are all interiors and have expensively furnished and tastily decorated settings for their background. Not once does the general trend of the story descend to even the average walk in life, consequently the properties and costumes require the utmost care—and receive it from Will S. Davis, the director. The photography is good beyond criticism. Taken as a whole "The Avalanche" is on a par with the best of the Life Photo productions up to the present time. The story will be found in the synopsis section of this issue. C. R. C.

Reenie Farrington, daughter of Frank Farrington, is leading lady of the Princess Company, taking the place of Muriel Ostriche.

Frederick Lewis Joins California Corporation

After nine years with E. H. Sothern and Julia Marlowe, playing important parts in Shakespearian classics, Frederick Lewis has taken the leap to motion pictures and will in the future be Beatriz Michelena's leading man in the California Motion Picture Corporation's big company.

Frederick Lewis.

In the course of his extended career on the speaking stage he has played with Henry Miller, Mary Shaw and other noted artists. It was through his work in Ibsen's "Ghosts" that Lewis made the success which put him at the forefront of his profession. Now he has yielded to the spell of the screen-drama, and his first work in the new field will be in "The Lily of Poverty Flat," a photoplay to be filmed from Bret Harte's well-known poem.

Selig Players Off for Panama

W. N. Selig has returned from New Orleans, La., where he bade farewell to the Selig company of motion picture players who have embarked at New Orleans en route to the Isthmus of Panama. Those who took passage were Kathlyn Williams, Wheeler Oakman, Lamar Johnstone, Harry Lonsdale, Sidney Smith, Frank Clark, Jack McDonald, Al Green, Robert H. Kelly, Helen Coates Ellis, Norma Nichols, Robert Carson and Harry Gerstead, the latter two being camera men. Colin Campbell, the director, and Lanier Bartlett, special scenario writer, also accompanied the party.

The Selig company went from the Selig Jungle-Zoo studios at Los Angeles, Cal., to New Orleans, where some particularly interesting scenes of the French quarter and of creole life were filmed for use in some forthcoming productions. In the Canal zone Mr. Campbell will direct the production of the more important scenes in Rex Beach's famous novel, "The Ne'er-Do-Well." Much of the action takes place along the Panama Canal, and no time nor expense will be spared to obtain true local color. The magnificent tropical scenery along the Isthmus will also be photographed in all its natural grandeur.

Carney Under United Banner

Augustus Carney, who is known to motion picture audiences throughout the country as "Alkali Ike," and was for years with the Essanay Company and later the Universal, has been added to the roster of the United Film Service. Carney is now appearing with the Albuquerque Film Company, which releases its output as the Luna brand. His first appearance under United will be in a double reel farce comedy, "Hickville's Diamond Mystery."

Artistic Exteriors in Selig Production

BY NEIL G. CAWARD

BACKGROUNDS of real artistic worth, photography that is second to none, and a story that is bound to interest both old and young, rich and poor, regulars and now-and-thens, makes Selig's two-reel release of Monday, February 1, which is entitled "The Vision of the Shepherd" one of the best multiples released by the Selig Company in many months.

Director Colin Campbell is responsible for the production and is surely to be congratulated on the wonderful exteriors shown in the first reel. A flock of sheep numbering five or six hundred, at least, is shown amid a rural background of real magnificence and much of the action of the story takes place amid such surroundings. Frequent fade-ins are used to show the figure of Christ, who appears in a vision form to old Jacob, the shepherd.

Arthur induces Nell to elope.

Kathlyn Williams, Wheeler Oakman and Frank Clark have the leading roles, and Mr. Clark in particular makes his character one not easily forgotten. Probably no other player could have appeared to such good advantage in such a role.

Old Jacob, the shepherd, while tending his flock is amazed to behold a wonderful vision of Christ, and he believes the Lord asks him, if all his sheep are safe in the fold. Jacob replies that they are, but later discovers that a little lamb is missing. With lantern in hand, he goes forth to search for the missing lamb and finally discovers it, alone and frightened, in a little hollow. Tenderly he carries it back to the distressed mother, and then returns to his humble home.

Old Jacob has accepted the vision as a literal inquiry about the welfare of his flock, then not realizing that his most precious lamb, Nell, his only daughter, stands on the threshhold of a great indiscretion, since Arthur Harding, a handsome young city man is tempting her to elope with him under the promise of marriage. Poor, deluded Nell finally consents to leave the parental roof and goes to the city with her sweetheart. Harding has telephoned ahead to an actor friend of his, named Giles, asking that the latter make up as a minister and perform a mock marriage.

Meanwhile, old Jacob has another vision of the Christ, and this time believes that he is instructed to visit the city in search of his missing lamb. He packs his carpetbag and sets forth on his search. Nell, meanwhile, is going through the marriage ceremony with Harding, but as the last words fall from the lips of Giles he apparently falls into a faint, and Harding rushes into an adjoining room to get some liquor. While Harding is absent, Giles tells Nell that he is no minister, that Harding means to wrong her and strongly urges her to return home to her mother, while yet there is time. In horror the girl grabs her hat and flees from the room. Later Harding pursues her into a small public park, whither she has fled, but Maggie Hunt, a salvation army girl, induces her to visit the mission.

Giles is introduced as a minister.

Old Jacob describes his vision.

There it is that Nell finds her father, for old Jacob, confused by the strange sights and sounds of the city, has gladly sought refuge from the hurly burly outside in the salvation army chapel. Jacob hurriedly returns home with Nell and when the final vision of the Christ appears to ask "Are all the sheep in the fold?" old Jacob with devout thankfulness replies that the wandering lamb has been found.

Powerful Vitagraph Story

The new three-reel Vitagraph feature of the Broadway Star brand, "The Silent Plea," is advertised as "a dramatic appeal for the widowed mother's allowance" and rightfully so for it is a convincing and heart-touching plea for the passage of this bill. At the Vitagraph theater where the picture was recently shown it was enthusiastically received.

It is not in any way a picturized sermon or an educational film. It is the story of a woman who is kept so busy providing for her children that she has no time to take care of them. Consequently, outside environment, instead of maternal influence, is seen in their every trait. The outcome of this condition brings home the fact that had the State paid the mother instead of a public institution for the bringing-up of the children, the expense being the same in both cases, they would grow up a pride to the nation instead of outcasts of society and, ultimately, inmates of the prisons.

Scene from Vitagraph's "The Silent Plea."

The dramatic side of the story is the first consideration in the making of the picture, and the interest in it is sustained so well by avoiding the improbable and adhering to a true-to-life presentation of facts that one unconsciously grasps the suggestion of the widowed-mother's-allowance arrangement as being the only solution to the problem. The entire play is handled in a masterly manner, and is well photographed.

It was produced under the direction of Lionel Belmore who had the co-operation of Sophie Irene Loeb, member of the New York State Commission for the Relief of Widowed Mothers. The scenario is by E. Mae Koch. Edith Storey is versatility itself in her characterization of Marie Carson, the mother, and is ably supported by Harry Morey and Donald Hall. Helen Connelly, Mary Anderson, Malcolm Beggs, Jr., Denton Vane, and Edward Elkas complete the cast.

The story opens with a scene in which John Aldrich, a suitor for Marie's hand, is introduced by her to her husband of a few days, Phil Carson. Some years later Aldrich is seen as a close friend of the couple, and a patient playmate of their two children, Tom and Mary. Phil meets with an accident on the street, and is killed instantly.

Mrs. Carson is forced to work day and night to support the children, and has little or no time to talk or play with them. Straightened circumstances compel her to apply to charity for help, and the children are taken from her and placed in an institution. As the years go by mother and children grow apart. On their release Tom and Mary obtain employment, and find pleasure where they can, after working hours, regardless of their mother's advice.

The result is that Mary innocently becomes involved in a murder scandal in one of the cafes, and Tom yields to temptation on obtaining a responsible position in a bank, and is jailed on a charge of larceny. In her hour of grief Mrs. Carson turns to her old suitor, Aldrich, who is now a state senator. Not having seen Marie for a number of years he at first does not recognize in the white-haired, haggard-looking woman the fresh, jovial Marie whom he once courted.

The poor woman then sits down and relates the sorrows that have entered her life since her husband's death—and all because she could not afford to bestow a little attention upon her children each day. Aldrich, who has already decided to take a stand against the Widowed Mother's Allowance Bill, readily sees that all of her trouble and the children's waywardness and disgrace could have been avoided had Mrs. Carson been allowed the six dollars a week that it cost the state to support the two children. He reverses his decision, and the final scene shows Aldrich before the senate pleading for the passage of the Widowed Mother's Allowance Bill. C. R. C.

State Right Men Attention

Believing that the time is now ripe for the return to the old basis of marketing feature films on a state rights basis, Jesse J. Goldburg, secretary and general manager of the Life Photo Film Corporation, is visiting the various large cities of the United States with sample prints of the multiple reel subjects "The Avalanche," "The Ordeal" and "A Modern Magdalen." He will present Life Photo's proposition to various state right buyers and exchangemen in each city on his route, but any who may be interested are asked to communicate by wire with the home office of the corporation, to the end that Mr. Goldberg may be advised in time and surely look them up when in the vicinity.

Chaplin Returns to California

The Charles Chaplin Essanay comedy company left Chicago for Niles, Calif., last Thursday, where it began work upon arrival. While in Chicago a two reel special picture was produced, which will be released about February 1. It was at first planned to have the comedian work in the Chicago studio, but on account of the lack of available exterior locations and the climatic conditions it was thought best to return to the West. Ben Turpin and Leo White, who have been in the Chicago company for some time, were among the players who left with Mr. Chaplin.

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The Need For More Originality

WORKING under constant pressure, with every job a "rush," develops an over-free use of the line of least resistance. It is always easier to adapt someone else's work to our ends than to originate a brand new idea. The story is told of a small-town editor who unwisely spent an evening with the boys without first having filled his editorial page. When he awoke he had just time and ambition enough to clip an editorial from another paper and add to it the question, "What does our esteemed contemporary mean by this?" So he filled the hole in his own paper quite easily. If he had had a little more time he would probably have rewritten the other fellow's editorial. Originating one of his own would be too difficult.

This little story does not illustrate anything in particular, and is not especially apropos. But it is a fact that some of the film manufacturers, with the excellent excuse of over-pressure, are offering too little encouragement to originality. And this applies not only to scenario plots, but also on any new classification of story. It seems to be a general rule that if any one company originates a good mystery story, half a dozen other companies immediately get in line with similar mystery stories. If the first one is a serial, the other companies produce serials also.

There is nothing wrong with this in an industry that is naturally co-operative, and where anyone's discovery of a new way to please the public must become the property of all. But we cannot avoid the conclusion that it is still possible for the producing companies to secure more purely original matter, to the more lasting success and reputation of the producer.

Some of our very best and most successful photoplays are reproductions of former book or magazine successes. The same thing is true, of course, of the legitimate stage, some of whose greatest productions have come from dramatized novels and short stories. Nevertheless, a host of competent writers are available to the film producers, where but a few have gained recognition, and the whole difficulty seems to be a sordid matter of price.

An able and recognized short story writer can command from five to ten cents a word for his manuscript. To such a writer an average short story of three thousand words brings a check for one hundred to three hundred dollars. Film scenarios, of course, cannot be calculated on a word or line basis. The scenario of a story—or at least the part of it that the producer uses—may be very much shorter than the manuscript of the same story for a magazine. But its value lies in the fact that its author, if he has used his usual ingenuity, would have made an average length story out of the same material.

Producers who are willing to spend thousands of dollars on productions should be equally willing and glad to pay a hundred or two hundred dollars for a scenario that is really worth it. Of course they are doing so now, in some cases; but it ought to be common practice instead of only in occasional and much-advertised instances.

The standard of payment to scenario writers is undoubtedly higher now than it was a few years ago. But it is not high enough. At present the short story writer is only tempted to submit something made over from an oft-rejected story manuscript; and if he actually sells it, and gets a check for five, ten or fifteen dollars, he sends nothing more until another story written for the magazines has been proven hopeless.

The film producers can afford to pay better prices than the magazines. Encourage the writer to try his ideas in scenario form first; he can make over his rejected scenarios into magazine stories as easily as he can do the opposite. If the producers were as free with their money in this quarter as they are in some others, they would have the pick of the world's talent—not all of which is now recognized.

A Problem in Distributing Circulars

PRIVATE mail boxes at the entrances of houses and apartments may no longer be used as receptacles for circulars distributed by messenger. That ruling has just been made by the postmaster-general, who thereby forces a great many picture theater men to consider new ways of placing their heralds in the hands of the public. For it should be noted that, in the eyes of the United States postoffice department,

he is responsible whose circular is distributed, and not the messenger he employs. And the penalty for violation of the new law is quite severe.

There is nothing, of course, to prevent the messenger slipping his circulars under the front door instead of into the mail box. But a circular in the box is worth five or six under the door, at least. People are not nearly so apt to read what they have to pick up off the floor, even in their own homes. And it is perfectly obvious that a circular under the door of an apartment house is no one's property and generally is not read at all. Usually, in fact, it is swept away by the janitor before any of the tenants see it.

It is only the neighborhood show, of course, that uses heralds or circulars distributed from house to house. Sometimes the distributer varies this scheme by standing at a busy street corner or a suburban railway station and handing out heralds to all who pass. But this method is little if any more efficient than slipping them under doors. Anyone who watched the hurrying pedestrians glance at the paper handed them and then throw it on the ground would soon condemn the system.

There is still one way of getting circulars into the private mail boxes, and that is by addressing them by name and putting a one-cent postage stamp on them. This method costs one dollar per hundred for distribution, without counting the cost of addressing and the time consumed in stamping. It may be said that the old system of house-to-house distribution had no fixed cost. It was customary to employ schoolboys and their remuneration consisted of admission tickets to the show, on a basis of, say, one admission for every hundred circulars distributed. If the theater was habitually showing to capacity, or the boy was allowed to redeem his admission tickets for cash at the box office, his work had a certain definite cost. Otherwise his labor cost nothing more than the chance that he might possibly have spent actual money for the ticket he got for his work.

Distribution by mail, even under a one-cent stamp, has many advantages. It is pretty certain that everybody reads all of his mail, whatever the color of its stamp. It is equally certain that most people pay little attention to circulars simply stuffed in their mail boxes, especially when each box may contain a dozen or more "dodgers" of all varieties.

The exhibitor who contemplates continuing the distribution by mail of the circulars he formerly distributed by hand, should recognize that he gains many advantages. Most of his competition for the eye of the householder or tenant will be removed. His circular will be one of few, instead of one of many, and entitled to the consideration of all mail matter. In short, the same number of circulars will go a great deal farther by mail than by hand.

But the cost is ten or twenty times as great. Whether the increased benefit will balance the increased cost is a problem that only trial will decide. Some will make that trial; but we believe the majority of exhibitors who give the subject the careful consideration that all advertising should have, will decide that circular distribution has become, through the new law, too expensive a luxury for the average small show. We shall be glad to hear from any exhibitor who tries the scheme of mailing his bulletins and pays enough attention to the results to know whether he is losing money or gaining patronage by it.

Just A Moment Please

Starting here, it looks like a long ways to the bottom of this column but, by perseverance, we may perhaps finally get there.

—

Did you notice that story of Sam Spedon's about Leah Baird of the Vitagraph studio purchasing a bull dog with a pedigree a mile long, because "she needs some protection against burglary and other intrusions?" We thought Leah now had a husband. Such a story scarcely flatters him, it seems to us.

—

We are advised that our old friend, Chester Beecroft, is now general manager of the Centaur plant. Congrats, Chet. There is something to that old saying "Onward and Upward" isn't there?

—

O'ERHEARD AT THE PICTURE SHOW.

"These scenics make me tired!"
"Isn't she pretty?"
"Imagine making love to a face like that."
"It's a wonder that stunt didn't kill 'em."
"What's it all about?"
"Just my luck to always arrive when the third part is on."

—

Hey, Lloyd, the Caward Art College has hooked another pupil. Jake Wilk of World Film was enrolled recently and already shows promise of becoming a regular connoisseur on Art. He threatens now to land a frontispiece every other week, and by jing from the samples he is submitting it looks as though he really meant it.

—

CAN YOU SUGGEST ONE?

Out in California they are now showing motion pictures to convicts condemned to death. The first one sprung on 'em was Selig's "The Spoilers." What, in your opinion, is the film that ought to be shown a man just before he dies? A bright Lincoln penny will be awarded for the best suggestion.

—

We lamp by an esteemed contemp that "The Hypocrites," the much discussed naked truth film, made months ago by Bosworth is to see the light of day this week at the Longacre Theater, in Noo Yawk. Judged by the amount of discussion the pic has caused in trade circles in Chicago, we'll bet the line of truth seekers at the box office will be a block long on the opening night. Specially so since the film hasn't been censored by any Major Funkhouser and despite the fact that it will cost one dollar per look.

—

My my, lads, isn't it awful the way this chap Neff does stir up things! He just opens his mouth and talks and then—Blooie! Denials, contradictions and frequent references to "the short and ugly word" fill the air and the various trade journals.

—

OUR BURG.

Lewis J. Selznick, vice pres. & gen'l mgr. of the World Film Corp., was to Our Village this wk. said "Howdy" to all the folks and then boarded the rattler for points still farther West. Lewis opined as how there was some big doings soon to occur, but expects to tell you about 'em in a week or so.

Tom Finnigan, this Dallas, Texas, feller, dropped into Ye Ed's offis one day this wk., paused at the R. R. eating house for a little lunch and then took the 12:40 for Noo Yawk. Good luck, Tom, come again.

Ernest Truex, him as was seen at the local pitcher houses in such fillims as "A Good Little Devil," "The Bomb Boy," etc., is now appearing at the local Opry House, in "The Dummy" and by Heck he's as good in real life as he was in the picters.

Harry H. Green of the Regent Theater, Mpls., and William Steffes, Sec'y of the M. P. E. A. of the N. W., also of Mpls., was to our Burg this wk.

Geo. Cox, our w. k. fellow cit., had a narrow escape from death last Sat. when the 9:36 over the I. C. was wrecked a short ways out of the village. Geo. covered himself with glory and cinders by rescuing some of the terrified passengers but, later, in a interview, tried to pass the buck for all what he did to another chap what hadn't done nothing at all.

Chas. Chaplin, the comical chap what so recently arrived in our midst, has shook the dust of our fair city from his ft. and is even now back in that sunny Calif. at work.

—

No one having objected to our writing that serial, we are sharpening up our pencil.

—

This is the last call.

—

Next week we start.

N. G. C.

Real Egyptian Princess for Universal

NELL SHIPMAN DESCRIBES HER

T was in the projection room de luxe of the Universal Company that Nell Shipman was located one day last week. She was sunk deep in one of those immense and comfy chairs for which this especial projection room is noted, and she was also sunk deep in the screen story of "Neptune's Daughter."

Nell Shipman.

She came pleasantly forth from both, however, and Earnest Shipman, head of the Universal Feature department, and incidentally Nell Shipman's husband, piloted us through the shipping room and into the private office of the feature head, where he left us to the interesting discussion of Miss Shipman's newest scenario—a six-reel one in which life in an Egyptian harem is to be enacted with the Princess Hassan of Cairo, Egypt, playing a chapter from her own life in the role of the American actress who marries an Egyptian prince, is confined in his harem and, tiring of this constrained existence, induces her prince to take her to Paris from which city she and her maid, gathering up the royal boxes and bags, hastily and stealthily depart for America.

"She gave me all the details," said Miss Shipman, letting her white-lined wine-red coat slip from her shoulders to the back of her chair. "You see, I had known her before she was a princess. She was on the stage when I was, and went to Europe where she made a sensation and attracted Prince Hassan to her. He looked like any American or Englishman, as regards his dress and manner; only, so his princess says, he had a magnetic charm about him that no American or Englishman she ever had met possessed. And he made such wonderful love to this American actress, whose home was in California, and who was finding Europe and its reception of her so satisfying. So one day when she could find no new reason to give the prince as to why she would not become the Princess Hassan, she said 'Yes,' instead, and they were married, both the English and the Mohammedan ceremonies being used.

"Then began the trip to the princely palace, in Cairo, Egypt. It sounds like a fairy tale, really—doesn't it?" the maker of the six-reel scenario stopped her narrative to exclaim. The interest her brown eyes expressed was as keen as though their owner, too, were hearing the story for the first time.

"Well, they were received in state and the princess donned the costume that Egyptian royal convention demanded. It seemed such a novelty at first—the trousered costume and the veil that let only her eyes show—that she thought it fun. But when she found her freedom restricted to the extent of seeing no one but her husband and maid and being allowed to go nowhere, she began to scheme to get to Paris, feeling she could surely escape once there.

"It seems so funny to me," Miss Shipman commented, "an American girl—and especially one who had been an actress—being shut in like that!"

And what an interesting foundation for a scenario, the listener approved, and Miss Shipman said that it was the most interesting thing she has ever done, that scenario, and that, with the princess' description of places and customs and costumes, in addition to the hours Miss Shipman spent in the public library getting further information as to the country she previously had known very little about, why the scenario was brought to satisfying completion and the princess and company and precious script set off for Universal City, where the story is to be filmed.

"When the princess finally induced the prince to take her to Paris she made up her mind to run away as soon as she got there," Miss Shipman resumed. "And she did. Then she wanted the prince to sue her for divorce, but so far the prince has refused to do this and the princess does not want to get the divorce herself, because then she will receive no endowment.

"The Turkish law requires that the prince, should he divorce the princess, support her in princely style. And an American girl could do wonders with the money that would mean," Miss Shipman laughed. And having met the princess at the Universal Christmas party and having seen how very beautiful and very American she is, the listener was sure that the Princess Hassan would have a lovely time spending the princely endowment.

As the scenario world knows, Miss Shipman is one of the very best contributors to that world. She has won several prizes for best scenarios, conducted a scenario office of her own out on the coast, two years ago—and not only that, but has been in pictures herself many times. Before interesting herself in scenarios, the stage was her biggest interest. She toured Alaska and Canada as leading woman in her own company. Since then, and that was about five years ago, she has written a number of vaudeville sketches, has fostered her interest for photoplay writing and has brought the Shipman heir to the age of three years and robust baby perfection.

Film Folks Have Narrow Escape

While returning from a visit in the South on Saturday, January 16, George L. Cox of the Advance Motion Picture Company narrowly escaped death when the train upon which he was traveling was wrecked near Homewood, Ill. He received a slightly bruised shoulder and a severe shaking up. On the same train was Adrienne Kroell, formerly leading lady for the Selig Polyscope Company. Miss Kroell was in the coach ahead of Mr. Cox and also had a lucky escape, a sprained ankle being her only injury.

News of the Week as Shown in Films

German prisoners on way to detention camp in England. Copyright 1915 by Universal Animated Weekly.

Hartlepool victims given military funeral. Copyright 1915 by Pathe Daily News.

Horses captured by French being taken to the rear. Copyright 1915 by Pathe Daily News.

Automobile ambulances of the British army presented by Rajah of Gwaloir. Copyright 1915 by Hearst-Selig News Pictorial.

Graduates of Austrian Military Academy given commissions. Copyright 1915 by Hearst-Selig News Pictorial

Catholic church in Belgium destroyed by Germans. Copyright 1915 by Universal Animated Weekly.

"Uncle Jimmie" Daly

At the Lubin studio "Uncle Jimmie" Daly is a real live wire and doesn't look his sixty odd years the least bit, for he is one of those gifted persons who simply refuse to grow old. Over forty years ago he became an actor and since then he has played something like 1,200 parts in different productions. Thirty years ago he had a dramatic school in Philadelphia and today some of his old pupils are famous in the theatrical world. Nearly all of "Uncle Jimmie's" old associates are dead. He received his first dramatic instruction from the late Dion Boucicault and the late E. L. Davenport. For a number of seasons he played with William B. Sheridan, who was one of his most intimate friends, and on the list of other well known persons he played with appear the names of Laurence Barrett, John McCullough, Joseph Jefferson, Roland Reed, Sol Smith Russell, Mrs. John Drew, John Sleeper Clarke and Annie Pixley. Clara Lambert, who in private life is Mrs. "Jimmie" Daly, is also a Lubin photoplayer. They have been married for a great many years and have always played in the same productions. They agreed on the day they were married to do this, and no manager of a production has engaged one without the other.

James L. Daly.

Duplex Double Exposure Camera

David Horsley who has long had a place in the ranks of inventors of motion picture apparatus has just perfected a camera which takes two exposures and makes two separate double exposed negatives at one time. Mr. Horsley has been working over this idea for a long time, and is greatly elated over his success.

The new duplex double exposure camera is already in use in the Centaur studios in Bayonne and has demonstrated its thorough practicability in actual test. The possibilities opened up by Mr. Horsley's astonishing device are almost without limit. Both the vision and the scene are made at one time and either or both may be faded in or out by an independent controller. The mechanism is operated by a spring motor, which can be set to any speed from one to twenty-four that may be desired. This motive device enables the camera man to give his attention to the more important details in photography. The duplex negative is made merely as an insurance against any defect in, or accident that might happen to, a single negative, such as static, scratching, errors in the developing, etc., thereby obviating the necessities of costly retakes.

Some of the effects that have already been accomplished with the new camera are most weird and startling. In one protean comedy several different human heads change and alternate on one body with startling rapidity. And the illusions are said to be perfect. In another test a lion is seen eating peacefully out of the same plate with a little girl.

Another great advantage, as great in its way as the effect, is the time and money which will be saved by the Horsley camera over the double exposure method now in general use.

In the first place, as both the scenes and visions are made at one time and in one location, the same light is used for each. Under the present method, scenes and visions are made at different times and the negative has to be rewound with exactness, and the acting in the second exposure timed with minute precision. Any error, however slight, will spoil the entire effect, and the work has to be done over and over any number of times—until the combination has been accurately obtained. The Horsley camera, by making both exposures on the same film at the same time, entirely eliminates these wastes and uncertainties, and proportionately reduces the cost of production.

Another unique feature which adds wonder and broadens the scope of Mr. Horsley's invention, is a device which is said to register the words spoken by the character right on the picture, so that speeches and necessary sub-titles are read as the scenes are being unfolded.

Gollos Gets Record Breaking Feature

The Photoplay Productions Releasing Company, 414 Mallers Building, states that it has just purchased the big six-reel production entitled, "The Blue Mouse."

Madge Lessing, one of the most popular comediennes of the American stage takes the title role and it is predicted that this production will be a bigger box office winner than anything which has come into the city for a good many months.

Those exhibitors who keep in touch with the legitimate productions doubtless know that "The Blue Mouse," during its first engagement at McVickers and its second at the Garrick Theater in Chicago, broke all attendance records for these houses up to that time.

There is a laugh in every foot of the film and as it is scheduled for release about February 15, a few of the wise exhibitors have already been in to make bookings.

Over 40 bookings were made on January 19 and two of the biggest exhibitors in Chicago are now negotiating for the opportunity to run this film in a loop house.

The Photoplay Productions Releasing Company is to be congratulated on selecting features of this superior kind.

Feist Is Optimistic

Felix Feist, head of the Celebrated Players Film Exchange of Chicago, which represents the Alliance program in Illinois and Indiana, was a recent visitor in New York and made the Alliance offices his headquarters.

In remarking upon the present conditions and the future prospects of the film business he expressed a very practical opinion by declaring "It is a waste of time and effort to utter foolish prophesies about the return of good times and then sit down like Macawber and 'expect something to turn up.' My advice to film men is to get busy and stay busy. In my territory

the conditions are on the mend slowly but surely. What money is being made comes in on the high-class picture that offers a strong attraction to the public. This is the only type of film that will survive the depression."

"The Morals of Marcus"

Marie Doro photographs well. "The Morals of Marcus," the Famous Players' picture in which she is appearing this week at the Strand theater, is proof of this fact. The story is a pretty and interesting one, and the Famous Players Company has been able to put into it much of the atmosphere of the Orient. The play in which the Turkish subject, Carlotta, unconsciously makes love to the sedate Marcus, was the play in which the public best liked Marie Doro. So it is that the popularity of a Famous Players film featuring Miss Doro in her favorite role is a satisfactory and pleasure-giving choice. It is difficult to associate Eugene Ormonde, the heavy, with Eugene Ormonde as Marcus. But it is necessary for the further enjoyment of the film that this be done, as Mr. Ormonde is cast as the man whom Carlotta loves, and who, in return, loves Carlotta.

The story has its beginning in Turkey and the orphaning of Carlotta, a little English baby. She is brought up in the harem as the foster-daughter of Hamdi, chief of police. Because she refuses to marry a grandfatherly person whom Hamdi chooses as her husband, she is imprisoned but is helped to escape by an American tourist who later shoots himself. Carlotta tramps about London alone and wanders into the gardens of Marcus Ordeyne, who befriends her, much against the wishes of his aunt and cousin, and later, when Hamdi appears to demand her return, avows his intention of marrying her and thus having the right to say to what country she belongs. And so, with interesting developments, the story reaches the decision of Marcus and the satisfaction of those in sympathy with him and the harem girl, Carlotta.

M. C.

Educational Films

There is a good deal of activity these days in the way of private ventures in pictures. This week at the plant of the Evans Film Manufacturing Company on Two Hundred and Sixteenth street, New York City, there are a number of excellent industrial pictures taken by various individuals who specialize more or less in that direction. A party named Heller has been up through New England and brings back three well taken subjects, namely: "Watch Making," taken at Attleboro, Mass.; "Making Hats," taken at Danbury, Conn., and the "Manufacture of Jewelry," taken in New Haven.

Also in course of completion at the Evans plant are a few subjects by the Brown Brothers, as follows: "Making Silverware," "Floral Fete at New Orleans" and "The Coffee Industry." This latter picture was taken in Brazil at the special order of Chase & Sanborn, the well known importers of coffee. It makes an interesting subject on account of the foreign scenes.

By far the best educational subject of any at this plant is "Uncle Sam at Work," a six-reel subject made with Government co-operation by Henry W. Savage, the well known theatrical magnate.

"The Fight" Finished by Lederer

Having put the finishing touches to Bayard Veiller's "The Fight," the first photoplay to be produced by the George W. Lederer's Stage Filmotions, Mr. Lederer expects to announce its release within a few days.

"The Fight," which was a success at the Hudson theater, New York City, was especially written for Miss Margaret Wychlerly. It is her first experience in acting before the camera, and she has to be urged to essay the part, but now she is in love with the work. Others in the cast well known to the legitimate and silent drama are Tim Cronin, a vaudeville favorite; Miss Katharine La Salle, who was featured in the "Banker's Daughter," Miss Jeanette Berergard, a pantomimist; Miss Sonia Massell, a Russian actress; Miss Edna Hibbard, an ingenue who has appeared in many Broadway attractions; Charles Trowbridge, leading juvenile of the New York "Daddy Long Legs" company; and Albert Gran, the leading man in many Norwegian pictures.

The George W. Lederer's Stage Filmotions will hereafter make a monthly release, the name of the second picture that the company is at work on being kept a secret for the present.

"The War Pigeon"

Canada's first feature photoplay is the joint effort of Arthur Stringer, the well-known author, and Frederic Colburn Clarke, the distinguished artist-photographer. The title is "The War Pigeon" and the subject is based upon some thrilling incidents in the war of 1812 between the American and British forces along the Canadian border line. The developments in the story are all favorable to the American side; in the end the old trapper, king of the Canadian forests, works out his revenge on the British troops although his beautiful daughter does become the bride of Lieutenant Fitzgibbon, who is in command of the English forces. Edith Potter appears in the title role of Alice Crandall and Herbert Withrow is the opposite lead, Lieutenant Fitzgibbon. This production will be offered on a territorial basis by the E. & W. Transfilm Bureau.

Minnesota to Have Exhibition

Harry H. Green, manager of the Regent theater of Minneapolis, Minn., and William A. Steffs, secretary of the Motion Picture Exhibition Association of the Northwest, also of Minneapolis, were Chicago visitors this week and callers at MOTOGRAPHY's office. These gentlemen were looking over the film field and returning from the East, where they went to close several contracts with regard to space at the motion picture exhibition which is to be held in Minneapolis next May. They report much interest in their project in the East, and expect on the opening day of the exhibition to have a great variety of exhibits.

Hoffman Opens Offices

Hugh Hoffman, for five years cartoonist, interview man and techncial man with the *Moving Picture World* has opened an office, room 308, Gaiety Theater building, 1547 Broadway, New York, where he is prepared to write advertising copy for moving picture firms, design heralds and general publicity matter.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

GENERAL PROGRAM

Current Releases

Monday.

D	1-18	The Undying Fire	Biograph	1,000
D	1-18	To Make the Nation Prosper	Edison	1,000
C	1-18	Sweedie and Her Dog	Essanay	1,000
D	1-18	The Leech	Kalem	2,000
C	1-18	Patsy Bolivar No. 4	Lubin	1,000
T	1-18	Pathe's Daily News No. 5, 1915	Pathe	1,000
D	1-18	His Fighting Blood	Selig	2,000
T	1-18	Hearst-Selig News Pictorial No. 5	Selig	1,000
C	1-18	The Fates of Flora Fourflush No. 3	Vitagraph	1,000

Tuesday.

D	1-19	The Lady of Dreams	Biograph	2,000
D	1-19	Olive's Manufactured Mother	Edison	1,000
C	1-19	The Misjudged Mr. Hartley	Essanay	1,000
C	1-19	Cornelius and the Wild Man	Kalem	500
C	1-19	A Night in New Jersey	Kalem	500
C	1-19	Gus and the Anarchists	Lubin	500
C	1-19	Cupid's Target	Lubin	500
C	1-19	Cactus Jim's Shop Girl	Selig	1,000
D	1-19	The Evil Men Do	Vitagraph	3,000

Wednesday.

E	1-20	The Wonders of Magnetism	Edison	500
C	1-20	A Weighty Matter for a Detective	Edison	500
C	1-20	The Fable of "Hifaluting Tillie and Her Plain Parents"	Essanay	1,000
D	1-20	The Cabaret Singer	Kalem	2,000
D	1-20	Her Weakling Brothers	Lubin	2,000
T	1-20	Pathe's Daily News No. 6, 1915	Pathe	1,000
D	1-20	Between Matinee and Night	Selig	1,000
C	1-20	The Right Girl	Vitagraph	1,000

Thursday.

D	1-21	The Gang's New Member	Biograph	1,000
C	1-21	Sentimental Sophie	Essanay	1,000
D	1-21	The Shanghaied Baby	Lubin	3,000
C	1-21	Dare-Devil Harry	Mina	1,000
T	1-21	Hearst-Selig News Pictorial No. 6	Selig	1,000
D	1-21	The Navajo Ring	Vitagraph	1,000

Friday.

D	1-22	Heart's Hunger	Biograph	1,000
D	1-22	Tracked by the Hounds	Edison	2,000
D	1-22	The Lieutenant Governor	Essanay	2,000
C	1-22	Cooky's Adventure	Kalem	1,000
D	1-22	A Question of Conscience	Lubin	1,000
C	1-22	Who Wants to Be a Hero	Selig	1,000
C	1-22	Wanted, a Nurse	Vitagraph	1,000

Saturday.

C	1-23	His Night Out	Biograph	500
C	1-23	In the Boarding House	Biograph	500
D	1-23	Mr. Daly's Wedding Day	Edison	1,000
D	1-23	Broncho Billy and the Baby	Essanay	1,000
D	1-23	The Fast Mail's Danger	Kalem	1,000
C	1-23	Shoddy, the Tailor	Lubin	1,000
D	1-23	The Primitive Way	Selig	1,000
C	1-23	War	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

C	1-25	Diogenes' Weekly, No. 23	Biograph	500
C	1-25	The Boob and the Baker	Biograph	500
C	1-25	Joey and His Trombone	Edison	1,000
C	1-25	Two Hearts That Beat As Ten	Essanay	1,000
D	1-25	The Tragedy of Bear Mountain	Kalem	2,000
C	1-25	Patsy Bolivar, No. 5	Lubin	1,000
T	1-25	Pathe Daily News, No. 7, 1915	Pathe	1,000
D	1-25	The Spirit of the Violin	Selig	2,000
T	1-25	Heart-Selig News Pictorial, No. 7	Selig	1,000
C	1-25	The Slightly Worn Gown	Vitagraph	1,000

Tuesday.

D	1-26	File 113	Biograph	2,000
D	1-26	Olive in the Madhouse	Edison	1,000
D	1-26	At the End of a Perfect Day	Essanay	1,000
C	1-26	A Model Wife	Kalem	500
C	1-26	Fatty's Echo	Kalem	500
C	1-26	Green Backs and Red Skins	Lubin	1,000
C	1-26	The Grizzly Gulch Chariot Race	Selig	1,000
D	1-26	The Life of Game	Vitagraph	2,000

Wednesday.

C	1-27	The Terrible Trunk	Edison	500
C	1-27	Lodgings for Two	Edison	500
C	1-27	The Fable of "The Syndicate Lover"	Essanay	1,000
D	1-27	The Affair of the Deserted House, No. 1	Kalem	2,000
D	1-27	The Attorney for the Defense	Lubin	3,000
T	1-27	Pathe's Daily News, No. 8, 1915	Pathe	1,000
D	1-27	Heart's Desire	Selig	1,000
C	1-27	The Homecoming of Henry	Vitagraph	1,000

Thursday.

D	1-28	Milady's Boudoir	Biograph	1,000
C	1-28	When Slippery Slim Bought the Cheese	Essanay	1,000
D	1-28	In Her Mother's Footsteps	Lubin	2,000
C	1-28	Black and White	Mina	1,000
T	1-28	Hearst-Selig News Pictorial No. 8	Selig	1,000
D	1-28	The Barrier of Faith	Vitagraph	1,000

Friday.

D	1-29	Her Slumbering Conscience	Biograph	1,000
D	1-29	An Invitation and an Attack	Edison	2,000
D	1-29	The Ambition of the Baron	Essanay	2,000
C	1-29	The Cause of It All	Kalem	1,000
D	1-20	The Language of the Dumb	Lubin	1,000
C	1-29	She Wanted to Be a Widow	Selig	1,000
C	1-29	The Chief's Goat	Vitagraph	1,000

Saturday.

D	1-30	The Dancer's Ruse	Biograph	1,000
E	1-30	In His Father's Footsteps	Edison	1,000
D	1-30	Broncho Billy and the False Note	Essanay	1,000
D	1-30	The Little Engineer	Kalem	1,000
C	1-30	Another Shade of Green	Lubin	1,000
D	1-30	The Hunt in Sycamore Gap	Selig	1,000
D	1-30	Under the Paint	Vitagraph	3,000

MISCELLANEOUS FEATURES.

Mistress Nell	Famous Players	5,000
Young Romance	Lasky	5,000
As a Man Sows	Sawyer	5,000
An Eye for an Eye	Pathe-Balboa	4,000
Pete the Pedal Polisher	Pathe	4,000
Queen and Adventurer	Pathe	4,000
Wildfire	World	5,000
The Other Woman	Features Ideal	3,000
The Chocolate Soldier	Alliance	5,000
The Revolutionist	Apex	3,000
The Victoria Cross	Cosmofotofilm	3,000
The Black Spot	Cosmofotofilm	4,000
The Goose Girl	Lasky	5,000
After Five	Lasky-Liebler	5,000
The Crystal Globe	Paragon	2,000
The Birth of Emotion	Alhambra	2,000
Goaded by Jealousy	Santa Barbara	2,000
The Call of the Sea	Monty	2,000
Eliza's Fairy Prince	Trump	2,000
Joe's Partner, Bill	Navajo	2,000
And Percy Got Married	Santa Barbara	1,000
The Boob's Racing Career	Thistle	1,000
The Tattooed Man	Monty	1,000
Blown Upon	Punch	1,000
Accidents Will Happen	Pyramid	1,000
Zoological	Nolege	1,000
Beating Father to It	Alhambra	1,000

Mutual Program

Monday.

D	1-18	Refining Fires	American 2,000
E	1-18	Mutual Monographs	Reliance 1,000
	1-18	Title not reported	Keystone

Tuesday.

D	1-19	Craft Versus Love	Thanhouser 2,000
D	1-19	On the Table Top	Majestic 1,000
C	1-19	A Girl and Two Boys	Beauty 1,000

Wednesday.

D	1-20	A Lucky Blowout	Broncho 2,000
D	1-20	The Crucifixion of Al Brady	American 1,000
D	1-20	The Sea Brat	Reliance 1,000

Thursday.

D	1-21	The Still on Sunset Mountain	Domino 2,000
	1-21	Title not reported	Keystone
T	1-21	Mutual Weekly No. 3	Mutual 1,000

Friday.

D	1-22	Sergeant Jim's Horse	Kay Bee 1,000
D	1-22	The Man Who Died	Kay Bee 1,000
C	1-22	An Innocent Burglar	Princess 1,000
D	1-22	After Twenty Years	Reliance 1,000

Saturday.

D	1-23	The Craven	Reliance 2,000
	1-23	Title not reported	Keystone
C	1-23	Her Hero	Royal 1,000

Sunday.

D	1-24	The Better Man	Majestic 2,000
C	1-24	A Flurry in Art	Komic 1,000
C	1-24	The Dog Catcher's Bride	Thanhouser 1,000

Monday.

D	1-25	Silence	American 2,000
D	1-25	The World Upstairs	Reliance 1,000
C	1-25	Title Not Reported	Keystone

Tuesday.

D	1-26	Finger Prints of Fate	Thanhouser 2,000
D	1-26	The Broken Lullaby	Majestic 1,000
C	1-26	Evan's Lucky Day	Beauty 1,000

Wednesday.

D	1-27	The Gun Fighter	Broncho 2,000
D	1-27	Coals of Fire	American 1,000
D	1-27	The Express Messenger	Reliance 1,000

Thursday.

D	1-28	Through the Murk	Domino 2,000
C	1-28	Title Not Reported	Keystone
T	1-28	Mutual Weekly, No. 4	Mutual 1,000

Friday.

D	1-29	The Bottomless Pit	Kay Bee 1,000
D	1-29	The Famine	Kay Bee 1,000
D	1-29	The Home of Silence	Princess 1,000
C	1-29	The Volunteer Fireman	Thanhouser 1,000

Saturday.

D	1-30	The Love Pirate	Reliance 2,000
C	1-30	Title Not Reported	Keystone
C	1-30	Ring Around Rosey	Royal 1,000

Sunday.

D	1-31	A Farewell Dinner	Majestic 2,000
C	1-31	Cupid and the Pest	Komic 1,000
D	1-31	Helen Intervenes	Thanhouser 1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

C	1-18	Father's Three	Victor 2,000
C	1-18	On Dangerous Ground	Imp 1,000
C	1-18	The Hicktown Rivals	Joker 1,000

Tuesday.

D	1-19	Smuggler's Island	Gold Seal 2,000
D	1-19	The Dear Old Hypocrite	Big U 1,000
C	1-19	When Cupid Caught a Thief	Nestor 1,000

Wednesday.

D	1-20	The Lone Game	Eclair 2,000
C	1-20	Every Inch a Hero	L Ko 1,000
T	1-20	Animated Weekly No. 150	Universal 1,000

Thursday.

D	1-21	Their Island of Happiness	Big U 2,000
D	1-21	Six Months to Live	Rex 1,000
C	1-21	Dude Raffles	Sterling 1,000

Friday.

D	1-22	The House of Fear	Imp 3,000
	1-22	No Release This Week	Victor
C	1-22	When the Deacon Swore	Nestor 1,000

Saturday.

D	1-23	Old Peg-Leg's Will	"101 Bison" 2,000
	1-23	Uncle Sam's Phenomenal Achievement	Powers 1,000
C	1-23	Fools and Pajamas	Joker 1,000

Sunday.

D	1-24	The Temptation of Edward Swain	Rex 2,000
D	1-24	The Clue of the Portrait	Eclair 1,000
C	1-24	The Death of Simon La Gree	L Ko 1,000

Monday.

D	1-25	His Guardian Angel	Victor 2,000
C	1-25	How Mary Fixed It	Imp 1,000
C	1-25	The Magic Mirror	Joker 1,000

Tuesday.

D	1-26	The Madcap Queen of Gredshoffen	Gold Seal 2,000
D	1-26	Alias Mr. Smith	Big U 1,000
C	1-26	When Eddie Took a Bath	Nestor 1,000

Wednesday.

D	1-27	Cancelled	Eclair 2,000
C	1-27	Merry Mary's Marriage	L-Ko 1,000
T		Animated Weekly, No. 151	Universal 1,000

Thursday.

D	1-28	The Unmasking	Big U 1,000
D	1 28	The Measure of a Man	Rex 2,000
C	1-28	Treasure Seekers	Sterling 1,000

Friday.

D	1-29	The Millionaire Engineer	Imp 2,000
C	1-29	How She Fooled Auntie	Victor 1,000
C	1-29	Jed's Little Elopement	Nestor 1,000

Saturday.

D	1-30	The Mystery Woman	"101 Bison" 2,000
D	1-30	The Crime of Thought	Powers 1,000
C	1-30	He Fell in Love With His Mother-in-Law	Joker 1,000

Sunday.

	1-31	No release this week	Rex
C	1-31	The Thief and the Chief	Eclair 1,000
C	1-31	After Her Millions	L-Ko 3,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brevities of the Business

"The Goose Girl" is the attraction at the Strand theater this week and diminutive Marguerite Clark will, through permission from the Famous Players, be seen on the screen in the title role of this Harold McGrath story, which was produced by the Jesse L. Lasky Feature Play Company.

Through the columns of the Los Angeles *Record*, Miss Agnes Vernon, leading lady with Charles Giblyn's company of Nestor players at the Universal Hollywood studios, this week announced her engagement to Abe Deuce, special staff writer for the Newspaper Enterprise Association.

Following a romance of two months duration in the big studio of the Lubin Manufacturing Company in Philadelphia, Clarence Jay Elmer, a widely known Lubin photoplayer, will wed Miss Edyth Strowd Anderton, another Lubin photoplayer, on February 13. The wedding will be one of the most unique ever held in Philadelphia, for the young couple will be married in the daylight studio on the top floor of the Lubin plant and motion picture cameras will record every detail of the wedding.

The guiding star of Miss Elsie Janis' meteoric career is her mother. Mrs. Janis is the luminous shadow of the Bosworth star; she is her press agent, the first applause of her audiences, her directress and—primarily her domestic and national bank.

Aboard the French S. S. *Rochambeau*, which arrived in the port of New York recently, were M. Claude Patin, secretary-general of the Eclair Film Company of New York and Paris, accompanied by Mons. and Madame Chautaut. Mons. Chautaut, French director of Eclair, came to America to produce the famous Brady-Shubert productions in motion pictures for the Peerless Film Company.

The United Film Service is releasing an extraordinary four reel feature, "Are They Born or Made," the scenario of which was written by Jack Rose, and which was produced by the Humanology Film Producing Company of Medford, Mass., of which Mr. Rose is president. The new film is an exact depiction as to certain phases of Rose's early experiences, which had as their setting a slum environment.

Shannon Fife, one of the shining lights of the scenario writing staff at Lubins, returned to Philadelphia last week from Dallas, Texas, where he has been spending a few weeks telling the "folks at home" the latest inside news of the motion picture world.

The audiences of to-day have a critical eye alert to the picking out of flaws in the most minor details. Take the scene of the old village general merchandise store and post-office in "It's No Laughing Matter" starring Maclyn Arbuckle and released by Bosworth, Inc., which is particularly true to life. As the producer humorously described it—"I spared no expense to make it look just as economical as possible."

Louis Joseph Vance will, in the future, write motion picture scenarios instead of stories. He has organized a company, leased a big studio in California and employed players, director, camera man and the entertaining scenes, heretofore put on the printed page, are being published on the celluloid ribbon. Wilfred Lucas has been engaged as director-general and is now filming a five-reel subject, "The Spanish Jade," from the stage production of the same name by Mr. Vance.

At the new Selig jungle-zoo in Los Angeles there are wild animals valued at a half-million dollars. There are 13 Bengal tigers, more than 40 lions, 14 deadly pumas, jaguar, hyenas, black bear, sloth bear, civet cats, ant eaters, 15 leopards, two black panthers, three Malay bears, nine wolf dogs and various other beasts.

Besides appearing in the title role, Mr. Bosworth of Bosworth, Inc., personally attended to the direction of "Buckshot John." Each scene has been staged in a manner entirely in accordance with the painstaking care evident in every Bosworth release and nothing has been overlooked, to the smallest detail.

Mary Pickford, accompanied by her director, James Kirkwood, has arrived in Los Angeles for an indefinite stay. When it was learned that the popular leading woman was coming to the coast the committees of three organizations to give big balls—the Motion Picture Exhibitors, the Static Club and the Photoplayers' Club—all began using the wire liberally. Miss Pickford is now to be guest of honor at the three big functions of Filmland.

Jess Willard, the latest and most promising hope of the white race, who is to meet Jack Johnson at Juarez, Mexico, next March for the heavyweight championship of the world, made his debut in motion pictures several days ago in a Universal one-reeler, the title of which is "The Heart Punch." Tom Jones, Willard's manager, and Howard Crampton, Allen J. Holubar, Marie Weirman and little Jane Lee, of the regular Imp Company, are in the photoplay.

Violet Mersereau, the little blond Imp leading lady, is very happy these days. She is the proud possessor of her first long dress, that is, her first very long gown. It is a beauty, too, and she promises to wear it soon in a film.

In William Cato, the western Essanay Company claims to have one of the most versatile persons in the motion picture business. "Bill," as he is called by everyone, came to the Essanay Company about three years ago from a large ranch where he was vaquero boss. In the first production he played in for G. M. Anderson, he worked with ease. Since then he has taken part in almost every comedy and drama staged at the western Essanay studio.

Thomas H. Ince and Mack Sennett, producers for the New York Motion Picture Corporation and the Keystone Film Company, respectively, have joined hands in a private enterprise—they have the concession at the Panama-California Exposition at San Diego, to give a demonstration of "how motion pictures are made."

B. A. Rolfe, president and general manager of the photoplay company bearing his name, which is releasing on the Alco program, has leased one of the largest studios in Los Angeles, and now has one of his producing companies engaged in filming the Clyde Fitch play, "The Cowboy and the Lady." For this production S. Miller Kent, the star of the original company, is playing the main role and an excellent cast supports him. Edwin Carew is in charge of the production.

An addition to the list of producing companies comprising the United Motion Picture Producers has been made in the inclusion of the Pike's Peak Film Company, Colorado Springs, Colo. This organization will specialize in western reels.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	125	....
Biograph Film Co.	70	73
General Film Co. *pref*	51½	56½
Majestic Film Co.	150	170
Mutual Film Corp. *pref.*	54	56
Mutual Film Corp. *com.*	73	75
New York Motion Picture Corp.	74	76
Reliance Motion Picture Corp.	33	39
Thanhouser Film Corp.	65	72
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	145	150
Universal Film Mfg. Co.	150	....
World Film Corp	5	5⅜

Biograph—This company declared a dividend of 50 per cent, payable February 1, in the script certificates which are convertible on or before December 31, 1916, at par, not bearing interest and convertible either into cash or stock or some form of interest-bearing obligation determinable by the board of directors. The regular dividend of ½ of 1 per cent was paid January 2 and it is reported that distributions hereafter will be made at the rate of 1 per cent.

Mutual Film—The preferred stock was in demand all of last week, but very few sales were made.

New York Motion—We understand the board of directors reserved their decision in respect to payment of dividends for their adjourned meeting.

Syndicate Film Corporation has declared a dividend for January amounting to 32 per cent on the preferred and common stock outstanding.

Captain Harry Lambart, one of the Vitagraph directors, is the proud father of—not a new boy—but one whom he had not seen in over four years until last week. When Captain Lambart left England for America, he placed his son in school for a four years' course. The time having expired, Lambart, Jr., was placed aboard ship for a visit to his father.

Joseph Smiley, one of the well known Lubin directors, did some tall hustling this week when he completed a three-reel picture is less than three days. The play was A. Gil Spear's "Rated at Three Million," and Smiley wanted to complete it to begin some new plays. The "full speed ahead" signal was given and the company got in action. One day they did seventy-two scenes in eleven and a half hours. It was strenuous work but Smiley got the results he desired.

The wonderful collection of wild animals in the new Selig Jungle-Zoo, at Los Angeles, Calif., are housed in massive cages, built in reinforced concrete. Massive pillared pergola effects and rare shrubbery with gaily colored cockatoos as inhabitants, will form an effective background.

Violet McMillan, recently of the Oz Film Company, has signed with the New York Motion Picture Corporation. Thomas Ince will direct this pretty and petite actress.

In the projection theater of the executive offices of the Selig Polyscope Company last week, Mr. and Mrs. Charles Sindelar, who are with the Chicago company of "Potash & Perlmutter," Gilson Willets and Roy L. McCardell, were the guests of W. N. Selig at a private showing of the Selig special pictureplay, "The Carpet From Bagdad."

William H. Turner, the well-known character actor, has returned to the Lubin studio after an engagement with the E. F. Albee stock company in Providence, R. I. Mr. Turner has been on the stage for over twenty-five years.

Charles Eyton, formerly western manager for Oliver Morosco, has been appointed general manager of Bosworth, Inc., and the Oliver Morosco Photoplay Company. Among other new additions to the Bosworth plant, a concrete and steel office building is about to be erected. This building will house the new activities of Mr. Eyton, who will be in charge.

David W. Griffith is at the Hotel Astor, New York City. 'Tis said he brought fourteen reels of "The Clansman" with him from out of the west and before his return will arrange for the showing of the picture, into which he says he has put his best work. There is great interest in film circles regarding "The Clansman."

Edwin August would be grateful to anybody who might prescribe a remedy for the I-hate-to-sit-for-a-picture malady which has seized some of our very best screen talent. "I dislike having my chin tweaked and tilted," complains Mr. August. "By the time the photographer has me ready to 'take' I'm sore enough to bite nails." Whereupon he called his brother Hal and issued the command that he (Hal) lead, browbeat or inveigle him (Edwin) into a Broadway studio and force him to have some new photographs made.

George Kleine was amazed at the twice-capacity attendance the Kleine invitation to the showing of "Du Barry" at the Kleine Candler theater called forth two Sundays ago. "The box office saw that the house would not hold all the people that filled and refilled the lobby," said Mr. Kleine, discussing the picture and its attendance on the morning after the big showing, "so we had a card printed announcing a second show at nine-thirty. It was ten minutes past 10 when the first performance was over and it was midnight when the second house emptied. I'd like to know," mused Mr. Kleine, "how many of the people who were turned away at the first show did wait for the second." Very nearly all, was the answer, as the second performance also had a capacity attendance.

Harry Reichenbach is pursuing a happy, not to say ever-useful, existence in the twenty-third floor offices of the Bosworth Company building. At that he says, "Wait till I get my swing" (meaning stride). We wait.

John W. Grey is responsible for the book containing a "Fifteen weeks' special advertising campaign for 'Runaway June' —the great love story special in fifteen episodes by George Randolph Chester, produced by the Reliance." That is the information which the cover contains and inside is every possible bit of information the exhibitor can desire, plus photographs of cuts and ads to be used. A great little booklet, thanks to John Grey.

Arthur Rosenbach is the new magnet which accounts for many additional calls and callers at the office of the Alliance Company on the eleventh floor of the Leavitt building. Whatever your mission you're welcome, is "Rosie's" implied greeting.

H. Z. Levine—room No. 4 of the Box Office Attractions Company, hallway marked "Private"—has sent forth the second issue of the *Exhibitors' Bulletin* and for its fineness does he and others who have aided in its making deserve credit. It is an interesting and attractive house organ.

Pat O'Malley stopped horseback riding in Edison interests long enough last week to drop into The Room and refresh his vision with the Irish green of the rug and the Irish atmosphere of the pictures which Valentine Grant brought back with her on her picture-trip there last summer with the Sid Olcott players. Pat O'Malley was one of those players. "Sure, I'd better turn away before the tear comes to me eye," said Mr. O'Malley, rolling his green velour hat into a new shape. "I'm going back in a few years and spend the rest of me days on the Emerald Isle," was his decision. Then, refreshed, he departed for the subway and the Bronx.

Frank Kugler is responsible for the splendid camera work in the big and fine "Samson" picture which the Box Office people are releasing. Mr. Kugler is a peer of camera men and did good and early service in the Edison studio.

"The Truth Wagon," the latest release on the Alliance program, in which Max Figman appears, is rapidly making a record for itself as a repeater. From all over the country reports reach the Alliance offices that exhibitors, in answer to requests, have played the picture on return dates.

It has just come to the ears of the film world that Emile Offeman, the genial general manager of the Eclair Film Company, Inc., became the proud father of a baby boy on New Year's morning. Mother and child are doing nicely and the young scion of the Eclair head already dominates the Offeman household with an iron hnad.

George Kleine held a convention of his eastern branch managers at his New York offices on Sunday, January 17. Among those present were D. H. Bergh, Chicago; W. E. Raynor, J. J. Dacey and H. A. Bugie, of the New York office; J. J. Rotchford, Philadelphia; D. L. Dennison, Pittsburgh; B. F. Simpson, Atlanta; D. Cooper, Toronto, and R. D. Marson, Boston. After the meeting Mr. Kleine tendered his men a banquet.

"The Chocolate Soldier," a recent release upon the Alliance program, is based upon the late war in the Balkans and the entire first reel is devoted almost exclusively to battle scenes. These pictures were taken under actual war conditions and the troops taking part in them are almost to a man veterans of the army that shed its blood upon the Balkan battlefields.

Bosworth, Inc., through Frank A. Garbutt, made an offer of $5,000 to Mr. and Mrs. Vernon Castle, the famous dancing pair, to appear in a forthcoming Bosworth production in which a scene in a ballroom is one of the principal incidents. Mr. Castle, appearing at present in "Watch Your Step" at the New Amsterdam theater, New York, would not give any definite reply, but promised the Bosworth office that he would give the offer his earnest consideration.

Dorothy Gish, the clever Majestic star, who was struck by an automobile and seriously injured Thanksgiving day, is now back at work, rehearsing as the simple country maiden in "An Old Fashioned Girl," a quaint, pastoral drama soon to be released in the Mutual program.

Donald Crisp director on the Griffith Mutual staff in Los Angeles, has left that concern to join Allan Dwan's Famous Players Company.

"The High Hand," the five-reel feature being produced by the Favorite Players Company with William D. Taylor directing, promises to be as excellent a photoplay as "The Last Chapter" and Carlyle Blackwell is revelling in the part of Jim Warren the factory hand, who becomes a big political factor in his city.

Miss Margaret Turnbull, widely known throughout the United States as a successful writer and dramatist, has gone to the Lasky studios in Hollywood, Calif., to become a photo-dramatist in association with William C. De Mille, who has charge of preparing the scenarios for all the Jesse L. Lasky Feature Play Company productions.

At the annual meeting of the General Film Company, A. E. Smith was elected treasurer and F. R. Clark secretary. All the other officers were re-elected.

President S. S. Hutchinson of the American Film Manufacturing Company has concluded the purchase of the exclusive moving picture rights to "The Lure of the Mask," by Harold MacGrath. This subject will be produced by a special feature company at the Santa Barbara, Calif. studios.

"Trilby," as a book and a play has had a great success in the United States for the past 19 years under the direction of William A. Brady, who will make the film version in five parts for the World Film Corporation.

Olsen brothers, proprietors of the Wichita Film & Supply Company of Wichita, Kans., have been appointed distributors of D'Annunzio's "Cabiria" by Harry R. Raver of the Itala Co. for Missouri, Nebraska and Kansas. Exhibitors who have been anxious for bookings in those states may now be taken care of.

Sidney Bracy and Frank Farrington are back at Thanhouser after their tour in "The Butler and the Conspirator." They appeared personally in the Loew theaters from Hoboken to Norwalk, opening in New Rochelle. Twenty-two houses were played, and it is estimated that half a million saw the act.

Howard Hickman, for years a noted leading man in Pacific coast stock circles, will make his debut as a member of the Broncho soon in "The Chinatown Mystery," an absorbing newspaper story.

Diminutive Will Archie, who needs no introduction to the patrons of the Broadway theaters, will make his debut on the screen in "The Fairy and the Waif," a four-act feature photo-play, under the banner of Frohman Amusement Corporation.

The Mutual Film Corporation, to deal adequately with the stress of new business, has opened a complete new branch office at Albany, N. Y., with J. M. Mullen as manager. The new exchange occupies the building at 733 Broadway.

Eugene Pallette and R. A. Walsh of Mutual, claim they have Damon and Pythias backed off the map. They were school-mates in Kansas City and there formed a partnership in marbles and other commercial enterprises common to boyhood. After school days they drifted apart, only to meet later in Texas and Mexico where they punched cows together. They now live with each other in bachelor apartments in Los Angeles, and several weeks ago they bought, jointly, a big fighting British bull dog. They have named the canine Jack Johnson, and he enjoys the 60-horse power racing car the two actors share in common as much as they do.

The feature picture of the Vitagraph theater program for the week commencing Sunday, January 17, will be the five-part historical drama of adventure, "Hearts and the Highway," picturized by Colonel Jasper Ewing Brady from the Rev. Cyrus Townsend Brady's novel of the same name.

Helen Badgley, who, as "The Thanhouser Kidlet," has been featured in dramas released in the Mutual program, has a new baby brother. The child was born Wednesday and little Helen adores the nine pound addition to the Badgley household.

After seeing the World Film photoplay "The Pit," in which Wilton Lackaye is starred, General Manager Langley, of the Turner & Dunker circuit of California, decided that the feature deserved an increased price, and orders were given that made the best seats at the Tivoli Opera House, San Francisco, fifty cents.

J. P. McGowan, the Kalem director who has been confined to the Sisters' Hospital, Los Angeles, Calif., for over six weeks is able to go out at last. He has taken two rides in an automobile and will continue to do so from now on each day. Of course he visited his old stamping ground and gave personal direction to the scenes to be taken in the "Hazards of Helen" series.

St. Vincent's College, Chicago, has a membership of 5,500 and has arranged a big benefit performance of the D'Annunzio "Cabiria" at the College theater of that city. Frank Samuels, former manager of the Motion Picture Expositions at Grand Central Palace and now representing Itala's interests in the middle west, promoted the affair and is in charge of the details. A choir from St. Vincent's will render the choral accompaniment and a large orchestra will be used.

Denham Palmer has been secured by Western District Manager, Harry C. Drum of the World Film Corporation, as manager of the Salt Lake City branch.

Riley Chamberlin, the well known comedian at the Thanhouser forces in New Rochelle, N. Y., has just finished another "Conductor 786" picture, in which he displays his best talent and mirth-provoking characteristics.

Winifred Greenwood, of the American studios, was nearly drowned in an over-realistic rain storm in "Justified," now under production by Henry Otto. The huge fire hose belonging to the studio apparatus was brought into play. It took four men to hold the nozzle, and shot a stream 150 feet into the air. The deluge was so strong that Miss Greenwood ran out of the scene once and it had to be retaken.

Otis Turner is creating some new effects in his big detective and mystery series of pictures based on scientific phenomena which has puzzled science for some time. In this series (not serial) he is mounting some magnificent sets and has the able support of such fine artists as Anna Little, Herbert Rawlinson, William Worthington and Laura Oakley.

Al Lichtman, head of the special attraction department of the World Film Corporation, is paying a flying visit to Montreal, Canada, where he will devote his time to special work on the suffrage photoplay "Your Girl and Mine." He is expected back within a week.

A dilapidated shack in the mountains back of Inceville—it was once the home of a hermit—furnishes the principal setting for "Through the Murk," a Domino release in the Mutual program. The shack was discovered by Director Charles Swickard while working on another picture.

Helen Badgley, "The Thanhouser Kidlet," and Leland Benham have certainly been enjoying themselves for the past two weeks as Marselene, the famous clown from the New York Hippodrome, the man who has made all the kiddies laugh, has been with the Thanhouser forces at New Rochelle putting on "Marselene, the Window Cleaner."

Edward J. Le Saint is the only Selig director working at the Edendale, Calif., studio now that Colin Campbell has departed for Panama. Le Saint is putting on a two-reeler by James Oliver Curwood called "The Poetic Justice of Omar Khan."

Ruth Shepley has been engaged by the World Film Corporation to appear opposite Robert Warwick in the film version of the great Paul Armstrong success "Alias Jimmy Valentine."

The Photoplayers Club was crowded for last Wednesday night's supper, when Carlyle Blackwell was chairman. The coming of the Biograph companies and the general exodus to the Pacific Coast has done much to brighten the club and the membership is growing fast.

Reaves Eason, Jr., newest of all new things at the American-Mutual studios, Santa Barbara, Calif., making his first appearance recently before the moving picture camera, scored an "emotional triumph." He was playing the part of an infant, and at the right time injected the proper punch by yelling lustily. And he is only two months old.

The World Film Corporation is sending Fred Mace, and the entire "What Happened to Jones" company to Jacksonville, Fla., to take the exterior scenes of that photoplay. In the company that have gone South, are Mary Charleson, Chester Barnett, Josie Sadler, William Mandeville, Chas. A. Mason, Joe Daly, Mrs. Henry M. Blossom, Caroline Rankin and Leon Horgan. There is another World company working in and near Jacksonville, Fla., under the direction of O. A. C. Lund. This company is making "The Butterfly," in which Howard Estabrook is being starred.

Eddie Lyons of the Nestor comedy company returned to Los Angeles from his home at Beardstown, Illinois, to which place he was summoned by the news of the fatal illness of his mother. He arrived there the day following her death which occurred in her eighty-first year. The popular young director-actor was very much attached to his mother and her death was a great shock to him and he was much touched at the many expressions of sorrow from his associates.

There was a royal welcome awaiting Romaine Fielding and his Lubin company of twenty-one people on their arrival at Phoenix, Arizona. Over five hundred Phoenicians were at the station to extend the glad hand. A two-reel feature, started at the railroad station in Philadelphia, will be completed in Phoenix at once. Written by Mr. Fielding, it is entitled "West, Two Thousand Miles." The company worked on the picture en route to Phoenix and there will be incorporated in it both eastern and western scenery.

Report from the west coast has it that Ford Sterling is to desert the studio for the stage, a forty week engagement over the Orpheum time being the magnet which drew him away.

Tyrone Power, the distinguished actor, especially engaged by W. N. Selig to enact the star roles in a number of Selig feature pictureplays, was born in England. His grandfather and father were actors and writers.

Florence La Badie, the star of "The Million Dollar Mystery," is credited with wearing evening clothes as tastily as any leading lady appearing before the picture public. Miss La Badie recently took a "vacation," but in reality put in her time, when all her friends imagined her enjoying her liberty to the full, in keeping four dressmakers busy.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 5—Selig—January 18.—Governor Walsh of Massachusetts is seen being inaugurated in this issue of the weekly, also a demonstration of trotol gelatine, the new explosive; President Wilson arriving in Indianapolis for his Jackson Day speech; Rover, a Boston police dog, is seen with his master; the ice harvest near Boston is thoroughly pictured and numerous interesting war scenes are shown, the majority being taken in Austria.

Hearst-Selig News Pictorial No. 6—Selig—January 21.—In this issue of the weekly Japanese war nurses are seen at New York City en route to England; several automobiles leave Washington for the transcontinental race to the Panama Exposition at San Francisco; at the San Diego fair marines are reviewed by Rear Admiral Howard; a close-up view is given of the special educational commission from Mexico upon its arrival in Boston; Earl Cooper is seen in the three hundred mile automobile race at Point Loma, and numerous scenes from the European war zone are contained in the war section of the weekly.

Diogenes Weekly No. 23—Biograph—January 25.—In this film is found another burlesque of the popular topical weekly, the cameraman being old Diogenes, who again crawls out of his tub and taking his trusty motion picture camera, sets off to collect near news and views. On the same reel:

The Boob and the Baker—Biograph—January 25.—The boob wanders into a bakery and flirts with the baker's wife. The boss attacks him with a huge loaf of bread and the boob then enters the restaurant next door and after eating cakes out of the show cases, helping himself to cigars and interrupting a fat man's breakfast is thrown into a huge vat of dough from which he emerges to frighten the baker who, sure he had killed the man, thinks he sees an apparition.

Joey and His Trombone—Edison—January 25.—Edward Boulden, assisted by Gladys Hulette, Dan Mason and Jessie Stevens, make this comedy a

thousand feet of real fun. Joey and his trombone drove all Ezra Perkins' customers away and although Ezra was his prospective father-in-law he put Joey out of his store. Joey went to the city, got a job with a German band and Tillie Perkins, his sweetheart, joined him there for she couldn't live at home without him. Somebody insulted Joey's musical dignity and he lost his job. Wandering about Joey and Tillie came to a moving picture studio and applied for work. The director, realizing the opportunity for comedy presented by Joey, his trombone, and Tillie, took them on his cast. They made a bull-fighter out of Joey and a Carmen out of Tillie. The heavy made stage love to Tillie. Things flew thick and fast and it wound up by Joey, Tillie and his faithful trombone taking up their belongings and walking back to the old town. M. C.

Two Hearts that Beat as Ten—Essanay—January 25.—Mildred refuses Archie's proposal of marriage and becomes engaged to Fred. As Fred is leaving the house he helps a young lady to get a cinder out of her eye and Mildred, watching from an upstairs window, thinks he is kissing her. She breaks her engagement and marries Archie, and after the marriage Mildred discovers her husband is the father of four children. Soon after Fred marries a nurse from a hospital and learns with surprise that she is the mother of four children. Several months later Mildred, now a widow, and Fred, now a widower, meet and decide to get married and each is surprised to learn that the other has four children. Wallace Beery and Betty Brown featured. N.G.C.

The Tragedy of Bear Mountain—Kalem—(Two Reels)—January 25.—Benton annoys Edith, the wife of Charlie Barry, one of his employees, and when Charlie learns of this and knocks Benton down, both Charlie and his brother Steve are discharged. Charlie goes west, makes a big strike on Bear Mountain and suffers a fall which causes him to lose all memory of the past. A dead man is later mistaken for Charlie and Edith is informed that her husband is dead. Benton again gets in touch with Edith and after apologizing for his past conduct, secures her promise to marry him, she believing Charlie dead, of course. Steve later visits the west and at the sight of him Charlie recalls the past. When Charlie learns of Edith's approaching marriage, he is horrified and the two brothers manage to reach town and a telegraph office just in time to prevent the wedding, the message arriving just as the minister is preparing to begin the ceremony. Marin Sais featured.

Patsy in Business—(Fifth of the Patsy Bolivar Series)—Lubin—January 25.—Patsy secures a job in a store owned by Mr. Grace, uncle of his friend Tilly, but when he gives a customer caustic soda for bicarbonate of soda, and nearly kills him, he loses his position. Meanwhile, Jack, Mary, Tilly, Jane and Sykesy arrive in the village to attend a church bazaar, and Patsy, who is grieving over the loss of his job, is comforted by Mary, and the two are discovered by Jack, her husband, and Patsy is thrown out of the hotel. He next secures a position in a barber shop and his first customer is Sykesy. After cutting Sykesy two or three times, the two quarrel and Patsy starts after Sykesy with the open razor, is seen by the barber and discharged. Patsy's parents arrive to take him home, but when he goes to the store for his suitcase he touches off the burglar alarm,

is pursued by the constable and hurries out of town on the trucks of a freight car.

The Spirit of the Violin—Selig—(Two Reels)—January 25.—John Graham is accused of a murder which he did not commit and sent to prison for life. Mary, his wife, suffers from loneliness and when Rann, a gambler, offers to marry her, after tricking her into believing that her husband is dead, she agrees. Rann then arranges a mock marriage, but just before this takes place Mary is overcome by the spirit of her husband's violin and sends the gambler away. John is freed by the confession of the real murderer and returns to bring happiness to his wife. A review appeared on page 129 of the January 23 issue.

The Slightly Worn Gown—Vitagraph—January 25.—When a gown intended for Isobel, an actress much admired by Mr. Clark, is delivered by accident to Mrs. Clark she becomes angry and suspicious. Mr. Clark manages to convey the gown to Isobel, but insists she must dispose of it, as his wife would recognize it anywhere. She inserts an ad in a newspaper that she has a slightly worn gown for sale. Meanwhile Mr. and Mrs. Dodge are invited to dinner with the Clarks and Mrs. Dodge needs a new dress and having not enough time in which to secure one, is induced by her husband to purchase the worn gown from Isobel. Mrs. Clark at once recognizes the gown worn by Mrs. Dodge and denounces her husband and accuses Mrs. Dodge of being "the other woman." Her husband cannot explain and Mrs. Dodge has no desire to tell that her dress was purchased second-handed, so the party breaks up. Later, however, the modiste who made the gown is induced to call on Mrs. Clark and offer her apologies for having sent a gown and bill to her which should have been delivered to Mrs. Dodge. Charles Brown and Leah Baird featured.

File No. 113—Biograph—(Two Reels)—January 26.—A two-reel adaptation of the famous detective story by Emile Gaboriau. Valentine de la Verherie, a humble country girl, after giving birth to a son, is taken to Paris by her mother, while the child is left with some peasants who promise to care for him. In Paris, Valentine marries the banker Fauvel. Twenty years later, Louis, the brother of

the father of Valentine's child, discovers that the girl has made a wealthy marriage and determined to profit by what he knows of her past, he substitutes his companion Raoul for her son, who has died in the meanwhile, and then presents himself to her, threatening to expose her past unless she gives him the key to the bank vaults, and she reluctantly acquiesces. By Fauvel Valentine has a daughter, Madeline, who becomes engaged to Prosper, Fauvel's confidential clerk. The night that Raoul and Louis rob the bank, they leave clues behind which lead to Prosper being suspected of the robbery by M. Lecoq, the celebrated detective, who attempts to solve the mystery of the robbery. Eventually Lecoq obtains a confession of her part in the crime from Valentine and visits the lodgings of Louis and Raoul just as the two kill each other over the booty of the robbery. Prosper is at once released and restored to favor. Fauvel forgives Valentine and she is overjoyed to learn that Raoul was not after all her son.

Olive and the Madhouse—EDISON—JANUARY 26.—Here is a story of a gruesome experience which forms one of the releases of the "Olive's Opportunities" series. Drew Martin and Boggs, the butler, make arrangements with Dr. Spicer of Stormy Hill Asylum to confine Olive without a formal examination. The girl's frantic struggles to break away when she is half-carried in by the two schemers, convince the attendants that she is insane, and when the doctor orders her placed in a cell they follow his instructions without suspecting that the girl is the victim of a plot. Fire breaks out in the asylum, and Vance Coleman, who has learned her whereabouts through a detective agency, arrives just in time to rescue her. C.R.C.

At the End of a Perfect Day—ESSANAY—JANUARY 26.—The story of an old couple sitting in front of a fire-place recalling the happenings of their younger days. The young man had left his country home to seek work in the great city and after finding employment as office boy in the same office with a young lady,

had been bullied by the other employees, until the girl took his part. One day the employer tried to force his affections upon the young lady, and the office boy rushed to the latter's rescue. Shortly afterward they were married and now at the end of a perfect day, find themselves comfortably seated at their own fireside. Bryant Washburn and Gerda Holmes featured. N.G.C.

A Model Wife—KALEM—JANUARY 26.—Having lost her allowance at bridge, Mrs. Morton decides to earn money herself by posing as an artist's model. Starr, the artist for whom she poses, has a studio with Lockwood, a sculptor, who has just sold a statue to Mr. Morton. Starr receives visitors unexpectedly and induces his model to hide in the case prepared for the shipment of the statue. The case is later delivered to Morton's, and upon opening it he is amazed to behold his wife. Thoroughly angry, he rushes to the studio and mistakes one of Starr's visitors for the artist, engaging him in a rough and tumble battle. Ruth Roland featured. On the same reel is:

Fatty's Echo—KALEM—JANUARY 26.—Fatty and Hungry Ike, both starving, plan to deceive some tourists. Hungry Ike is hidden and Fatty informs the tourists that he can show them the most wonderful echo in the world. When a tourist shouts, Ike plays the echo. When the guide becomes suspicious he urges that the whole party shout together. Ike forgets his part and shouts back, demanding to know whether they think him a crowd. This results in both Fatty and Ike being chased away. John Brennan featured.

Green Backs and Red Skins—LUBIN—JANUARY 26.—Wilhelm Holehogg is advised that he has inherited one million dollars. He and his friend Frenchy go to collect and give away thousands. Lord Cashin was a mighty hunter according to his own stories, and after his description of choking a rhinoceros, Wilhelm and Frenchy set forth for the woods, and there are captured by Chief Battleax, who orders them shot as spies. The Princess Right Wing saves them and they marry into the tribe.

The Grizzly Gulch Chariot Race—SELIG—JANUARY 26.—A farce comedy with action a-la-Keystone, effectively "put over," through the efforts of Tom Mix, Dick Crawford, Inez Walker and Sid Jordan. There is no let-up to the fun and some of the things the players do are real hair-raisers from the thrill point of view. Mr. Mix especially takes a long chance of being injured by allowing himself to be dragged through two scenes clinging to the reins of two runaway horses. The plot deals with the attempt of two cowboys to win the love of a petite maiden of considerable proportions. A shrimp also enters the contest for her hand, but is roughly handled by the big fellows, though he manages to cause them considerable trouble. When portraits of a chariot race are given away at the village store the maiden decides that the two strong lovers must race in their carts to see which wins her. The race scenes are full of excitement and fun. While they are thus engaged the shrimp gives the maiden a ride on his bicycle and marries her before the others return. A picture worth booking. C. J. C.

The Game of Life—VITAGRAPH—(TWO REELS)—JANUARY 26.—Larry Stanwood, son of a prominent politician, loves Madge, sister of Pug Wilson, a gambler. He gives her a locket which is later taken from her by Crowley, another admirer. Learning what has happened to the locket, Larry rushes off to face Crowley, but Crowley has lost the locket in a card game with Pug and after a quarrel is killed by Pug. Larry enters at this time, finds Crowley dead, secures the locket and returns it to Madge. Pug is later arrested, convicted and taken to the prison hospital. In the meanwhile Larry's father runs for governor and Beldon and Williams, two politicians, learn of Larry's interest in Madge and threaten Mr. Stanwood with exposing his boy as a murderer unless he voluntarily withdraws from the election. Pug, meanwhile, dying, signs a confession which Larry and Madge use to foil the politicians. Myrtle Gonzalez and Alfred Vosburgh featured.

The Terrible Trunk—EDISON—JANUARY 27.—A laughable comedy in which Cora Williams, Edward Boulden and Dan Baker are featured. Luke, the town sport, in love with the widow Smith, is jealous because she favors Reuben, a country simpleton, and vows vengeance. One day when the widow and Luke visit a store to buy a trunk and Reuben accompanies the widow, Luke shoves his

rival into a trunk and locks it. The widow misses Reuben and is told by Luke that Reuben just passed on the street with a lady friend. The widow orders the trunk sent home and later discovers Reuben within it. The two then turn the tables on Luke and imprison him in the trunk, after which it is removed and hurled into the river. Eventually Luke escapes from his misery and everything ends well.

Lodging for Two—EDISON—JANUARY 27.—There are many laughs in this comedy. William Wadsworth and Arthur Houseman provide the fun and a small town during fair week plus a store window containing a bedroom set afford them fun-making situations. Edward O'Connor appears as the night watchman. The story concerns Rayden and Phelps, two gentlemen from rural parts unknown, who come to the city to attend

the fair. They become separated and endeavor to find respective lodgings but fair week has filled every hotel and boarding house. Each, respectively, gazes longingly at the set-up bedroom in the store window and bribe the doorkeeper to admit them. Rayden has already re-

tired when Phelps comes to take possession. Thinking each other store burglars, they engage in a chase which leads to recognition after which they retire in peace. Their awakening is an awkward one, as they are the center of attention for a gaping crowd outside the window. M.C.

The Fable of the Syndicate Lover—Essanay—January 27.—Kate has a beau named George. George loves the girl so hard that he loves all of her relatives. He thought it his duty to shop with mother, to go shooting with father, to go to the gym with brother and even slops over by sending flowers to sister Lil. When mother tires of his shopping, father of his shooting, brother of his gym pranks and Lil of his flirtations, George is about to give up in despair, but Kate tells him if he wants her, he will have to make love to her rather than to her family. N.G.C.

The Affair of the Deserted House—(1st Episode of the Girl Detective Series)—Kalem—January 27.—Rumson, a counterfeiter, is wounded escaping from the police, and others in the gang who have never seen Rumson's daughter Kate, plan to have her carry away the dies, thinking she will not be suspected. Ruth, who happens to be dressed the same as Kate, is mistaken for her and receives the dies. She learns, of course, where they are to be deliverd, sends a dispatch to the police and then boldly enters the house, where she is recognized as someone else than Kate, and overpowered. The police arrive and only Blair, Rumson's assistant, escapes. In the raid which follows the chief of police learns of Ruth's courage, offers her a position as special investigator, and she accepts. Ruth Roland featured.

The Attorney for the Defense—Lubin—(Three Reels)—January 27.—Frederic Stratton, a young lawyer, sees a chance to increase his reputation by accepting the defense of one Basset, charged with the murder of his employer, Mrs. Hamlin. Ruth Wingate, his fiancee, is horrified when she learns that Stratton has taken the case of the murderer, but he convinces her the man is innocent and Ruth praises him for his stand. Stratton succeeds in winning Basset's acquittal on a technicality and is immediately called to another city on a similar case. Ruth's chauffeur meets with an accident and Basset is given the position. When Stratton learns this he is well nigh distracted, since he knows Basset to have been guilty and threatened with death by his pals for the crime because of his failure to divide the spoils of his murder. Basset, driving Ruth on a lonely road one day, is waylaid by his two pals and the uncontrolled car dashes over the edge of a bridge. Ruth and Basset are badly injured, but on his death bed Basset confesses, and Ruth then knows for the first time that Stratton knew of the murderer's guilt, and when he visits her later and promises never to defend another criminal, she forgives him for deceiving her and the two renew their engagement. John Ince and Ethel Clayton featured.

Heart's Desire—Selig—January 27.—For a novel way of reuniting lovers who have been separated, this drama comes close to taking the prize. After Ann Merrick has been dismissed as social secretary to Mrs. Knox because Guy Knox, the son, is in love with her, she goes away and becomes the secretary of a charitable organization in another city. Guy goes to the mountains and one day a tiny balloon descends near his cabin, which tells him to come to Miss Merrick at the headquarters of the charitable as-

sociation, and he may have whatever his heart desires. The balloons were sent up by Ann, so that all poor children finding them could have whatever they wanted. When Guy arrives and tells Ann of his heart's desire, it is granted and she marries him. Worked into the story are numerous human interest touches of delightful quality, in which a number of poor children figure prominently. Edith Johnson appears as Ann and Charles Wheelock plays opposite her as Guy. C. J. C.

The Homecoming of Henry—Vitagraph—January 27.—Henry Hannibal and his wife on the third day of their vacation in their country bungalow are separated, when Henry is called back to the city on business. He writes Mrs. Hannibal that he may be absent for some time as he has to make a trip West and she promptly rents the bungalow to four young ladies and then goes to her mother's. Henry, ignorant of this and having concluded his business much earlier than he had expected, returns home and to surprise his wife enters stealthily. He is overpowered by the four girls and after some difficulty manages to get himself released. The girls then treat him very kindly in an endeavor to make up for their holding him a prisoner. Mrs. Hannibal, learning of his return, visits the bungalow and is amazed to find him on such good terms with the girls. Henry explains everything satisfactorily and a genuine homecoming celebration results. Sidney Drew featured.

Milady's Boudoir—Biograph—January 28.—Nellie, one of the girls in the department store, is selected for a window demonstration and shortly afterwards spends many hours each day in a beautiful boudoir, which has been arranged in the show window. Jack Benson, a wealthy bachelor, seeing Nellie in the show window is struck by her beauty and that night as he is passing the store he is held up by a robber. Nellie entranced by the beautiful boudoir in which she spent several hours daily, eludes the watchman and plans to spend a night in the luxurious surroundings. When Jack is held up outside the window, he slashes at the robber with his cane, misses him and breaks the show window. Nellie, peering out from inside, beholds the robber and screams, thus frightening the robber away. A policeman arrives, arrests Jack and ridicules his story of what happened. Nellie, meanwhile, is discharged from her position in the store and by chance notes in a newspaper the story of Jack's trial. She appears, and testifies in Jack's behalf, thereby freeing him. Jack promptly proposes, marries her and on the return from their honeymoon installs her in a boudoir far more beautiful than the one in which she played lady.

When Slippery Slim Bought the Cheese—Essanay—January 28.—Slippery Slim, calling on Sophie, was chased off the premises by Hiram, her father. Sophie manages to write a note on his cuff telling him to call that evening after her father has retired. Mustang learns of Slim's date, and determines to have some fun. While Slim is calling on Sophie that evening, Mustang slips some limberger cheese into his pocket, and not only Sophie is disturbed, but father is brought on to the scene by the odor of the cheese. He chases both Slim and Mustang, who take refuge at the top of a telephone pole. Father starts

to chop down the pole, but Slim lowers the cheese on a string and father is forced to leave. Victor Potel featured. N.G.C.

In Her Mother's Footsteps—Lubin—(Two Reels)—January 28.—Raymond Longstreth paints a madonna, using his wife, Helen, as a model. He is intensely jealous of Harold Winters, an art dealer and a former rival for Helen's hand. Helen and Harold are seen together and Raymond's jealousy is further aroused when Harold buys the madonna picture from the art gallery, not knowing that he is really acting as an agent for Clayton Burroughs. Even the birth of his baby does not lessen the husband's jealousy, and when later he finds Helen and Harold together again he drives his wife from home. Years afterwards Helen, under the name of Mrs. Raymond, becomes housekeeper for Dr. Marriott, and her daughter Naomi is also taken into the household. Sterling Burroughs, son of the art collector, meets and falls in

love with Naomi and when the picture of the madonna owned by the elder Burroughs is destroyed by fire, he institutes a search for the artist in the hope

of securing a new picture. Harold succeeds in finding Raymond, now a wanderer, but the latter declares it would be impossible to paint another madonna. Burroughs promises to obtain a model, having noted the likeness of his son's fiancee, and Naomi finally consents to pose, although she discloses to her sweetheart that she is the artist's daughter. Raymond is amazed by the resemblance of the girl to his wife and while he is sunken in reverie she steals from the studio and Helen, his wife, takes her place. The two thus re-united decide to begin life anew. Lilie Leslie and Jack Standing featured.

Black and White—MINA—JANUARY 28.—Harry La Pearl, the famous circus clown, appears in this Mina release as a negro, who answers an advertisement for a servant to the Newlywed family. While the family are dining he gets into many comic mix-ups. Later Mr. Newlywed decides to go to a cabaret with his guests and Mrs. Newlywed discovers in

the meanwhile that the new butler is not colored and decides to have him escort her to the same cabaret that her husband is attending. There his absurd antics start a riot among the guests and Mrs. Newlywed faints. La Pearl is thrown out of the cabaret and Mr. Newlywed discovers that the lady in the case is his wife. He takes her home, but La Pearl has restored his makeup and is busy making bread when the Newlyweds arrive. He is discharged after a row, but not ejected until he has squashed a pan of dough on his irate master's head.

The Barrier of Faith—VITAGRAPH—JANUARY 28.—Jacob Aaron, learning his daughter Rose has married Harold Weston, a Christian, curses and disowns her. When Rose and her husband seek a reconciliation they discover that her parents are moaning for Rose as one of the dead. Months later Rose's husband is killed in a barroom brawl and on the night of the Feast of the Passover, the lonely girl again visits her home. The mother is ill from grief and worry, though still able to assist her husband with the customary rites for the Feast of the Passover. In accordance with the Jewish ceremony, one of the party opens the hall door for all those who are in need of food and drink and they are all amazed to find Rose standing in the doorway with arms outstretched to her mother. Gradually the barriers of faith are removed and the girl is received back by her father and mother. Van Dyke Brooke and Norma Talmadge featured.

Her Slumbering Conscience—BIOGRAPH—JANUARY 29.—All her husband's funds are tied up and she is induced by a friend to order an expensive new dress. The gown is sent C. O. D. and her husband refuses it as he has no money. Shortly afterwards he introduces her to a business friend and he makes her a present of a bracelet. Though she does not mistake the man's intentions, she accepts the gift and later when the man calls upon her and they are surprised by her husband both she and the man are ordered out of the house. Later her husband follows, bursts into the room and she gives a shriek of fear—then awakes to find her husband standing over her all smiles saying, "the big deal went through and the gown is yours." She realizes then for the first time that it was a dream.

An Invitation and an Attack—EDISON—(TWO REELS)—JANUARY 29.—This is the third episode of the "Young Lord Stranleigh" series, featuring Marc MacDermott. The syndicate's gang land and start loading the *Rajah* with ore, all of which Stranleigh, who has landed and camped a short distance away, views with perfect indifference. After a battle with his lordship's forces in which they are badly whipped the syndicate's gang sets out for London with their cargo of ore. Stranleigh follows, and, as they near the port, overtakes the *Rajah,* captures it, and brings the shipload of ore into port without having to lift a hand in the trouble of handling it. This is a distinctive victory over the ring of brokers who seek to ruin the MacKellers.

C.R.C.

The Ambition of the Baron—ESSANAY—(TWO REELS)—JANUARY 29.—A thrilling story of love and intrigue in which Francis X. Bushman and Beverly Bayne are featured. Baron von Tollen, with his daughter Annetta as a bait, entraps Count de Lugnan into a plot to start up a revolution in Leutala, the plan being to make the count king, after the country has been conquered. Arrived in Leutala the count and Captain Tanner, an army officer, quarrel over Annetta. The captain exposes the plot and the count, baron and Annetta are forced to flee the country. Annetta has meanwhile really fallen in love and the baron gives his consent to their marriage. See review on page 121, issue of January 23.

N.G.C.

The Language of the Dumb—LUBIN—JANUARY 29.—Bob Owen, superintendent of a bread plant, loves Helen Page, an heiress. Holt also loves Helen, and finding himself on the verge of ruin knows he must marry her in order to keep up his social position, and finding Bob in his path he plots with one of Bob's men to have him implicated in a crime which will send him to the penitentiary. It happens that a motion picture is being made of the bread plant, and Breen, Holt's tool, stands in the foreground of the scene and confides the plot against Bob to a confederate. Later Bob is brought to trial on a charge of murder and robbery, and the evidence of his guilt, though false, is apparently conclusive. Helen, who is much interested in a school for deaf and dumb children, has the picture shown there and is amazed to learn that by lip reading it is possible to understand what Breen is talking about and consequently learns that Bob is innocent. She arranges to have the picture shown in the court-room and as a result Bob is acquitted and Holt and his tools arrested. William Cohill and Justina Huff featured.

She Wanted to Be a Widow—SELIG—JANUARY 29.—A farce comedy in which fast and furious action furnishes the fun. Lyllian Brown Leighton, Elsie Greeson and William Scott dance through the thousand feet of film and their work, coupled with the comical incidents will draw many laughs. Gladys, living in the city, gets a letter from her country uncle stating that if she will marry her cousin Hiram a fortune will be given to them.

As Hiram is a country rube, she objects. Hiram arrives in the city, gets mixed up with a crew of gamblers and loses all the money he has with him. Seeing a chance to make some money on the gambling tables, he borrows five hundred dollars from Gladys and, in return, marries her and agrees to make her a widow within a month. He risks the five hundred dollars in a gambling den and makes a fortune. Gladys is determined to do away with him and secures the assistance of an undertaker. The incidents which follow deal with the attempts of the undertaker to make Gladys a widow and secure business for himself. Eventually the girl discovers that Hiram is a "regular fellow," and when she learns that he now has a fortune of his own she decides that she wants him to live, despite the fact that the uncle has disowned both of them because of their actions.

C. J. C.

The Chief's Goat—VITAGRAPH—JANUARY 29.—When Deacon Jameson and his bosom friend, Tom Boles, win a horse race from Gus Wheelock, chief of police of Bricktown, the latter is such a hard loser that he telephones ahead and orders the arrest of the deacon and Tom. In court Wheelock gets them fined $100 each and they, boiling with rage, threaten to "get even." They first secure White Star, a famous trotter, and get the chief to bet $100 on another race, permitting him to win. The chief is tickled and thinks White Star a slow nag. A week later at the county fair the chief backs his mare, Mollie, to the limit, while Boles and the deacon cover all his bets. After an exciting race White Star wins and Tom and the deacon, grinning from ear to ear, face the almost paralyzed chief. Harry Morey and Wally Van featured.

The Dancer's Ruse—BIOGRAPH—JANUARY 30.—Lydia, a famous dancer, is beloved by the military governor of a Russian province. Dimitroff, her sweetheart, learns that her brother is to be executed and she sends him to the governor with a note asking the governor's favor for the bearer. Dimitroff is taken into the governor's service as a butler and on the eve of her brother's execution, Lydia visits him in his private apartments none others being present save Dimitroff, who serves them with wine. The girl secures the governor's autograph and Dimitroff puts a sleeping potion in his liquor , and immediately he is unconscious, the butler, who greatly

resembles him, dons the governor's uniform, while Lydia writes her brother's pardon beneath the signature obtained from the governor and then Lydia and Dimitroff enter the governor's private car, drive to the prison, present the pardon, hurry her brother into the car and escape across the frontier.

In His Father's Footsteps—Edison—January 30.—The feature of this picture, which is an educational subject dealing

with hygienic farming, is the thrilling bare-back riding of Patrick O'Malley who plays the part of the farm hand, Fred. The story is interesting and brings its point out clearly, that is, that sanitary conditions, not tradition, is the only weapon with which present day diseases can be conquered. The exterior photography is unusually fine. Sally angers her father by sending to Washington for books on scientific farming. Farmer Griggs takes pride in the fact that his grandfather and father before him ran the farm without trouble, and guesses that he can do the same. Later Sally is taken ill, and Fred rides hard and recklessly for the doctor. He tells the farmer that she is threatened with typhoid fever due to drinking the water from the old well. This and the sanitary commission awakens Griggs' sense of duty, and in a few weeks his farm is on a level with the best. C.R.C.

Broncho Billy and the False Note—Essanay—January 30.—While on the round-up, Broncho's rival steals his sweetheart's picture from Broncho's watch. He returns it to the girl saying that Broncho has fallen in love with another girl and so is returning her photo. Believing Broncho's love dead, the girl marries his rival, but as years go by the man becomes cruel and finally she breaks down from abuse and hunger. One day while she is being horse-whipped some cowboys happen along and rescue her. Her husband flees to town and gives himself up to the sheriff, who happens to be Broncho Billy. Broncho recognizes him, but protects him from a horrible death at the hands of the cowboys. N.G.C.

The Little Engineer—Kalem—January 30.—While Hastings, the engineer of a freight train, is at lunch, Bobby Heywood, a little boy, climbs into the cab, and having seen his father operate the machinery, jerks the throttle open. Helen, telegrapher at Lone Point, sees what is happening and on a gasoline velocipede starts in pursuit of the train. Helen leaps aboard the caboose, when she finally catches up with the runaway freight, and climbs over the cars, reaches the engine and averts a frightful wreck. Helen Holmes featured.

Another Shade of Green—Lubin—January 30.—Peter Green, somewhat henpecked, is extremely jealous of his wife, Samantha, when she takes in a boarder named Briggs. He thinks she loves the other man and determines to kill himself that she may have him. Later he determines on a trick and leaves a note saying he has jumped in the well. Samantha having discovered that Briggs, the new boarder, is wanted by the police, determines to get the reward for his capture. Peter, in a ghost make-up, attempts to frighten them and Samantha makes love to Briggs, finally inducing him to accompany her to the constable's, where he is arrested for wife desertion, and she gets the reward. Peter, who has followed, thinking they are about to be married, arrives at this time and learns that his wife still loves him when she hands over the reward money to him.

The Hut in Sycamore Gap—Selig—January 30.—Banker Wilson and his daughter Helen visit a secluded spot in the woods. The girl asks her father to tell her of his errand, but he refuses, for he is there to secure some counterfeit bills, which he distributes. The daughter meets one of the counterfeiters and falls in love with him. Two detectives arrive and the guilty men are finally exposed. Wilson commits suicide and the counterfeiter is led off to jail. Helen learns

to love one of the detectives, while the other one becomes engaged to the sister of the counterfeiter. C. J. C.

Undearneath the Paint—Vitagraph—(Three Reels)—January 30.—Walking through the Ghetto, Arthur Kellogg rescues Tryphena Winters, an actress, and her little sister, Salome, from starvation. He falls in love with, and proposes marriage to Tryphena, but she tells him that she must first make her success on the stage. Kellogg, senior, a theatrical backer and financier, learns of his son's love affair and asks Tryphena to give up Arthur. She refuses, and finding his son equally obstinate, Kellogg angrily disowns him. The financier learns of Tryphena's burning ambition to become a star and cunningly appeals to this one weak spot in her opposition. He demands she renounce Arthur in his (Kellogg's) presence, promising to fulfill her ambitions should she carry out his plans. She agrees, but secretly sends a note to Arthur beforehand, begging him not to believe anything she may do or say at the meeting. Unfortunately, the note miscarries. Arthur meets her and not understanding her dissimulated renunciation of him, bitterly says farewell and plunges into a life of gayety. Later, conscience-stricken at the wrecking of his son's life, Kellogg destroys himself. Arthur visits the theater to see Tryphena, now a prominent star, and there is handed the long-lost note. He interrupts the performance to ask Tryphena if she sent it. The curtain is rung down and Arthur tells her he never received the note until that moment. She now understands it all and after a joyful reunion with her lover, steps out upon the stage again and the play goes on. Helen Gardner and Gladden James featured.

Mutual Program

Craft Versus Love—Thanhouser—(Two Reels)—January 19.—Henry Williams doubts the integrity of Lawyer Newell, the executor of his father's estate, and interviews him at his office. Violet Grey, Harry's fiancee, becomes worried when she does not hear from him and calls at Newell's office. The lawyer is out, but Violet frightens the

stenographer into confessing that Newell and an accomplice had been closeted in the private office with a young man the night before. Violet then induces the girl to go away on a visit, and she takes her place. Newell falls in love with his new stenographer who, intent on finding Harry, searches the office until she finds a letter giving a clue to his whereabouts. She rescues him from the private asylum in which he has been confined, outwits Newell in his attempt to secure possession of the Williams estate, and Harry comes into his rightful property.

The Sea Brat—Reliance—January 20.—A boy whom an old fisherman has rescued from the ocean is known only as the "sea brat." One day while sitting on the shore he has a horrible dream in which he sees himself as the murderer of his guardian and the possessor of all of the old miser's gold, which he offers to his sweetheart, a fisher girl. The village priest wakes up the brat, and they go back to the cottage, where they find the old man dead.

A Lucky Blow-out—Broncho—(Two Reels)—January 20.—Annie Crum refuses to marry John Harding, saying that she could never endure the drudgery of farm life. Fired with an ambition to go to New York, she runs away from her uncle's home, and obtains a position as a salesgirl in the city at a salary of $4 a week. Annie finds that she is unable to live on such low wages, and wonders how Ruth, the girl at the next counter, can dress so well when her salary is about the same. Ruth's answer to her question horrifies Annie, and at the first opportunity, she returns to her uncle's farm. Harding suggests selling the place and moving to the city, but Annie tells him that her choice is simple farm life.

The Man Who Died—Kay Bee—January 22.—Joe Lebarge, a highwayman sought by the Canadian Mounted Police, escapes to the little town of Grand

Pierre in the guise of a clergyman. The people receive him with open arms, and he lives up to his part by holding services, tending to the sick, and doing all the good he can in the community. An officer of the police, stranded in Grand Pierre, recognizes Lebarge, and sends him to Sergeant Grey at headquarters with a letter disclosing the man's identity. Grey, believing that Lebarge is sincere in his good work, sends him back to the officer with a letter stating that the real Lebarge, highwayman, died some time ago.

Sergeant Jim's Horse—KAY BEE—JANUARY 22.—The young sergeant gives up his beloved horse, Midnight, to his superior officer when the latter's steed is killed. The faithful animal deserts his new master to console and protect the sergeant when he sees the latter lying on the ground, fatally wounded. The final scene shows the beautiful black charger kneeling on the sergeant's grave. On the same reel is:—

An Innocent Burglar—PRINCESS—JANUARY 22.—Edwin Marshall's wild ways are a constant source of worry to his parents and sister, Mary. To secure money to pay his gambling debts Edwin enters the home of Hal Davis, who is in love with Mary. Hal's generosity in promising to keep his secret and in giving him money with which to pay his debts moves Edwin to reform. Later he meets Hal's sister, Helen, and they become lovers. Hal presents Mary with a valuable necklace which she thoughtlessly leaves on the top of a dresser near an open window. It mysteriously disappears, and all but Helen think Edwin guilty. The girl turns detective and finds out that the real burglar is an organ-grinder's monkey, saving Edwin from a term in prison for the theft.

After Twenty Years—RELIANCE—JANUARY 22.—Tom Evans, his wife and child live happily on their little place in Arizona—until the craze to see a big city and the thirst for gold get hold of Tom. He strikes it rich at Cripple Creek and journeys to Chicago to enjoy his wealth, forgetting all about his wife and child. Twenty years later he returns home, and is openly threatened in a saloon by his now grown-up son. The next day Tom is found lying unconscious at the bottom of the arroyo, and the boy is arrested for assaulting him, but is released when Tom recovers and testifies that it was an accident. A reconciliation is effected between him and his family.

The Craven—RELIANCE—(TWO REELS)—JANUARY 23.—Bud Walton, the village blacksmith, is big and strong, but lacks the courage to defend himself against the attacks of men and boys much smaller than he. May, Bud's sister, is attracted to a handsome stranger, Sykes. One day while the pair are walking near the edge of a cliff the man attempts to embrace May. In resisting she falls over the precipice and is killed. Will, Bud's assistant, follows Sykes, who has left town, and tries to avenge the girl's death, but returns badly wounded. June, Bud's sweetheart, arraigns him for his cowardice. Stung by her sharp words, Bud determines to kill Sykes or die in the attempt. He brings the murderer back dead, throws his body at June's feet, and then drops dead from the wounds received during the fight.

Her Hero—ROYAL—JANUARY 23.—To test his daughter's suitor a wealthy business man gives him a sum of money, telling him that to every dollar he makes he will add one thousand dollars. The suitor buys a photograph gallery, and, after many amusing experiences with patrons, frames up and photographs a fake robbery in which he is seen to rescue his sweetheart. The father's severity melts before this proof of gallantry, and he gives them his blessing.

The Better Man—MAJESTIC—(TWO REELS)—JANUARY 24.—At the invitation of an ambitious aunt, Lord Dunster visits the "Lazy L Ranch." Agnes Crosby, the owner, welcomes him as her aunt's friend, and fulfills her duties as hostess. Jim Murray, the range-boss, who loves Agnes, mistakes her motives in riding with Lord Dunster and forever trying to entertain him, and thinks himself forgotten. At the aunt's suggestion he leaves the ranch and attempts to forget the girl, whom he thinks would have married Dunster months before but for his presence. The Englishman, who has come to love Agnes unselfishly, confesses his mercenary intention in visiting the ranch, and begs her to marry him. She is impressed by his manly spirit, but refuses him, telling him that there is someone else. Dunster guesses that Jim is the lucky rival, and sends for him.

The Dog Catcher's Bride—THANHOUSER—JANUARY 24.—Cy Beggs, village dog catcher, and his wife arrange a dog show to entice more canines to town. When the exhibits arrive they put them in the wagon and drive them off to the pound. Hamlet Boggs, leading man in a

theatrical company, vows vengeance on Mrs. Beggs, who has repelled his advances, and opens the door of the wagon, releasing the canines. Cy hands the reins to his wife, overtakes Boggs, thrusts him into the wagon with the puppies, and drives him off to the pound.

Silence—AMERICAN—(TWO REELS)—JANUARY 25.—Insanity is inherited by the Morris family through two generations. The family doctor knows of this, but allows his silence to be bought by the mother of Frank Morris, Jr., the representative of the third generation. Later Frank marries the doctor's daughter, despite the protests of both their parents. For a while all is well but at last he, too, becomes insane and takes his wife's life. The doctor then realizes his grave mistake. A review of this subject appears on page 159 of this issue.

Evans' Lucky Day—BEAUTY—JANUARY 26.—Cleverly handled double exposure work enables Joseph Harris to play opposite himself in this picture and is the means of creating a good comedy situation. The action moves forward swiftly and the film will draw many laughs. Virginia Kirtley and Kathryn Wilson have the female leads. The plot deals with the making of a date with a soubrette by a married man, and the discovery of this fact by his wife. A young man wishes to marry a girl and is told he may do so by her father, if he can sesure two hundred dollars within a few hours. It happens that the married man and the young man are identical in appearance, and when the wife catches the married man in a cafe with the other woman, the man pays his double two hundred dollars to impersonate him. When the wife learns that she has made a mistake in accusing the young man, she adds another hundred dollars to his fund, and he sets off to claim his wife, while the husband enters the cafe and squares things with his wife. A clever comedy, well put over. C.J.C.

The Broken Lullaby—MAJESTIC—JANUARY 26.—A young mother vainly tries to lull her baby to sleep, while her drunken husband and his cronies carouse in an adjoining room. At last, in despair, she carries the child to the barn, and puts it to sleep in the warm hay. A farm hand, who secretly loves the young wife, finds it there and takes it to his own shack. Later, the drunken father stumbles out to the barn, and falls asleep in the hay. His pipe falls from his mouth, ignites the dry hay, and when the mother awakes a short time later the barn is all in flames. She attempts to rush in to certain death to search for her child but the farm hand prevents her, assuring her that the baby is safe in his house. The drunkard perishes in the flames.

The Finger Prints of Fate—THANHOUSER—(TWO REELS)—JANUARY 26.—When William Gray is discovered lying dead in the library and his recently disinherited nephew bending over him the police naturally suppose that the latter is the guilty one. There is one that knows that the prisoner is not guilty, Gray's stenographer. She had been in the room before him, and, thinking him guilty of the crime, had covered up the finger print that she found on the safe. Hearing someone coming she stepped behind the curtains, saw the nephew enter, pick up her glove which was lying on the floor, and try to divert suspicion from her. The girl reasons that since he suspects her of being the guilty one he must be innocent himself, sets herself to the task of clearing up the case. The pretty little stenographer is equal to the emergency, and proves conclusively that another is guilty of the murder.

Coals of Fire—AMERICAN—JANUARY 27.—Despite the fact that this production does not seem to make its point, it is

decidedly worth while, and the acting of Harry Von Meter adds much to it. John Vincent, a factory owner, upon the death of his wife, neglects his little girl and

devotes his entire attention to his son. The girl is raised at boarding school and later in life is happily married to a young man, whom she meets. The son becomes a partner in his father's firm and Vincent's entire time is devoted to the boy until one of the workmen, whose mind is demented, kills the boy. The daughter has become a mother to a little boy and girl and when she hears that her father's mind has been affected by the loss of his son, she goes to him, but he will have nothing to do with her. She leads her little boy to him, and Vincent, thinking it is his own son returned in his boyhood, clasps him to his breast. And as the days pass she allows the deception to continue in order to make her father happy. C.J.C.

The Gun Fighter — Broncho—(Two Reels)—January 27.—Tucson, a professional "gun fighter," orders Rhita, his girl, to dispose of their little baby whom he despises, looking upon it as an intruder. The Lawsons find the baby, take it home, and become very fond of it. Later the Lawsons settle on grazing ground just outside of the village, and defy Santro, a Mexican rancher, to make them vacate. Santro hires Tucson to kill Lawson. The "gun fighter" horsewhips the homesteader in the village store, and orders him never to enter the village again. A few weeks later exhausted supplies necessitate Lawson's purchasing at the store. Tucson hears of his presence in town, and prepares to carry out his agreement with Santro. Rhita learns of it and ties his gun to the holster, determined that her baby shall not be deprived of its protector. Tucson confronts Lawson and attempts to pull his gun, but cannot get it out of the holster, and is killed by Lawson.

The Volunteer Fireman—Thanhouser—January 29.—Here is an excruciatingly funny farce-comedy depicting a fire company which holds victory in love more

Scene from Thanhouser's "The Speed King," released January 12.

sacred than the glory of extinguishing a blaze. Minnie Berlin, Dave Thompson, and Clifford Saumo are the chief fun-makers in the picture.

Universal Program

Animated Weekly No. 149—Universal—January 13.—Canadian trops preparing for the call to the front; the Kaiser's guards being held captives in England; the presenting of medals to the Vera Cruz heroes at the Brooklyn Navy Yard; floods in Tucson, Ariz.; the resumption of racing in New Orleans, La.; ice boating in New Jersey and several views of the subway disaster in New York City; also Hy. Mayer cartoons.

Animated Weekly No. 150—Universal—January 20.—The flower carnival at Pasadena, California; Joseph Hofmann, the master of the piano, and Walter Damrosch, the orchestra conductor; the celebration of the hundredth year of peace between United States and England in New Orleans, La.; Billy Sunday, the champion soul saver, in action; the latest styles; the Japanese war nurses on their way to the European battlefield; the funeral of Lord Roberts and numerous pictures from the war zone, including a trip in a Zeppelin over the German troops; also Hy. Mayer cartoons.

How Mary Fixed It—Imp—January 25.—This is one of the Mary Pickford re-issues. It is a single reel comedy, and is full of life and fun.

The Magic Mirror—Joker—January 25. — After quarrelling with his wife Ernie goes out and becomes intoxicated. On the way home he flirts with a woman, and makes an appointment with her. When Ernie leaves to keep his date with the strange lady his wife lies down on the sofa, falls asleep, and has a nightmare in which her husband figures prominently. In the meantime the strange lady's husband finds her with Ernie, and handles the latter roughly. Ernie returns home, sore and weary of romance, and firm in the belief that he likes his wife best of all.

His Guardian Angel—Victor—(Two Reels)—January 25.—Marie Mathews and her friend, Jeanette, entertain Tom and Jack Moore. Marie injures her ankle playing tennis, and Jeanette becomes jealous when Tom helps her. As Tom is about to propose to Marie his nerve fails him. Jeanette sees that they are devoted to one another, and plans to cause a break between them by feigning that there is something in her eye when she and Tom are in the room alone. When Marie and Jack return they find Tom kneeling before Jeanette. This causes Marie to believe that he is in love with the other girl, and she leaves for the woods, determined to be alone. Tom, not knowing Marie's reason for leaving, things that she does not care for him, and, in an impulsive moment, proposes to Jeanette and is accepted. Five years elapse. Jeanette's extravagance reduces the family to almost poverty. She is killed in an accident one day, and Tom, seeking quiet and a rest, leaves for the woods accompanied by his little child. There he and Marie meet again and become reunited.

When Eddie Took a Bath—Nestor—January 26.—Shortly after their marriage Lee and Bess invite the former's friend, Eddie, to visit them. Before the guest's arrival the newlyweds quarrel about a cracker bowl, and both leave to purchase one. During their absence Eddie arrives, and, finding no one at home, enters and proceeds to take a bath and get spruced up. Many complications and misunderstandings result when Lee and Bess return, but they are all straightened out in time.

Cancelled — Eclair — (Two Reels) — January 27.—In a little Eastern village Clayton Emrick is the butt of many hard, boyish tricks because of his weak constitution. One day a bully, Ed Dunlap, saves him from a severe beating, and the two become firm friends. Years later Emrick, now a wealthy lawyer, in touring the West falls into the hands of a band of desperadoes who have long and successfully defied the law. The leader of the band, who has directed the operations from their rendezvous, decides to leave the country when the governor sends the cavalry to scour the district for him. He is captured and brought face to face with Emrick who recognizes him as his boyhood protector, Dunlap. The outlaw is taken to jail, but has the consolation of knowing that Emrick will see that his family is not left in want.

Merry Mary's Marriage—L-Ko—January 27.—The sheriff convinces Mary that his rival, Rube, drinks, and Mary almost gives in to the sheriff's charms, but discovers that he, too, drinks. Angered, she accepts Rube and they are married. During the time between the ceremony and the villagers' visit Rube manages to become intoxicated. Mary hides him in an ash barrel. The neighbors see her throw out the limp form and have her arrested for murder. Rube recovers from the influence of the liquor while Mary is being put through the third degree, and immediately things began to fly.

The Unmasking—Big U—January 28.—Lorrenzo, a young, ambitious Italian comes to this country, promising his wife that he will send for her and the child when he has saved up enough money for their passage. At Ellis Island Lorrenzo meets a debonaire, Americanized Italian who, after much coaxing, induces him to cut off his beard and adopt the American style of clothes. When Lorrenzo has enough money to send for his wife and baby a girl enters into his life, and impressed with his personality, induces her father to take him into his firm. The Italian's wife and child come to America to seek him. Lorrenzo finds them employed in the factory of which he is the head and they become reconciled.

Alias Mr. Smith—Big U—January 28.—Frank Wilson, alias Mr. Smith, arrives in a small western town and stops at the Andrews home. Here he meets Alice Andrews and they become quite friendly. One day they go horseback riding and on the road Mr. Smith is signaled by a stranger. He fakes a fall from his horse and while Alice returns home for help he and the stranger make arrangements for the division of some plunder. Newton overhears them and notifies the sheriff. Mr. Smith is carried to the Andrews home. Late that night he escapes from the house, whereupon Andrews and his hired man give chase. The story ends with a reconciliation between Alice and Frank.

The Measure of a Man—Rex—(Two Reels)—January 28.—Bob Brandt, a young gambler and adventurer, stops for a time at Bear Lake, there becomes acquainted with Helen McDermott, the factor's daughter. He persuades her to elope with him, and it is not until six months later that Helen learns that Bob is crooked. While in the woods Bob accidentally shoots himself in the shoulder. Jim Stuart of the North West Mounted Police finds Helen and Bob and takes them to headquarters where Bob is cared for. Jim realizes that he is slowly but surely falling in love with Helen. To prevent trouble he leaves. Shortly afterwards Bob finds Helen's diary and reads in it a confession of her love for Jim. He follows his friend, overtakes him,

and induces him to return. Bob then makes preparations to leave the country, but Helen is filled again with her old love for her husband and begs him to stay.

The Treasure Seekers—STERLING—JANUARY 28.—Meyer visits his friend Heinze in the latter's grocery store, and the pair drink hard cider and discuss the probabilities of a treasure chart. They fall asleep and dream that they are shipwrecked on a cannibal island. After a series of hair-raising experiences they wake up with a start to find that Heinze's cigar has started a fire about them.

The Millionaire Engineer—IMP—(TWO REELS)—JANUARY 29.—Daniel Spencer, a self-made man, has acquired a great fortune and is president of a railroad. A reception given by him to his wealthy neighbors in honor of his engagement to Maude Allyne is interrupted by a mob of his railroad employes who insist on more pay. Spencer resents their domineering attitude, and defies them to strike. Maude gives him back her ring, and spends most of her time helping the strikers' families, refusing to speak to her fiance until he has ended the strike. One day news comes that a forest fire has encircled a distant orphan asylum. The enginemen refuse to run a train of cars to the rescue, so Spencer takes the train through the blazing forest himself, and saves the children in the asylum. The strikers approve heartily of his brave act, and the good will they bear towards their employer brings about a settlement of the strike. Spencer and Maude become reconciled.

Jed's Little Elopement—NESTOR—JANUARY 29.—Jed has the only automobile in town and, although it is a little ancient, it suits his sweetheart. Then a city drummer appears with a big, high-powered car and Jed's troubles start. The girl's father insists on her marrying the drummer, and to escape such a fate she agrees to elope with Jed. More trouble results from Jed's placing the ladder under Father's window instead of the girl's, but in the mad chase to the minister's which follows the fleeing couple win out and become married.

How She Fooled Aunty—VICTOR—JANUARY 29.—Irene's aunt, with whom the girl has lived since her parents' death, is too strict with her, and will not allow her to see or speak to boys. Irene dresses in boy's clothes and goes out with a crowd of boys and girls. They decide to play a joke on Aunty and send her a note stating that Irene has joined a band of gypsies and will never return. After the message has had its full effect they obtain gypsies' costumes and burst in upon Aunty, promising to restore Irene to her if she will be more lenient. Aunty promises and then the whole party discard their disguises.

The Mystery Woman—101 BISON—(TWO REELS)—JANUARY 30.—Boyd, a stranger in the small western town, recognizes in Berta, "the crazy girl" as she is called, a girl he knew in the past. He visits her at the "haunted house," and induces her to walk with him. She consents and is taken to the justice of the peace and married to Boyd. Meanwhile another stranger, Macklin, arrives in town, and the landlord recognizes a picture on his dresser as being that of "the crazy girl." He informs Macklin of the girl's presence in the town. He and Boyd meet and a terrible struggle ensues. In fleeing from Boyd, Berta is thrown from her horse and stunned. Her memory returns with consciousness, and she sees again the events following her marriage to Macklin. She rushes back to the hotel, and returns just in time to prevent Boyd's shooting Macklin. The bullet meant for Berta's rightful husband enters Boyd's body, killing him. The happily reunited pair recover the deeds to the rich Eldorado mine, and look forward to a future of ease and happiness.

He Fell in Love with His Mother-In-Law—JOKER—JANUARY 30.—After their marriage Jack and Jill are anything but the devoted couple they were before their marriage. Jack rebels against living in the kitchen and doing the washing while Jill reposes on soft cushions, and Jill sends for her mother. Jack and his mother-in-law get along so well together that Jill becomes jealous, and decides that they do not need her mother around any more.

The Crime of Thought—POWERS—JANUARY 30.—John Winton loses his better judgment in jealousy when he sees his sweetheart, Paula Nolan, embrace a stranger. Paula teases him, concealing the fact that the other man is her brother. After reading an account of a recent hanging Winton falls off to sleep and dreams that he is to be hung for murdering Paula. After a series of torturing visions he awakes to find his mother shaking him. Shortly after his awakening Paula and the stranger arrive and she introduces the two men. Winton promises never to let his jealousy run away with him again.

The Thief and the Chief—ECLAIR—JANUARY 31.—When Jimmie Weston laughs at the clubmen's admiration of a mysterious thief who is working in the neighborhood they take up his boast that he, too, can do it and evade arrest and select a house which he is to enter. The owner discovers Jimmie who takes refuge in the Henderson house next door. Clara Henderson promises to protect him from the police, feeling sorry for the wayward youth. When Mr. Henderson returns he thinks Jimmie is the professor whom he was to meet at the station, and welcomes him. Jimmie is compelled to keep up the part. Several days later Clara informs him that the chief of police is to dine with them, and advises him to stay in his room. Jimmie does not tell her that he is the chief's son, planning to spring it as a surprise. Henderson receives a wire from the professor, stating his regrets that he cannot pay him a visit as he had promised. Suspicious, Henderson orders the chief to arrest the guest. Imagine the surprise when the chief confronts his own son. Explanations follow.

After Her Millions—L-KO—(THREE REELS)—JANUARY 31.—Henry and Billie both fall in love with a little millionairess, but Billie wins out. Henry consoles himself with a beautiful pictured lady, but again the little millionairess intrudes on his dreams, and he makes another effort to win her. Gertrude ducks him with a hose and he retaliates. Billie, looking for the lady of the alluring smile, finds Henry's picture, and induces the latter to sell it. Later Henry finds Billie intoxicated and takes back his pictured beauty. Billie arrives at the hotel and things start whirring immediately. Quiet has hardly settled down before another rumpus is raised by Henry in search of his picture, which has blown out of the window. This time everybody in the hotel becomes involved in the confusion which does not end until a harassed guest descends upon Henry and Billy, and puts them to sleep with a few well-aimed blows.

Feature Programs

Box Office

Storms of Life—WHITE STAR—(THREE REELS).—Fred Lloyd, a young artist, is dissipating in a cafe, when suddenly the face of the fisher girl he married and deserted appears in his wine glass. He rushes from the place and hurries to the little village in which he met her only to learn that she has died and that the child which was born to them has also passed out of this life. At the side of their graves he recalls how he had run away from home after a quarrel with his father and how, after the vessel on which he was travelling was wrecked, he had wandered into the fishing village, his mind a blank as to his past life. Here he had met Nan, the fisher girl, and had married her. A wonderful painting he had made of her was taken to an exhibition by an artist who visited the place and this eventually led to his mother finding him. After much persuasion she eventually caused him to return home, leaving Nan alone. As memories of the past come to him the artist bows in grief over the two graves.

Rose of the Alley—BALBOA—(THREE REELS).—La Belle Rose, a dancer who is a public favorite, is engaged by the aristocratic Moores to give an exhibition of her art to celebrate the engagement of their son, Jack, to an heiress. As she is performing her dance, she comes face to face with Jack and faints. Her face startles Jack and in a moment he recognizes her as his wife whom he had thought dead. In a vision he sees the girl, who was known as "Rose of the Alley" and who was adopted by his parents after she had been trained to become an assistant to a criminal. He later fell in love with her and they secretly married. When she saw him, apparently in the embrace of the heiress whom his parents wanted him to marry, she ran away, for she did not know that the woman had merely fainted and that Jack cared nothing for her. When Rose is revived Jack explains the situation to her and they find happiness together.

General Special

The Valley of Lost Hope—LUBIN—(FIVE REELS).—Two get-rich-quick promoters boom a worthless gold field and when they have made all the money they can they plan their get-away. The son of one of them is innocent and pleads with his father to right the wrong he has done. One of the miners learns through the son of the trick which has been played on them and when two safe-blowers get away with all that remains of their savings the wronged men become desperate. The car on which the fake promoters escape is wrecked and the majority of the inhabitants of the town are killed when the husband of

the parson's sister blows it up. The son of the promoter, the parson's sister, an old lady and the parson himself escape and the son's honesty is rewarded when he wins the parson's sister for his wife and the old lady agrees to become a mother to him. A review will be found on page 87 of the January 16 issue.

Kritterion

Tattooed Man—Monty—Margery, in spite of the protests of Dr. Evans, her fiancee, decides to join a suffragette "hike," the other members of which are spinsters of the most modern type. On the same day the "hike" starts, a tattooed lunatic escapes from Dr. Evans' sanitarium. Every endeavor is made to capture the man who spreads terror throughout the countryside. The suffragettes take refuge in a vacant roadhouse, into which the lunatic has climbed. The women are in terror through the antics of the fugitive, until he first is put out of business and then succored by the eldest of the suffragettes, who shows in the end an unexpected tenderness for the stronger sex. The doctor comes to the rescue of the women, only to find them contented with the exception of Margery who, disgusted with her co-adventurers, is willing to be taken home by the doctor.

The Call of the Sea—Monty—A fisherman, his wife, and three boys find a child castaway. They take her to their home and bring her up as one of their own. Years pass and the three boys now grown to manhood are in love with Nora, the castaway. Dave, the favored one, is sent to study for the ministry. The father requests on his deathbed that Nora marry Dan, as he is the oldest. In order to be alone with her thoughts of Dave, Nora goes to the rocks for solitude, and unnoticed by herself is trapped by the incoming tide. The following morning Dan and Dick find her on the rocks—dead. Later in a dispute over which of the three she really loved, they open her locket and find within Dave's picture.

Blown Upon—Punch—By breathing the fumes of rigidal on anyone they will sleep for one hour. This is the basic idea in this comedy and there is a tramp, a farmer, a baby and several others who create much laughter.

Joe's Partner Bill—Navajo—Della, a gambler's wife, is informed that her husband has been shot for cheating. She goes away to start a new life and meets Joe, a young mining prospector. A short time after the meeting they are married and Della does not tell him of her past. After a few months of happiness Della's husband comes to the town in which they live, sees Della and demands the bag of gold which they have saved. She, stunned, wonders how he escaped death. He tells her he played a ruse on the posse, threw his hat on the water and swam under water to safety. She gives him the money, when Joe's partner, Bill, enters and makes him return the gold. He also gives him one hour to leave the state. Joe, returning home, overhears Bill tell Della that he won't say anything about the matter. Joe, suspicious, turns Bill out of the house. Bill goes to the saloon and there meets Della's former husband. There is a terrific fight between them. Bill is victor. At home Della explains matters to Joe and Bill is welcomed back.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Beating Father to It—Alhambra.—This farce shows the antics of a widower, his son, a widow and her daughter. The widower and widow get married and are more than surprised to learn that their children have put one over on them and are also married.

Paramount

Young Romance — Lasky — (Five Reels).—Nellie Nolan, who works at the notion counter, wants to be a lady and determines to gratify her ambition for one week, during her yearly vacation, by visiting a fashionable Maine seaside resort. Tom Clancy, also a clerk, has the same longing for society and riches and also determines to gratify his desire. They both put up at a "swell" hotel and become acquainted, each thinking that the other is really a member of the elite set. Tom saves Nellie from the schemes of a fake count, who plans to secure the fortune she is supposed to get and they fall in love. After the glorious week has passed both return to work in the same department store and are dumbfounded when they are brought face to face one day. However, they decide that their social position makes no difference as long as they can have each other.

It's No Laughing Matter—Bosworth—(Four Reels).—Hi Judd, village postmaster, poet, and philosopher, is liked by all but Jim Skinner, who covets his government position. Bess, Hi's daughter, casts off her country sweetheart, Hal, for Sam, the new ticket agent with a habit of playing sentimental airs on a banjo. Hi does not trust Sam, and suspects him of being the husband of Belle Wilkins, the long missing daughter of Widow Wilkins. One day Bess sends a number of her father's verses to a newspaper for acceptance. Not long afterwards the Judd family is placed in desperate straits by the bank's failing and Hi's receiving a notice that his term as postmaster is up. Skinner attempts to foreclose his mortgage on Hi's home, but is prevented by the timely arrival of a check for $1,000 from the newspaper for the verses. Hi sends Belle money to return home, brings about a reunion between her and Sam, and heals up the breach between Bess and Hal. A review appears on page 162 of this issue.

Pathe

Pathe Daily News No. 5—Pathe—January 18.—In this issue of the weekly, Japanese war nurses are seen en route from Japan to London; the opening of the New Orleans race track is shown, and at Garden City, N. Y., a device to prevent railroad wrecks is demonstrated; while from Pasadena, Cal., comes pictures of the rose tournament; from Sea Bright, N. J., views of the damage caused by the recent gale; and in the war section views taken near Chambley and Verdun, France, together with pictures snapped at Jemeppe, Andenne, Furnes and Ypres, Belgium, are shown.

Queen and Adventurer—Pathe—(Four Reels).—The story is based on an incident in the life of Mary Tudor, daughter of Henry VIII of England, who was exiled and afterward succeeded her father on the throne of England. Her favorite was Fabiano Fabiani who secretly made love to the adopted daughter, of Gilbert, an artisan, and who was in truth the daughter of Lord Talbot. In the course of the story Queen Mary (Mary Tudor) gives the Talbot estates to Fabiani, much to the disgust of the populace, who immediately plan an uprising. Through the offices of Simon Renard Jane is identified and the queen is told of Fabiani's love for her. Gilbert and Fabiani now become accomplices, as the anger of the queen waxes against Fabiani and Jane. Later the two lovers are sentenced to death. The queen relents and decides to use Jane in order to free Fabiani but the girl releases Gilbert instead. Gilbert is caught however and in order to pacify the mob the queen promises the head of Fabiani. Through a clever scheme she arranges that the head of Gilbert shall fall instead of Fabiani's, but as cunning a scheme is plotted in opposition to hers, and the two women await the death signal. The latter plan succeeds and the head of Fabiani falls in place of that of Gilbert.

The Old Thespian—Pathe—(Three Reels).—Dr. Delmont attends a theater with his fiancee, Clary Dorney to see the great actor, Talby starring. Clary becomes infatuated with Talby and receives Delmont's permission to send a note to him. The actor suggests that she meet him in the park the next day; both of them to wear a rose. The next day Clary is in the park but does not see the young actor. An elderly man wearing a rose approaches her and tells her that he is Talby. Her dream is shattered but she nevertheless parts friends with the man who has gained success through the art of make-up. Years pass and Clary and Dr. Delmont have married and are happy together with their little child. Talby has gone down grade and is a clown with a circus. At a performance he recognizes Clary and fears that she will see him. He is injured by a fall and taken care of by Dr. Delmont. The doctor finds a portrait of his wife in the man's coat and calls Clary to his bedside. When Talby recovers he is offered a home with Dr. and Mrs. Delmont and becomes the idol of their child.

Shot in the Fracas—Pathe.—This is a farce comedy which is filled with laughable incidents. A junkman moves into the house next to that occupied by Murphy. Rastus, a coon, mistakes, the junkman's home for his own one evening and strolls into it. What happens to him is better pictured than told All is peaceful after he has been disposed of until the junkman's wife appropriates Murphy's clothes-line in the absence of her own. A general riot ensues and the

ending furnishes much fun, in which bullets from the pistols of the rival families, plus a squad of police, play an important part.

Nick Winter and the Mysterious Bank—PATHE — (THREE REELS). — Richard Maury, a wealthy depositor at a certain bank, asks Nick Winter, the detective, to investigate the stability of the bank. Winter interviews the manager, Mr. Merserau, and later receives a note from him saying he has fled with the money and that if he is followed he will kill Winter. Winter hurries to the bank and traps Merserau in a secret hiding place, but the latter escapes after drugging the detective. When Winter recovers, he learns that the crook is Maury himself, who has been disguised as the manager. He learns that Maury has left for another city and follows him by means of an aeroplane and automobile. Maury is captured and sent to prison, but later escapes by a clever ruse. Winter again takes up the trail and once more falls into a trap. He is bound before an automatic clock with a pistol attached, but manages to grasp a nearby telephone with his toes and call the police. He is rescued and when Maury and his wife later return to see if he has been killed they are arrested. On the last part of the third reel is:

The Birth of Plants—PATHE.—An educational offering showing the manner in which peas, beans, trees and cherry blossoms, etc. develop.

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Convict's Conspiracy
(3 REELS)

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Romiet and Julio—PATHE.—An animated comedy cartoon relating the adventures of Julio, a masculine cat, and Romiet, the object of his affections. Julio, on a back fence, howls a love song to Romiet, who is sitting on the lap of an old maid in a nearby window. When he discovers that Romiet cannot come out he searches for something to eat and takes a bone away from a magpie, who swears vengeance on him. Julio gets an idea and clings to a string attached to a bunch of ballooons, which he snatches from a peddler, thus being carried towards Romiet, who is still in the window. The magpie, however, punctures the balloons with his bill and Julio is sent sprawling down to earth, where the angry peddler awaits him. On the same reel is:

Malaga—Southern Spain—PATHE.—An interesting scenic, showing several wonderful views of this ancient Spanish city and giving an insight to the sugar-cane industry and the working of the sardine fisheries.

A Scratch of the Pen—PATHE—(TWO REELS).—Harvey Abbot, the nephew of Squire Thornton, is in the power of Jim Roycroft, a blackmailer. He plans to marry Elenor, his uncle's ward, and thus secure enough money to clear his debts. The girl, however, loves his cousin, Frank, and gives Harvey no encouragement. When Jim presses him for more

money he attacks the blackmailer and leaves him for dead. Jim is found by Frank and the latter is accused of the crime and sent to prison. Jim's memory has been made a blank by the blows he received and when Harvey again meets him he hurls him into the river. Frank, who has escaped from prison, again rescues him and as a result of the shock Jim's memory is restored. He proves Frank's innocence, hunts up his assailant and recognizes him by the scratch of a pen. A terrific fight ensues, in which both their lives are taken. Frank claims Elenor as his bride.

Thanhouser Syndicate

Zudora in the Twenty Million Dollar Mystery — (TENTH EPISODE) — THANHOUSER—(TWO REELS).—Mr. Bruce, a smuggler, arrives in America with some stolen jewels and is told of the plan to rob Zudora of the mines which belong to her by his fellow conspirators, of whom Madame Duval is chief. Zudora learns through some papers which have been left her by the dead Hassam Ali that she owns the mine and with the assistance of Jim Baird and Hunt, a detective, plans to regain her fortune. Jim is captured, tortured and threatened with death, but finally escapes. In the closing scenes Bruce returns to Europe after

having succeeded in smuggling the jewels into port. A review will be found on page 155 of this issue.

United—Warners

The Wolf's Prey—Warner's.—Estelle Barclay has been in the habit of "using" men to further her own interests. She infatuates Count Ermond, who has a wife and child, and plans to secure his fortune. Morton, her accomplice, is in love with her and counterplots to have her secure the fortune without marrying the count. He arranges to have the count and his child killed, and to then prove, through Estelle's relations with the nobleman, that she is his heiress. Estelle, however, overthrows Morton's plot and the count is merely wounded. His child is given to a sailor to dispose of by Morton. Estelle cares for the count and manages to throw Morton off the track. Years pass and Morton has become known as the "wolf." He meets an equestrienne named Germaine, but she will have nothing to do with him, as she is engaged to another performer. He manages to steal into her taxi, however, and kidnaps her, taking her to his room. Gruber, the circus manager, follows them and rescues Germaine. Morton recognizes in Gruber the sailor to whom he entrusted the count's child. In a duel, Gruber kills the "wolf." A letter in the dead man's pocket establishes Germaine's relationship as Ermond's child, and when the count is notified, Estelle, who has grown to love him, pays her penalty. The father and daughter are reunited, and the girl stays with the circus, where her lover, Gruber, and the count tenderly care for her.

Universal Special

The Master Key—(Episode Ten)—January 24.—Conditions at the mine grow steadily worse, and at last the governor of the state sends a troop of cavalry to quell the disturbance, and places the camp under martial law. Dore comes to the conclusion that circumstances warrant his opening the letter left him by Gallon, and which was not to be opened until Ruth's eighteenth birthday. Reading it he learns that the key worn by Ruth has engraved on it the exact latitude and longtitude of where the vessel, on board of which was the correct chart of the Master Key mine, went down. Wilkerson learns of the letter's contents, steals the key, hires a diver, and sets out to find the chart. Accompanied by Ruth and a diver Dore, also, sets out to find the sunken vessel. The two parties arrive at the location at the same time and lower their divers. Wilkerson's diver finds the chest and it is hauled upward just as Dore's man approaches it.

World

Mignon—California—(Five Reels).—The picture opens with the meeting of Lothario, who has a wife and little girl at home, and Musette, a gypsy. He deceives her and when she learns the truth she kills herself. Lothario's wife, who is an invalid, dies upon hearing the news and the gypsies steal his daughter. He loses his mind and becomes a wandering minstrel, continually searching for his daughter. Several years later Wilhelm, a gentleman of leisure, finds Mignon and buys her from the gypsies. An interest in Hamlet prompts him to make friends with a troupe of players and he becomes their guest. A petty princeling invites the players to act at a fete, which he gives, and Wilhelm, Mignon and the wandering minstrel, her real father, are all present at the event. The incidents which follow, lead to the crazy minstrel setting fire to the house and he and Mignon run away together. They at last come to his castle, where he is recognized. His mind is restored and he realizes that Mignon is his daughter. The picture has a happy ending.

Miscellaneous

The Victoria Cross—Cosmofotofilm—(Three Parts).—Shortly after mortgaging his home for $10,000 Colonel Oldwood dies. His son, Charles, contracts to work for the mortgagee. Mr. Bilson, until the entire sum is paid off. War breaks out. Charles' desire to enlist is checked by the thought that if he should be killed his mother would lose her home. One day he accidentally finds a secret drawer in his father's writing table, and in it a note to himself telling him that the Victoria Cross which he and his mother revered so much does not rightfully belong to his father as he was given credit for another's brave act. Determined to make the family worthy of the Victoria Cross, Charles enlists in the army and is killed in the first battle in the performance of a brave act that saves the regiment. Among the boy's effects sent home to his mother is Colonel Oldwood's confession, but she does not learn the truth as the boy's blood has obliterated the words. A review appears on page 160 of this issue.

In the Land of the Head Hunters—Curtis—(Multiple Reel Educational).—A high class film that is different than the general run of pictures on the screen today, showing the life of Indians in a realistic way, this effect being gained only through the efforts of Edward S. Curtis, an authority on the race of red men, who produced the picture. The numerous customs and actions of the Indians are true to life and the scenery is beautiful. While no attempt at acting, in the theatrical sense of the word, is attempted by the Indians, every movement breathes the primitive life in which their people were raised. It is a correct historical portrayal of the American Indians.

The Treasure of the Louzats—Itala—(Four Reels).—Lydia, daughter of the younger branch of the ancient family of Louzat, on her eighteenth birthday, receives a message telling of a super-important secret hidden in an unnamed volume. Count Gerard, her uncle, feigns to pay no heed to the communication but secretly searches in the library. Failing, he decides that it must be in the castle of Count Jules of the older branch of the family. Count Jules receives Gerard and Lydia courteously. He finds that his interest in his sweet kinswoman melts the rancor of the years. Returning from the garden with her, they confront Count Gerard in futile and furious quest. Gerard slinks away under Jule's fiery denunciation. To get Lydia out of his way, Gerard sends her to convent confinement. Here fate blindly leads to the solving of the secret. She is apprehended and her guardians, informing Gerard, lock her in her rom but in the struggle Lydia tears from the page the few lines whose knowledge would have saved Gerard his life, when, with masked accomplices he attacks Jules in his castle

and finds in the subterranean shrine a treasure enormous, for he is buried amid the mass of jewels and gold. Lydia and Jules find him and find comfort in their love.

The Exposition of Fort B 2—Picture Playhouse—The Italian government has been hesitating for a long time whether to enter the world conflict for supremacy or to remain neutral. Carl Ranke, an Italian inventor, discovers a new high explosive which gives the Italian government the assurance necessary to enter the great conflict. At the reception Ranke falls in love with the daughter of Colonel Colonna, and in keeping an appointment with her, is kidnapped by the Austrian spy, Captain Otto Senza, who is serving in the Italian army. He is imprisoned in the little magazine, Fort B 2, and is given the choice of revealing his secret of the formula or death. He prefers to sacrifice his life rather than betray his country. He is saved from the very jaws of death by his faithful dog, and the despicable Austrian meets the death intended for his captive. Sylvia tries to save him but only succeeds in getting into the toils of the spy and sees from her cell window, as she thinks, the death of her lover. After a series of adventures, Ranke succeeds in getting back to his own country just in time to marry the girl who has been faithful to him all through his trying experiences.

The Avalanche—Life Photo—(Five Parts).—Clara Benson jilts John Grey, whom she really loves, for Peter Vaughan, a millionaire whose wealth assures her social prominence. Later she grows to dislike her husband, and turns again to Grey who has since become married. Finding that he pays no attention to her Clara determines shortly after Vaughan's death, to force him to love her by secretly sweeping away his money on the stock exchange and then contributing generously towards his efforts to recover his footing. Helen, Grey's wife, misunderstands the meaning of his association with Clara, and, thinking that his former sweetheart has won him back, applies for a divorce. An incident occurs which reveals Grey's great love for his wife and they become reconciled. A comedy runs parallel to the drama, ending in the culmination of the romance between Rose Grey, John's sister, and Philip Carlton.

C.R.C.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, FEBRUARY 6, 1915 No. 6

VIOLET MERSEREAU
WITH
UNIVERSAL

Ready February 22nd
EPISODE No. 23 of
THE MILLION DOLLAR MYSTERY

By Harold MacGrath

The Final Episode

Announcing the Winner of the $10,000 Prize

The last installment of The Million Dollar Mystery—Episode No. 23—the closing chapter of the most successful photoplay serial ever brought out—will be ready for release February 22nd. It will show the complete solution of The Million Dollar Mystery and announce the winner of the $10,000.00 prize offered by Thanhouser Film Corporation for the best solution.

The Complete Thanhouser Cast

In episode No. 23 you will find the complete Thanhouser cast of stars that played in the preceding episodes of The Million Dollar Mystery. This cast includes Florence La Badie, James Cruze, Marguerite Snow and Sidney Bracy—film favorites that are known to millions of movie fans throughout the country.

Book NOW! Wire, Write or Phone!

Exhibitors who have not yet arranged date for showing episode No. 23 of The Million Dollar Mystery should at once get in touch with their Mutual exchange. Exhibitors who have not yet booked the early episodes of The Million Dollar Mystery should book them now; you will then have an opportunity to run the 23rd episode announcing the winner of the $10,000.00 prize. Get in touch at once with the Mutual Film Exchange nearest you for complete details and information. WRITE—WIRE OR PHONE.

Thanhouser

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Produced by Thanhouser Film Corporation, New Rochelle, N. Y.

Thanhouser Film Corporation Presents

"The Smuggled Diamonds"

A Two-Reel Drama, Released Tuesday, Feb. 9th, featuring

MORRIS FOSTER

Florence La Badie and Morris Foster

A thrilling drama of Secret Service Bureau operations with Florence La Badie as the heroine. A strong supporting cast, including Justus D. Barnes, Dave Thompson and N. S. Woods.

FLORENCE LA BADIE

"Big Brother Bill"

A One-Reel Child Drama Released Sun., Feb. 7th, featuring

Helen Badgley and Leland Benham

Here is a drama that will interest the children. It is played by a cast of Thanhouser Stars, including those two great child actors—Helen Badgley and Leland Benham. Every exhibitor who wants the children's patronage will want this feature.

Princess Films

Friday, Feb. 5th	NELL'S STRATEGY	Romantic Drama

All regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation. See the Mutual Exchange nearest to you to book Thanhouser releases.

Thanhouser Film Corporation, New Rochelle, N. Y.

Thanhouser's "Million Dollar Mystery," the great Serial Photoplay, can be booked at any Mutual Exchange in America.

65

Clementina's entrance amazes all in Edison's "The Glory of Clementina Wing."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, FEBRUARY 6, 1915 No. 6

"June" Continues To Run Away

BY CHARLES R. CONDON

THE third episode of "Runaway June's" thrilling experiences proves Gilbert Blye to be a clever as well as a villainous "man with a black Vandyke." He seems to have endless resources for placing June in embarrassing situations, and has the knack of appearing at just the right moment to offer his assistance in a way which dispels June's suspicions. Thus, in this installment, she places herself in a compromising position without realizing it.

Nothing of an unusually thrilling nature transpires in this release, but it is full of good, lively action and shows the handiwork of a past-master of technique in its staging. The first few scenes present a flock of automobiles with several suspense-prolonging tire accidents and some fast driving, but after these the story settles down and allows itself to be propelled by Blye and his schemes. Each time June does exactly the thing that Blye has predicted and arranged for, but does it because to her, under the circumstances, it seems the only logical thing to do. There is but a trace of comedy in the story, that is supplied by Mrs. Blye's treatment of her domestic troubles. This at times borders on burlesque.

Gilbert Blye's limousine passes June's taxi and continues at break-neck speed towards the city in the first few scenes. When far enough ahead of the girl's

Blye, Cunningham and a friend plan to capture June.

machine, Blye breaks a bottle which he has in the car and scatters the sharp-edged fragments along the road. The taxi passes over them, and suffers a punctured tire. Blye returns and gallantly offers June the use of his car to continue her journey. After some hesitation she accepts, transfers her things to the limousine and with Marie, her maid, climbs into the big car.

As the machine starts off Blye turns to her,

June loses her position as a model.

feigns surprise, and asks if she is not the girl he met in the train. She answers in the affirmative, but offers him no encouragement for further conversation. She is greatly relieved when he alights at his club, placing the car at her service. June does not like the gay appearance of a boarding-house in front of which Scatti, the driver, stops, and orders him to take them to an obscure little place with which Marie is familiar.

Scatti makes a note of the street and number as instructed by Blye, and hastens back to the club where Blye and Cunningham are trying to decide on the best course to take to draw June into their net without openly involving either of them. Their solution is to enlist the aid of Tommy Thomas, and have her call on June the next morning and offer to obtain a position for her as a model in a department store.

Tommy consents after a few weak objections, and June gladly accepts her kind offer. Blye has everything arranged at the store before the girls arrive, and June is employed immediately. About an hour later Cunningham enters the gown department, and, on the pretext of receiving discourteous treatment from June, has her discharged. Discouraged, she returns to her boarding-house.

In the meantime Ned's machine has also been delayed by running over the broken glass in the suburban road, and, by the time that help arrives, the trail is so cold that he gives it up entirely. Arriving in the city Ned hires private detectives to locate

June's whereabouts. Mrs. Blye has also employed detectives, and becomes greatly excited when one of them reports that he has found her husband. Her hopes are blasted, however, when he leads her to Ned's apartment and points out one of the latter's detectives who resembles Blye.

While out walking Ned spies Marie, June's maid, and follows her. Blye also goes to June's room and follows her when she flees. Ned does not join in the chase, however.

J. A. Berst, New Selig General Manager

All filmdom was surprised to learn the past week that J. A. Berst who, as everyone knows, established Pathe in its desirable position in American film circles, and who has long been an officer of the General Film Company, has been made vice president and general manager of the Selig Polyscope Company with headquarters in Chicago, and will assume his new duties immediately.

Mr. Selig has been steadily active in the affairs of the Selig Polyscope Company since its establishment way back in the olden days when it consisted of but one small studio and a printing and developing plant. He has seen it grow out of the old quarters, which became wholly inadequate, and superintended the erection of the mammoth studio on Chicago's west side, in addition to purchasing the ground and establishing three large studios in Los Angeles, where the famous Selig jungle zoo has become one of the most famous sight-seeing spots on the Pacific Coast.

Since Mr. Selig has personally supervised and given his own attention to all the infinite details of the various plants, studios and departments, those who are intimate with him have long been expecting that he would, sooner or later, make arrangements to relieve himself of part, at least, of the heavy burden resting on his shoulders. His selection of Mr. Berst to take over the management of all the Selig interests is one that will be heartily approved by everyone who knows Mr. Berst, and it is self evident that no better man could have been chosen for such an important post, for Mr. Berst is undoubtedly a tried and proven executive, and one who on account of his intimate knowledge of all film conditions will be able to aid the Selig Polyscope Company in a thousand ways and bring it to an even higher pinnacle than it occupies today.

An Invitation to Exhibitors

With the throwing open of the gates of Universal City, Calif., on March 15, 1915, a short course in the making of moving pictures is offered to every one in the film business who takes advantage of the broad invitation of the Universal Company to visit the studios and see how pictures are made.

Of the thousands who are directly connected with the film business in one or the other of its many branches, but few have even a surface knowledge of some of the fundamentals of the trade. They do not know some of the simplest things concerning the business and are often embarrassed by the questions of outsiders.

This trip to Universal City for the people in the moving picture business will be an efficiency exhibition of moving picture art and will be decidedly educational. The advancement that has been made will be explained by the heads of the various departments,

Mina Lands Great Invention

By special arrangement with David Horsley the new duplex double exposure camera recently invented by him will be used exclusively in the production of Mina films. This means primarily that a new element of mystery and wonder will be added to an already excellent product. With the use of Mr. Horsley's "wonder box," effects and illusions heretofore impossible can be secured. So great, indeed, is said to be the advance in photographic accomplishment that a completely different system of scenario construction and play building has already developed.

There is seemingly no limit to the usages to which the new camera may be put, and its application removes every conceivable restriction from the imaginations of the script writer. No matter how weird and fantastical his dream, the wonder box is capable of turning it into a realistic picture. In order to take full advantage of the possibilities thus opened up, the Mina people are negotiating with one of the best known newspaper humorists and successful photoplaywrights in America to furnish special manuscripts.

To Open New Offices

The Picture Playhouse Film Company has ten branch offices now open and showing good returns. The board of directors has six more offices in different centers now under negotiation, and as soon as suitable quarters and branch managers can be selected, will be ready to open under the direct management of the home office.

The offices will probably be located in Boston, Minneapolis, St. Louis, Kansas City, Atlanta and Indianapolis. The Picture Playhouse has extended its territory in Canada to Winnipeg and Vancouver and now covers the entire Dominion with its feature releases.

There has just been received from abroad the first installment of a wonderful war film taken actually on the battlefields, which will be released together with the regular program of feature releases.

Raver's New Stunt

Harry R. Raver's idea to assist territorial buyers of Itala features by supplying complete plates for the printing of heralds has met with instant approval. Sol Lesser of San Francisco, whose initial order for heralds is always fifty thousand, has been obliged to pay at the rate of a dollar and a half per thousand in express charges alone, as the rate is over two dollars per hundred pounds. Other territories suffer in proportion to the distance from New York.

By the new plan, buyers may take the Itala plates to a local printer and have heralds run off as needed at a figure in many cases as low, if not lower, than New York prices. The Itala herald plates are mortised for the insertion of local theater dating.

American Enlarging Studio and Laboratories

Under the personal direction of President S. S. Hutchinson, the American Film Manufacturing Company is making many additions to its studios at Santa Barbara, Calif., and also extensive alterations in the laboratories at Chicago. When these alterations are completed the total capacity will exceed 500,000 feet of positives per week, and the negative output will be approximately twice what it is at present.

Clutching Hand Hatches Crafty Scheme

BY NEIL G. CAWARD

THOSE who are following the crafty operations of that notorious criminal, the Clutching Hand, as depicted in the Pathe serial, "The Exploits of Elaine," have even a greater treat in store for them in episode five of the series, which is entited, "The Poisoned Room," for the much-sought master criminal makes use of new and still more scientific apparatus and knowledge in an endeavor to foil those who are on his trail.

In episode five, the Clutching Hand appears in a new guise, for his gloves, worn in all previous episodes, have been discarded and the bandanna handkerchief, with which he has been wont in the past to hide his features, has given place to a luxuriant crop of false whiskers, while his clothing in the latest episode is that of a telephone lineman.

Craig Kennedy, the inimitable, is still on his trail, though the further he pursues it the more dangerous seems to become his work, for the Clutching Hand

Michael is killed by the poisoned dart.

has sworn to kill not only Eaine and Craig, but any others who may seek to interrupt his work.

Passing near Kennedy and Elaine Dodge, as they leave Miss Dodge's home, the Clutching Hand, representing himself as a telephone lineman, is admitted to the house by Michael, the butler, and is introduced into the boudoir of Elaine, where he proceeds to spray the walls, the carpets, the window curtains and in fact every article in the room with arsenic.

Descending then into the basement, the Clutching Hand so arranges some wires, that he attaches to the electric meter, that the current passing through these wires will run into the waterpan of the furnace, the action of the electricity releasing the hydrogen in the water and permitting the gas to pass up through the furnace pipes into Elaine's boudoir.

Michael, who has ventured to peer within Elaine's room while his master is at work, is discovered by the Clutching Hand and threatened with death, after being knocked down for his curiosity. Michael, in revenge, offers to give Kennedy information regarding the Clutching Hand.

Elaine and her collie dog are both sickened by the arsenic and when Craig and the physician are summoned, the doctor finds he is unable to diagnose the symptoms, while Kennedy suspects the Clutching Hand is at the bottom of it all.

When Michael's message, offering to reveal the secrets of the Clutching Hand, is received, Kennedy

The Clutching Hand arranges the basement wires.

arranges to meet Michael in an obscure apartment house and, going there, engages a room directly beneath the one taken by Michael. By means of a periscope which Kennedy uses through the open window of his room, he is able to discover that Michael, in the room above, is alone, and then goes above to meet the assistant of the Clutching Hand.

Ere Michael can confess anything to Kennedy, a noise outside attracts his attention to the door and, as he stoops near the keyhole, he is killed by a poisoned dart blown through the keyhole by one of the Clutching Hand's band.

Kennedy discovers next day that Elaine is much worse and in the meanwhile she receives a message which informs her that she will surely die and Kennedy will be the next victim. Craig accidentally discovers that the wall of the room is covered with

Both Elaine and her collie fall ill on account of the arsenic fumes.

arsenic and is then only puzzled as to why its fumes are so deadly. Going to the basement he discovers the electric wires arranged by the Clutching Hand and notes that the hydrogen conveyed through the furnace

pipes, after being withdrawn from the water by the action of the electricity, acting upon the arsenic forms the most deadly fumes.

He promptly disconnects the wires and opens the windows in Elaine's chamber, thereby saving her life. Even while he is explaining to her the method taken by the Clutching Hand to cause her death another of the poisoned darts is hurled through the window in an effort to frighten him off the case, though, as the picture closes, he tells Elaine he will pursue the Clutching Hand to the bitter end.

Is Funkhouser a German?

Due to his recent action as relates to the three-reel Pathe release, "It's a Long Long Way to Tipperary," the esteemed, so to speak, Major Funkhouser, head of the Chicago Censorship Board, may almost be suspected of being a German.

The major, or his minions, after viewing the picture refused to approve it or to issue a permit for its showing in the city of Chicago, alleging that the picture was essentially a war drama, and therefore, liable to arouse other than a neutral feeling on the part of those who witnessed its screening. At the request of the local manager of the Pathe exchange, the representatives of several trade journals viewed the picture and their unanimous opinion was that it was unobjectionable.

The story is decidedly a romantic one, dealing with the lives of two Irishmen, Mike and Paddy, for a little colleen named Molly. Mike is a Nationalist and Paddy a Unionist, and as a result they frequently clash, though upon the outbreak of war, when England calls for an Irish regiment, the two forget their quarrels and immediately go to the front side by side, as the best of friends and loyal subjects of the ruler of Great Britain. Surely this loyalty and patriotic feeling on the part of the Irishmen who had been at odds with each other is most laudable, and would serve a peaceful purpose rather than a warlike one.

As to the scenes of battle or conflict, there is not a sub-title on the screen which would indicate that Great Britain was at war with Germany. In every case the opponents of the fighting Irish regiment are referred to as "the foe" or "the enemy," and so far as actual statements as to who the conflicting parties are, it might be considered a war picture showing a conflict between Switzerland and Iceland. Major Funkhouser seems to have stretched his point a good ways in order to cover this particular film, and there is a serious question as to whether President Wilson's mere request for neutrality in films could be legally upheld should the Pathe people decide to take the matter into court, a thing which, of course, they will not even consider.

It is understood, however, that the film is to be shown to several Washington diplomats and among others the American representatives of the powers now at war in Europe, and the Pathe people expect to have the picture heartily endorsed by not only the Americans, but the Englishmen, Irishmen, Germans and all of the nationalities.

The further injustice of Major Funkhouser's decision is clearly seen, when it is stated that the picture passed the National Board of Censorship without a cut, and is now being displayed in practically every state in the union except Illinois, and will, of course, be shown in cities of Illinois which are not under the thumb of the Chicago Board of Censorship. This being true, it seems that Major Funkhouser is decidedly in the wrong, and that if the picture is proper to be run in New York and California, Louisiana and Minnesota, it surely should be entitled to a showing in Illinois and the city of Chicago.

Jean Dumar a New Edison Star

The story of Jean Dumar, one of the latest—and one of the prettiest—actresses to be selected by Edison for stellar honors in the stock company, reads much like the characters so often seen in plays but seldom in real life. For less than a year ago, Miss Dumar, still in her teens and with the courage born of unsophisticated innocence came to New York to make her name and fortune. She went to the metropolis to learn a profession. Without friends and soon without money she by some chance applied at the Vitagraph studio for employment. Though without any stage or motion picture experience, the director was quick to see in her unusual beauty extraordinary material when blended with a sweetness of nature and emotional depth of sincerity. With large brown eyes sympathetically expressive and a wealth of hair framing her oval face, Miss Dumar's girlish beauty has added charm to all pictures in which she has appeared. For her type is one that registers on the screen with astonishing fidelity. Her serious nature has imparted the ring of sincerity to all parts entrusted to her and the Edison studio expects much from this pretty and capable miss. Miss Dumar, in a short year, has been with the Vitagraph, under D. W. Griffith, with the Reliance and also the Famous Players, and her selection to the Edison stock is a distinctive honor as she has been with the Edison forces but about two months.

Jean Dumar.

Mutual Weekly Cameraman Under Fire

Lawrence Darmour, cameraman for the Mutual Weekly, had his "baptism of fire" recently when forty deputy sheriffs fired upon 400 unarmed strikers at the Carteret, N. J., fertilizer plant labor troubles. Darmour had set up his camera preparatory to making a "panoram" of the immense works, with the strikers standing about in the rear, when the deputy sheriffs came rushing through the big gates and opened fire on the crowd. The strikers being unarmed, everyone fled at the first shot, Darmour lugging his heavy outfit the best he could. Bullets were whistling all about and one cut a clean hole through a new derby hat Mr. Darmour was wearing. He is keeping the hat as a souvenir of the occasion and says that he won't relish getting any more strike-riot assignments.

How "The Clansman" Was Produced

BY W. E. KEEFE

REALISM, atmosphere and a broad grasp of big ideas. These are the keynotes of the artistry of D. W. Griffith. The infinite care paid to seemingly minor details, the efforts to make each trifling incident stand out as an artistic situation in itself, and a commanding comprehension of large subjects are among the principal reasons why Mr. Griffith has earned the sobriquet of the world's foremost motion picture producer. "We must have realism no matter what the expense" is one of his mottoes.

D. W. Griffith directing.

Perhaps no better illustration can be drawn showing the genius of Mr. Griffith than in the production of his latest great picture. "The Clansman," adapted from the novel of Thos Dixon, Jr. Probably no other motion picture ever staged received the same care and forethought from the producer as was accorded by Mr. Griffith to this half-million dollar production. No general on the European battlefields has made better use of the modern appurtenances of war in planning and directing his military maneuvers than did Mr. Griffith in staging the big battle scenes for "The Clansman," Couriers, field telephones, signal towers, rockets, flag signals and signals by mirrors were all employed in directing "The Clansman."

These modern war instruments were not used in the battle scenes as part of the army equipment shown in the picture, but were simply utilized by Mr. Griffith to assist in directing the movements of the troops and players during the filming of the spectacle.

The battlefields show the struggles between the federal and southern troops during the Civil War. Two weeks were required for the selection of a battlefield to show the siege of Petersburg.

With the battlefield selected, the work of building the trenches was then started. The trenches were built according to government war records. Before the work of laying out the trenches was started, six old Civil War veterans, who fought in the original battle, went over the battlefield with Mr. Griffith and assisted in laying out the trenches. Two of these veterans were commissioned officers and they remained with Mr. Griffith during all battle scenes, advising him of numerous incidents in connection with the original battles.

Modern cannon could not be used in the battle scenes. It was necessary to get guns of the Civil War period. Modern guns in a Civil War picture would have been a farce. "We must have Civil War cannon or none at all" said Mr. Griffith. These were finally borrowed from the War Department for the occasion. The guns included a number of the huge shell-throwing mortars that were used during the conflict between the North and the South. These guns were placed in the same position as during the original battle.

Mr. Griffith insisted on using the shell fire in the battle scenes. An expert fireworks manufacturer was engaged to make specially constructed explosive shells

Platform from which "The Clansman" was directed.

G. A. R. veterans gave many suggestions.

to be used in the mortars during the artillery duel. Each of these shells cost $80. In "The Clansman" explosive shells were used for the first time in the history of motion pictures.

Aside from the Civil War veterans, Mr. Griffith also engaged two West Point army officers to supervise the military tactics of the two armies. These were augmented by several national guard officers and a regiment of state militia.

The soldiers in the picture were thoroughly drilled in military tactics before taking part in the battle scenes. This resulted in the soldiers acting like real soldiers during the battle, instead of resembling the movements of a raw mob simply dressed in soldiers' uniforms. The battlefield was two miles in length. Mr. Griffith stood on a tower 100 feet in height, directing the vast armies consisting of 20,000 soldiers, including two regiments of cavalry and 50 batteries. This platform was erected at one end of the field. With a pair of powerful field glasses he watched every movement of the troops.

It was here that the field telephone came into

D. W. Griffith, Billy Betzer, his star cameraman, and Frank E. Woods, scenario manager, in consultation.

service. At every fifty yards, directly in the rear of the opposing battle lines and out of sight of the camera, was stationed one of the army officers. Each of these officers carried a field telephone and each had two assistants. Telephone wires were strung along to the rear of the battle lines connecting with the tower.

With Mr. Griffith was an army officer also equipped with field glasses. When Mr. Griffith desired a company of artillery to fire, the cavalry to charge, or the infantry to advance or fall back, he gave his command to the army officer at his elbow. This army officer immediately telephoned to the proper officer located along the battlefield. The message was then transmitted to the officer in charge of the troops in that location, with the result that there was no confusion whatever in executing the director's commands. With the noise from the roar of the guns, it would have been impossible to direct the movements of the armies without the aid of the field telephone. One regiment of infantry fought in a swampy piece of ground. It was impossible to stretch a telephone wire there. The wire was stretched to the nearest available point and there a signal tower was placed. An officer was stationed on this tower and as soon as an order was received for the troops in the marsh to execute a movement, the officer on the tower signalled with flags to the officer in charge of the soldiers in the swamp. The order was then carried out within a few seconds after leaving the mouth of Mr. Griffith. Signals by mirror and flags were used in transmitting orders to the soldiers located out of the zone of the telephone.

The same systematic care of details used in the battle scenes is also shown in all other scenes. A well known professor of history in a California college was engaged three months in delving through Civil War history to secure exact data for the staging of the picture. The State Senate Chamber of Columbia, S. C., at the close of the Civil War was to be shown in "The Clansman." Mr. Griffith telegraphed a newspaper at Columbia and secured photographs of the interior of the House and Senate Chambers. The scene showing the House Chamber was then constructed according to the photographs.

The assassination of President Lincoln in Ford's theater in Washington is one of the features of "The Clansman." The theater was built from exact paintings of the interior of Ford's theater, with the same characters on the stage as were gathered there at the time Lincoln was assassinated. It was an exact replica of the original opera house, in size and furnishings. The old fashioned footlights and theater chairs are identical with the style used during this period.

In the assassination scene R. A. Walsh portrayed the role of Wilkes Booth. He had to go through this scene twenty-six times before it was done to the satisfaction of Mr. Griffith. Walsh was compelled to jump from the second box to the stage below, a distance of 13 feet, twenty-six times, alighting on his hands and knees each time, before Mr. Griffith expressed himself as satisfied.

For the scenes on a southern plantation, an entire negro cabin village was erected. Here the negro dancers and banjo players gathered for a jubilee.

He also built a southern city for "The Clansman." This shows the old fashioned southern homes with brick sidewalks, hitching posts, lamp posts and big street drinking pumps that were in use during the Civil War period. At the beginning of the war the city was bright and cheerful. It was necessary to show this city at the close of the war. Blades of grass were transplanted and placed between the bricks on the sidewalk. The fences were partially blackened by charcoal. Sections of the town were burned. No opportunity was overlooked to give the town a desolate appearance. In looking at the scenes showing this southern town, there will be no question but what the town had tasted the ravages of war, regardless of whether or not troops are seen in the streets.

Mr. Griffith never works from a scenario. He studies and rehearses the story he is going to stage and then produces it altogether from memory. He works without pencil, scenario or notes. Mr. Griffith read the book of "The Clansman" carefully. He then started to rehearse. He picked his characters for their parts with infinite care. "Each player must be a distinct type" is Mr. Griffith's motto.

Mr. Griffith always instructs his principal players during the scenes to go ahead and play their parts the way they think they should be portrayed. This

is during rehearsal. Mr. Griffith has his own ideas but he wants to get the views of his players. He then adds his interpretation to his players' ideas, with the result that no incident is passed without getting the maximum dramatic situation out of it. He goes through each incident himself. He shows each player the motions he wishes carried out. This results in naturalness of acting—acting that is so natural that it does not appear to be acting.

He accepts suggestions from anyone—from the cameraman to the stars. This advice is applied scientifically. That's why he is considered by many the greatest of all motion picture producers.

"Springtime" A Delightful Release

Booth Tarkington's story of the valiant struggle for supremacy between a romance and a pre-arranged marriage entitled "Springtime" has been filmed by the Life Photo Corporation and is now being released by them. The action takes place in the chivalrous South in the days when Andrew Jackson's call for volunteers was heard and answered by every citizen within reach of New Orleans. The exterior scenes taken in the South, are rich in the verdure and architectural characteristics of that section of the country.

Florence Nash plays the leading role as Madeline De Valette, and her name and reputation are immediate assurance that every dramatic situation is played with irresistible force and personality. William H. Tooker is seen as Madeline's stern, unrelenting father, and he fairly absorbs the role so strong and convincing is his impersonation. The characterizations of the old priest and Madeline's mother are so perfectly natural that the spectator feels drawn towards them instinctively as does Madeline, when her father's love is overcome by his anger at her disobedience. The supporting cast is fairly good, and earnest in its efforts, but lacking in punch if its work be taken individually.

The photography is clear and restful, and beautifully tinted in shades of green and red in the night and battle scenes. The beauty of the outdoor locations is worthy of special comment, as is the baled-cotton bulwark raised by Jackson's men to withstand the enemy's raid. In a few places the action is impeded by unnecessary sub-titles, but these cases are few and will probably be eliminated before the picture's distribution.

Madeline De Valette is betrothed to her father's cousin, Raoul De Valette, arrangements having been made when she was but a child. Valette invites Raoul to visit him, and, on his arrival, presents him to Madeline as the man she is to marry. The girl, wholly inexperienced in the ways of the world accepts her father's wish as law, though she instinctively dislikes Raoul. Gilbert Steele, a neighbor, visits Valette on business one day, and meets Madeline. They fall in love at first sight, and later, when Gilbert leaves to answer Andrew Jackson's call for volunteers, Madeline follows and begs him to take her with him. This, of course, is impossible, but the girl accompanies her lover to the boats, and then wanders about in the woods all night.

Valette is almost out of his mind in his grief at his daughter's absence. When she returns home, and he learns that she has been with young Steele, he flies in a frenzy, denouncing her for defiling the family name, and shrinking from her as she attempts to embrace him. Madeline's mother and Father O'Mara implore Valette to listen to the girl's explanation, but in vain. According to the custom of praying for the dead, Valette lights seventeen candles in the chapel in his home, and prays for his daughter, declaring her soul dead.

Crawley, a coward who enlisted with Jackson's men, deserts at the first battle; and, to explain his return, spreads the news that the entire company was massacred. Madeline loses her mind on being told that Gilbert is dead, and becomes seriously ill. Valette softens at this, and prays for his daughter's recovery. Wolf's sharpshooters, to which company Gilbert belongs, return home victorious, and Crawley the deserter receives a just punishment. Gilbert calls at the Valette home, and, at sight of him, Madeline's memory is restored. On being told the real facts of his daughter's meeting with young Steele, Valette sanctions their betrothal. C.R.C.

Ruth Shepley Engaged By World

Ruth Shepley, one of the most beautiful women on the American stage, has been engaged by the World Film Corporation to appear opposite Robert Warwick in the film version of the great Paul Armstrong success, "Alias Jimmy Valentine." This feature will be released on the World Film schedule February 22. from all indications it will be one of the most striking successes on the program. Miss Shepley's experience on the stage has been of comparatively recent history. She made her debut under the management of William A. Brady in Rupert Hughes' comedy, "All for a Girl," in which Douglas Fairbanks was featured. When that play was withdrawn Miss Shepley was secured for the part of Hope Langdon, the senator's daughter, in "A Gentleman from Mississippi." Then she appeared in other Brady plays, and has had the good fortune to play opposite Mr. Fairbanks in "A Gentleman of Leisure." Last year Miss Shepley had the major female role in the Selwyn comedy, "Nearly Married," in which Bruce MacRae was featured.

Ruth Shepley.

"The Treasure of the Louzats"

The Itala Film Company is now releasing its first production since "Cabiria." It is entitled "The Treasure of the Louzats," and while in its four reels of action there is no direct suggestion of adventure, the situations have a distinct flavor of mysterious conquest in them that heightens the interest and puts punch into the climax.

Lydia Quaranta, who played the part of "Cabiria" in the picture of that name, has the leading role as Lydia Louzat, and is ably supported by two finished artists whose names are not made known. The story

is a little above the average multiple-reel plot, but the film's greatest merit lies in its beatuiful photography and the graphic manner in which the play is staged. When a castle is mentioned in the sub-titles a person can feel absolutely safe in saying that the scene which follows will look like a castle. If a scene is supposed to represent the interior of a titled man's mansion the setting is built and furnished as one would expect such a place to be. The doors are big, massive, and studded, and the chairs and tables are heavy oak. Such details as these, when conscientiously regarded as they are here, cannot fail to have their effect upon the spectator in driving home the developments of the story.

On her eighteenth birthday, Lydia receives a letter from a mysterious stranger who hurries away before she can question him about his identity or about the letter's origin. Opening it, she finds a faded sheet of paper on which is a message written by her deceased father, telling her of the existence of a hidden fortune, the location of which is told in a certain massive volume bearing the Louzat ancestral arms. Lydia shows the message to her uncle, Count Gerard, who laughs at the idea and throws the paper away.

After his niece leaves the room Gerard re-reads the note and starts to search through the library, but fails to find the book. Thinking that it might be in the castle of a neighboring relative with whom this branch of the Louzats has been at enmity for years, Gerard pays Count Jules a visit and introduces Lydia. Mutual affection springs up between them at first sight. While walking about the estate Lydia tells Jules of the mysterious message, and they return to the castle to find Gerard looking through the books in the library.

Jules orders him to leave at once, and from then on the search for the treasure becomes a race between Gerard and the young couple. The uncle has Lydia placed in a boarding school, and there the girl accidentally finds the old volume mentioned in the letter. Gerard secures the book and locates the treasure, but in his blind haste to uncover the money he fails to follow the note's instructions, and is killed. On arriving at the hiding-place Jules and Lydia find Gerard and his assistant buried under the heavy bags and boxes containing the treasure. C. R. C.

The Louzat treasure proves fatal to Count Gerard.

Fielding Builds Collapsible Studio

On the fair grounds at Phoenix, Arizona, where temporary headquarters have been made by Romaine Fielding's round-the-world company, a collapsible studio was erected in six hours, shortly after the arrival of the players.

Romaine Fielding's new collapsible studio in erection.

The plans for the studio, which can be torn down and packed within three hours, were drawn up by the Lubin's star prior to his leaving Philadelphia. His idea was to create a sectional studio of sufficient proportions to accommodate any kind of an interior setting but which could be torn down and transported with the least possible labor and expense. In the undertaking he brought to bear all his experience, both in the legitimate and moving picture fields, and the result was more than satisfying.

The first scenes to be taken on this stage will be several in "West, Two Thousand Miles," a two reel comedy drama in which Mr. Fielding plays the leading role. He is also the author and director of the piece.

Cameramen Off to South America

An extensive trip that will require eight months' time to complete has been planned by the Paramount Pictures Corporation. It sent four expert cameramen via Florida last week to South America. In brief, their itinerary will be Cuba, Jamaica, Panama; down the west coast with stops in Ecuador, Peru, Chili, and Bolivia; across the heights of the Andes, with visits in Argentine, Paraguay and Uraguay; the Strait of Magellan, Falkland Islands; up the east coast to Brazil, with stops at the principal ports, Rio de Janeiro, etc., into the interior of Brazil, via the Amazon Valley, Guiana, and home.

This Paramount plan was instituted because it is the belief of this organization that the American people are greatly interested in the Americans, and few know of the wonderful cities, the great scenic attractions, the marvelous industrial enterprises, the life of the varied peoples, etc. that make up our great neighboring continent.

There will be one release of one reel every week and each release will comprise two different subjects that will harmonize—these will not be travel pictures with views of historic cathedrals and uninteresting landscape views. The idea is not to educate but to entertain, and every subject it is claimed will be as full of "action" as the dramatic or comedy pictures.

"The Glory of Clementina Wing"

REVIEWED BY CHARLES R. CONDON

WILLIAM J. LOCKE'S well-known novel, "The Glory of Clementina Wing," has been dramatized and filmed by the Edison Company, and will be released by it on February 12. The picture is two reels in length, and concerns principally the fortunes of eccentric Clementina Wing, a successful portrait painter, who is utterly immune to the demands of convention, neglecting her personal appearance almost to the point of slovenliness and paying no attention whatever to meaningless courtesy.

Miriam Nesbitt plays the leading role as Clementina Wing, and Marc MacDermott plays opposite her as the much imposed upon philanthropist, Ephraim Quixtus. Others among the cast are Duncan McRae as the slovenly looking George; Margaret Plussing as Mrs. Fontaine; Pat O'Malley as Tom, a relative of Clementina's and about the only person who can understand her queer ways; and Viola Dana as Etta Concanna.

The opening of the story explains to the spectators a situation which later causes Ephraim Quixtus

Clementina outshines Mrs. Fontaine.

to doubt the faithfulness of the woman he worshiped during her life. Will Hammerstey, an elderly bachelor, is deeply in love with Mrs. Duglade, a widow and a friend of Mrs. Quixtus. Though having good reasons to believe that his love is returned, Hammerstey is shy about making appointments with the widow, and makes his arrangements for meeting her through Mrs. Quixtus.

One day Hammerstey brings the mutual friend a love letter which he wishes her to deliver to Mrs. Duglade. As he is handing it to Mrs. Quixtus her husband enters the room. To avoid the embarrassment of explaining the note's contents, Hammerstey slips it in the top drawer of the dresser in front of which he is standing. Circumstances prevent his recovering the note, and it stays there, the incident having slipped from Mrs. Quixtus' mind.

Much against his will Quixtus is prevailed upon to sit for a portrait. Clementina Wing is the painter chosen, and she and the wealthy philanthropist become well acquainted. Shortly afterwards Mrs. Quixtus is taken ill and dies, and her husband gives his time to philanthropy in an effort to forget his sorrow. His generosity is often imposed upon by the people he helps. Three men in particular call regularly at his house for dinner in the evening, leaving

Quixtus orders his self-invited guests out of the house.

their coats hanging in the hall in such a way that Quixtus, looking at them, is greeted by a gaping pocket, and depart after the meal without a thought of the gratitude they owe the philanthropist.

He tires of this in time, and forbids their coming again. One of them, a fellow named George, returns one night and in an impulsive moment Quixtus offers to take him to Paris with him. George's first act is to call on Mrs. Fontaine, an adventuress, and enlist her aid in his scheme to secure possession of Quixtus' money. The next day Mrs. Fontaine sails for Paris,

Scene from Edison's "The Glory of Clementina Wing."

and some time later meets the philanthropist and his companion there in a cafe.

At about the time that Quixtus is summoned to Paris by a society in which he holds an office, Clementina Wing also decides to go abroad, and by a lucky

turn of Fate, occupies the table next to Mrs. Fontaine's in the cafe on the night on which Quixtus falls a victim to the woman's charms. Shaking off her cousin Tom and his fiancee, Etta Concanna, who attempt to restrain her, Clementina stalks to the next table, grasps the bewildered Quixtus by the sleeve and almost drags him out of the cafe with her.

The settings of the following scenes are back in America, but the trend of the action is the same, Clementina striving to protect Quixtus from the worldly woman's deadly charms and intent. All of this time the painter has been fixed up and clad in her usual careless fashion. Suddenly the idea comes to her to fight Mrs. Fontaine with her own weapons. At a reception to which all three are invited Clementina's entrance is greeted with a gasp from all. She seems transformed into a different person by a becoming hair-dress and a stylish gown. Quixtus' attention is riveted upon her all evening, and a few days later he calls upon her and proposes. Her acceptance is strongly suggested by the manner in which the couple embrace.

Despite his new happiness Quixtus is worried about a note which he found in the dresser some time before, and which causes him to doubt his wife's faithfulness to him. Clementina dispels this doubt by learning of the relations between Hammerstey and Mrs. Duglade and proving to Quixtus that the note was meant for the widow.

$1,000,000 Mystery Solutions Fill Room

Here they are—three of those who caused the mystery in "The Million Dollar Mystery" in the room in which the judges examined the solutions sent in

Sidney Bracy, Marguerite Snow and Florence LaBadie in the room where are stored the solutions to the Million Dollar Mystery.

with the $10,000 prize offer as the incentive. The Thanhouser studio at New Rochelle has been literally swamped with mail carrying solutions of eager fans. If New Rochelle is ever raised out of the third class postal rank it will be due to "The Million Dollar Mystery."

The name of the winner of the $10,000 will not be disclosed until the twenty-third episode is completed. In this episode, which will be released about February 22, the successful contestant will be shown, together with the principals in the great serial and Harold McGrath the famous author. That "The Million Dollar Mystery" was the most successful of serials is admitted even by producers of subsequent continued stories. Every man, woman and child who followed the exciting career of Florence Gray, so marvelously portrayed by Florence La Badie, the machinations of Marguerite Snow and Frank Farrington, and the heroism of James Cruze and Sidney Bracy will want to see the final happenings, marking the end of the famous serial.

Edison Program Announcement

Beginning Monday, March 1, the Edison program will contain each week, in the regular service, a three-reel feature and a strong two-reel drama. The first three-reel feature will appear on Monday and the two-reel subject on Friday of the same week. The week following, this order will be reversed,—the two reel coming on Monday and the three-reel on Friday. Each week the order will thus be alternated, as to Mondays and Fridays, allowing better service.

Edison has been putting out a three-reel feature, in the past about once a month, the rest of the features being in the masterpiece service of the General Film Company. It is likely now that Edison will put all its features through its regular service program, instead of through the feature service. Edison was the first manufacturer to place a three-reel feature in its regular program, and this weekly event will mark the beginning of new life at the Edison studio where new directors are being added, the scenario department enlarged and improved that this new speed and high standard be maintained. Another innovation that is proving a great success is the featuring, for every week, of William Wadsworth and Arthur Housman in a string of comedies more farcical and step-lively than Edison comedies have been in the past. Both Wadsworth and Housman have been popular comedians as individuals, but the reception given them as a team has surprised even the most hopeful in that organization.

Ramo Joins United

Ramo Films, Inc. which has attained no little reputation as the producer of feature films, announces that in the future it will manufacture one and two reel photoplays which will be released through the United Motion Pictures, Inc. which handles the output of the United Film Service. The Ramo Company seeks to establish a reputation for society dramas and comedies of a de luxe nature and will release its product under the brand name of Regent. The title of the initial production is "Her Lesson" and it is scheduled for release on Monday, January 25. Work at the new Ramo studio at Flushing, Long Island is progressing satisfactorily, so Regent releases will follow regularly on the United Service.

Flamingo to Release Through World

Announcement is made by the Flamingo Film Company, which formerly released through A. H. Sawyer, Inc., that contracts have been entered into by which the Flamingo brand of film will be released through the World Film Corporation. Among the early releases of the Flamingo Company will be "A Jay in Peacock Alley," the winning photoplay of Roy. L. McCardell in the *Morning Telegraph*—Chartered Theaters Corporation national scenario contest. Work on this comedy has already begun and its release date will probably be announced the latter part of February.

American Produces Drama of the West

BY CLARENCE J. CAINE

SEVERAL wonderful panoramic views of the mountain peaks in Southern California and careful tinting and photography throughout, make the two-reel picture to be released by the American Film Manufacturing Company on February 1, entitled, "The Law of the Wilds," one which will attract more than passing attention.

The entire atmosphere of the production suggests the rugged West and the character drawing of the two principal male leads, Jack Richardson and Harry Von Meter, coupled with the impressive work of Vivian Rich, who is thoroughly at home as the girl-wife of a primitive trapper, perfectly suggests the primitive life of the frontier people.

The story itself is interesting and is constructed in such a manner that many sharply-focused dramatic effects are obtained. The climax especially stands out in prominence, as it removes the husband of the woman, who has been the obstacle between her and the man who really deserves her love, when everything points to an unpleasant ending. While certain portions of the film appear to be slightly padded, nevertheless, the "high spots," where the interest is kept wide-awake, are not in the least diminished.

The prospectors leave for the gold fields.

As the films begin, the primitive trapper is seen searching for furs. Luck is against him and his traps are empty when he visits them. His wife and child at home suffer from want of food and the sight of them irritates him. Two prospectors arrive from civilization to try their luck in the new gold field, which is located about 100 miles from the trapper's home. Just as they enter the settlement they see a man being led off to prison for having stolen the contents of a cache.

The prospectors secure supplies at a store in the settlement and travel by pack horse to the end of the trail, where they cache their food and proceed into the heart of the mining district. The trapper, driven to desperation, steals their supplies and brings them to his wife. Later he leaves for the mining district himself, despite his wife's protests.

One of the prospectors is injured in a landslide and the food they have with them is buried. They make their way back to the cache and find that it has been rifled. The trapper's wife rescues them and cares for the injured man. Later the two decide to become trappers and pitch their tent near the cabin in which the woman and her child live. Both fall in love with her and one forces his attentions upon her despite the fact that she does not encourage him; the other sends him away after he has insulted the trapper's wife and, fearing that he, himself, will fall in love with her, plans to leave also.

The worthless prospector, by means of a flour sack which has been burned while in his possession, learns that the food was stolen by someone in the cabin and decides to accuse the trapper's wife. At the

The trapper returns at an inopportune moment.

The worthy man hears the call of love.

climax the trapper returns, just as the worthy prospector is leaving, and is about to kill him when the worthless prospector and the sheriff rush in and accuse the wife of stealing the contents of the cache. The trapper cannot see his wife blamed for his deed and admits the crime. When he attempts to escape he is shot down and dies a short time later, leaving the worthy prospector and his wife free to love.

"The Last Chapter"

A soldier of fortune can always find an audience among all classes, and so for the same reason the visualization of Donald Gordon's adventures in "The Last Chapter" should hold the average spectator in a firm and magnetic grip. Romance and love with their little human-interest setbacks and stirring adventure with its gasps and thrills, are the principal factors in the story, which is from the pen of Richard Harding Davis, and has been picturized by the Favorite Players Film Company.

Carlyle Blackwell plays the leading part as Donald Gordon, the adventurous and essentially clean-cut and business-like young American, and puts into the characterization the likeable qualities and forceful personality for which his work is noted. If trifling details were to be criticised his golf might come under the ban, but, as stated above, this is but a small error and worth no more than a comment. William D. Taylor, who is entitled to much praise for the direction of the picture, also comes in for a share of the histrionic honors through the medium of one of the small but important parts.

Ruth Hartman takes the feminine lead as Alice Egerton, and John J. Sheehan characterizes the despicable, self-centered dude, Reggy Trevor. Jack Hilton, Gordon's best friend, is impersonated by Victor Rottman. The balance of the cast is composed of

Scence from "The Last Chapter," a Favorite Players release.

William Benton as Roy Arbuthnot, Henry Kernan as Mr. Egerton, and Olive Kirkby as Mary Brown.

The exterior tropical scenes and light effects are wonderful. In one scene Gordon's exploring party is seen passing over a distant hill at daybreak. The rising sun is seen reflected in a pinkish glow in the sky, and a very faint tint of green represents the hazy darkness in which the earth is still wrapped. It is a scene that one has to see to appreciate its full artistic value. The tropical scenes are suggestive enough to carry the story without trouble, due partly to the employment of a large number of transplanted Africans, and partly to the carefully built and well located African villages. The story has already been given in Motography's synopsis department.

Gaby Deslys Makes Screen Debut

Gaby Deslys, the illustrious international star, will make her first and exclusive appearance in motion pictures in an original story of the theater,

Gaby Deslys in Famous Players "Her Triumph."

entitled "Her Triumph," produced in Paris by the Famous Players Film Co., to be released on the Paramount program February 8. The subject was written expressly for the distinguished star, and is so constructed as to display to the utmost advantage Mlle. Deslys' versatile and astonishing talents. The production introduces many novelties, such as the Dance Deslys, an original terpsichorean creation, and other features that have won fame for the star throughout the civilized world. Of no little importance, also, is the presence in the cast of Harry Pilcer, who has until recently been associated with Mlle. Deslys as her dancing partner, since her first visit to this country, and who appears in her chief support in this notable film production.

The wonderful and beautiful Gaby is said to be even more bewitching on the screen than she has been in all her previous stage performances, and the fascinating star's famed beauty and charm can be appreciated to even better advantage on the film than from across the footlights. The subject offers many striking effects, including an impressive reproduction of the stage upon which "Her Triumph" is attained, one of the most unique settings ever conceived for a screen production.

New Vitagraph Bill

The program beginning Sunday, January 24, at the Vitagraph theater is composed of a three-part drama of the far Northwest, "O'Garry of the Royal Mounted," written and produced by Ned Finley and featuring Edith Storey, S. Rankin Drew, Logan Paul, Jack Brawn, and Mr. Finley; a Sidney Drew comedy, "The Home-Coming of Henry;" a single-reel drama, "The Barrier of Faith;" "The Chief's Goat," a reel of mirth; and a two-part drama by the Western Vitagraph Company, "Life's Game."

Essanay Film Has Big Surprise at Finish

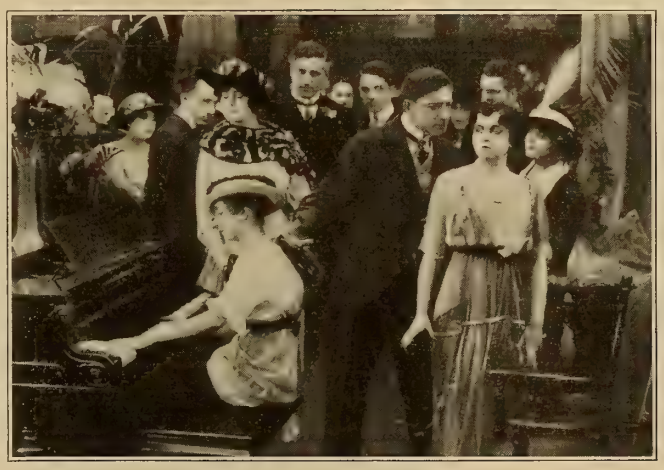
REVIEWED BY NEIL G. CAWARD

INTERNATIONAL intrigue as the basis of a clever story, beautiful photography to put the story over in film form, and a tremendous surprise at the end, all serve to make Essanay's two-reel feature, "Thirteen Down," the release of February 12, a feature well worth booking.

The surprise element contained in the last hundred feet of the film alone would serve to put the picture over in a manner satisfactory to the exhibitor. Audiences dearly love to be amazed, and pictures of this nature are all too seldom to be found on the average theater program.

As the story runs, Dr. Lamarde, inventor of the Lamarde gun, has an argument with James Gordon, a publisher, one evening, Lamarde claiming there is nothing in luck but everything in environment, and offering to back his theory by a wager. And as proof of his point, the two men visit the slums and by mutual consent, pick out the thirteenth man in the bread line, bundle him into their automobile and convey him to the palatial home of Dr. Lamarde, where he is informed that he has been selected to foil a plot to steal the plans for the Lamarde gun.

Austin explains how he overpowered the intruders.



Jeanne Lamarde doubts Austin.

The vagabond is further told that in order to effectually foil this plot, he must doff his rags and tatters and don a splendid business suit to be provided for him, and he is then to appear as Dr. Lamarde's secretary while secretly guarding the plans of Lamarde's gun. Francis X. Bushman, who plays the role of Arnold Austin, the vagabond in the bread line, is indeed a ragged and tattered wayfarer, who in the cold gray dawn of the morning can be found in the bread line of the slums. Incidentally, it may be said at this point that the Essanay people film in this section of the story a real bread line in Chicago's underworld.

Austin, the vagabond, finds added zest in the new role, when he discovers Jeanne Lamarde, the beautiful daughter of his employer, for he is instantly attracted by her winsome manner and looks forward with pleasure to residing under the same roof with her.

Dr. Lamarde shows his new secretary the hiding place of the plans in a wall safe concealed behind a picture frame, and one day when Jeanne accidently discovers the vagabond twirling the combination lock of the wall safe, she grows suspicious that he, himself, is attempting to rob her father of his invention, but though she orders him to leave the place immediately, she does not expose him to her father.

In the meantime, Robert Orson, one of Jeanne's most frequent callers, is seen several times confering privately with the butler, who acts most suspiciously, and apparently there is something in the wind between this handsomely dressed young suitor of Jeanne's and the lowly butler.

One evening while Jeanne and her father are attending the opera, the vagabond-secretary discovers two men about to open the wall safe. He rises from his chair beside the fireplace and attacks them, and after a terrible battle succeeds in overpowering both of them just as Jeanne and her father return home. As the lights flash up the two intruders are discovered to be Baron Schoman and his secretary, two of the guests of honor at Miss Lamarde's reception,

Lamarde takes Austin to his home.

a society affair which took place the day before.

When Dr. Lamarde and Jeanne both shower praises upon the vagabond secretary for his valiant defense of the plans and his ultimate exposure of the plotters, the man announces that he is none other than Arnold Austin, chief of the United States secret service, and that Orson, Jeanne's lover, and the butler are both his assistants, and that they have been on the trail of the baron for many months, Austin having been working on the case when found in the bread line by Dr. Lamarde.

Rita Jolivet Engaged by Jesse L. Lasky

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company the completion of a contract with Miss Rita Jolivet, whereby this distinguished international star will make her first film appearance under the Lasky management in a picturization of Eleanor M. Ingram's successful novel, "The Unafraid." Miss Jolivet will play the title part of Delight Warren, a rich New York girl who is engaged to a Montenegran of noble birth and who experiences, in the wild mountains of that country, many romantic adventures, culminating in a marriage not to her betrothed but to his brother. Miss Jolivet was born in Paris and has played in Paris, London and New York as well as in all the other leading French, English and American cities. Her mother was a celebrated pianist before her marriage to Miss Jolivet's father and her sister, Mlle. Inez Jolivet, is one of the foremost women violinists of the European continent. The Jolivet family has an English home at Kew Gardens near London.

Rita Jolivet.

Change in Edison Monthly

The *Edison Kinetogram,* which for some time has been issued monthly, will be issued twice a month, beginning February 15. The first issue will include all the releases for the first part of the month, while the other issue the releases for the balance of the month. The change is made with the idea of bettering this branch of the service and making the advance notes more timely for the far western exhibitors. The book will also contain a new department devoted to the players and sidelights on plays and studio life.

First Chaplin Release

Charles Chaplin will appear in his first Essanay photo-comedy, "His New Job," on February 1. This comedy is declared by critics who have seen it to be the funniest comedy ever filmed. It is simply a riot of fun from start to finish.

"It is the very best comedy I ever produced," is what Mr. Chaplin says of it himself. "The new surroundings and the clever actors whom I had to work with enabled me to make the greatest comedy of my life. I couldn't help laughing at it myself, when I saw is on the screen."

This two reel comedy is just what its title indicates. Mr. Chaplin built it up on his coming to the Essanay Company, though he has instilled incidents into it that would make a Methodist deacon shriek with laughter. He produced the play without any scenario whatever, although he had carefully thought out the outlines of his plot beforehand. Most of the incidents and practically all of the little mirth producing tricks were extemporaneous, however, Mr. Chaplin originating them as the camera was clicking out the film.

Vitagraph Film for Panama Exposition

In the accompanying photograph one beholds the leap made from the upper deck of a ferry boat by Jeannette Ehrman for the Vitagraph Company for the purpose of demonstrating the efficiency of the life-saving service of the New York Harbor police. The film was taken at the foot of the statue of liberty in New York Harbor, the base of the statue being shown in the background, and will form part of an exhibit to be shown at the Panama Exposition.

Miss Ehrman's leap

Submarine Pictures Move

Owing to the tremendous attendance and the smallness of the house in which they have previously been installed, the Universal submarine motion pictures, which have been running for nearly a month at the Fine Arts theater on Michigan avenue, will move on Sunday, January 31, to the Studebaker theater, where they will be installed for an indefinite run. Since the opening of this attraction the S. R. O. sign has been in evidence at almost every performance and weeks ago an effort was made to secure a larger theater for continuing the run, but it was only on Wednesday of this week that final arrangements for securing the Studebaker theater were completed.

R. A. Walsh of Mutual has succumbed to the charm of directing.

Conspirators Plan to Rob Zudora

BY CLARENCE J. CAINE

TO SAY that the new characters which have been added to "Zudora in the $20,000,000 Mystery" are the life of the film is undoubtedly putting into words the opinion of those who have seen the last few installments. In episode No. 11, Madame Duval, the woman of mystery; her band of conspirators; Detective Hunt and Jim Baird are the ones who perform the interest-holding deeds during the two reels.

The title of the latest issue of the serial is "A Message From the Heart," and it deals with the further plans of the conspirators to drive Zudora from the country and secure her fortune. Jim Baird is active throughout and is instrumental in putting Detective Hunt on the trail of the plotters, this eventually leading to the arrest of two of their number. Madame Duval and Captain Radcliffe, the characters played by Elizabeth Forbes and Frank Farrington, adopt a novel method to frighten Zudora, the scheming woman masquerading as a ghost.

The work of the players appearing in various

The conspirators lay their plans.

roles is good. Harry Benham, Marguerite Snow and James Cruze do all that is required with skill, the latter being especially at ease in his former role, that of a reporter-hero. The struggle between Sidney Bracy, who portrays the character of Detective Hunt, and the two men impersonating the conspirators, who are captured at the end, is most realistic and considerable suspense is aroused during it.

The opening scenes show John Storm visiting Zudora, who is staying at the home of a kind-hearted woman friend. The lovers appear to be very devoted to each other and when John leaves he takes the part of the burned will which tells that Zudora is the heiress to the mine. This he delivers to Detective Hunt, who finds a mysterious message on it which the others failed to notice.

In the palatial home of Madame Duval the leaders of the conspirators are gathered discussing the best means to employ in securing Zudora's fortune. Three of the rougher members of the band enter a house in a vacant lot and then pass through a tunnel to the basement of Madame Duval's home. By means of shutting off and turning on the water in a fountain which is situated in the center of the ball room, they let the leaders know they have arrived. They

The diamond cutter works over the smuggled jewels.

then are carried to the main floor in a secret elevator and given the diamonds, which were smuggled into the country, to have them priced.

They go to the house of an old diamond cutter and Jim Baird, who has been spying on them, follows. They lock themselves in the den, after securing an entrance by showing a pass from the "heart," and Jim, by climbing to the roof and letting himself down with a rope, looks in the window and sees what they are doing. He then hurries to Detective Hunt and tells him of their workings, and the detective plans their capture.

Meantime, Radcliffe and Madame Duval hit upon a plan to drive Zudora from the country and the latter

Madame Duval gives Zudora a fright.

dresses entirely in white. Radcliffe gets a huge heart shield with a sword piercing it, on which is written the words of a warning to Zudora, telling her that unless she flees at once her life will be taken. They

then hurry to Zudora's room, and in the quiet of the night the ghost appears to the girl and she collapses. About this same time Hunt has trapped two of the conspirators in their hut and, after a fierce struggle, places them under arrest.

Goldberg Sees Bright Future

Jesse Goldburg, secretary and general manager of the Life Photo Film Corporation, who, as announced in a prior issue of this publication, left New York the week of January 18 on his way to the coast, for the purpose of ascertaining the condition of the film market, for purchase of features on state right basis, reports in Chicago unbounded success. Mr. Goldburg states that there is a decided healthy air about conditions in the film industry in general, and that the exchange men in the territory already traversed by him are decidedly optimistic with respect to the future as far as high-class feature films are concerned.

Mr. Goldburg found little or no difficulty in disposing of the output for the next eleven months of the Life Photo Film Corporation's features, including "The Avalanche," "A Modern Magdalene," and "The Curious Conduct of Judge LeGarde." The contracts entered into provide for an initial release of one feature a month for six months and two five-part features a month for a further period of five months.

The exchanges contracted with are as follows: Electric Theater & Supply Company of Philadelphia for the territory of eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia; the Northern Film Company of Pittsburgh for western Pennsylvania, West Virginia, Ohio and Kentucky; the Casino Feature Film Company of Detroit for Michigan and Wisconsin; the Celebrated Players' Film Exchange of Chicago for Illinois and Indiana.

Leaving Chicago, Mr. Goldburg will proceed to Minneapolis, Duluth, Wichita, Kansas, Denver, St. Paul, Butte, Mont., Kansas City, San Francisco, Los Angeles and Seattle. On his way east he will stop off at Boston, and last close the territory of New York.

The factory of the Commercial Motion Picture Company at Grantwood, N. J., an allied company of the Life Photo Film Corporation, which company develops the negatives and manufactures the prints of the Life Photo Company in addition to those of various other producing concerns, has been compelled to work twenty-four hours out of the day on three shifts in order to make delivery of prints under the contracts being sent into the home office by Mr. Goldburg. Mr. Goldburg, it is expected, will return to New York about February 15.

New Universal Serial

The Universal Film Manufacturing Company announces its next serial to follow the "Master Key," beginning March 8, will be called "The Black Box." It will be released as a special feature outside of the regular program in fifteen installments of two reels each. The story has been written by E. Phillips Oppenheim, the famous English novelist, produced by Otis Turner, and will feature Herbert Rawlinson, Anna Little and William Worthington.

Augustus Phillips of Edison has secured the Crescent theater, New York, for a benefit performance for the Actor's Fund of America.

"The Hypocrites" Screened

The Longacre theater on Jan. 20, was rescued from the half-hearted attendance of a legitimate play and given capacity, afternoon and evening house by the sweeping in of the Bosworth Company's "Hypocrites."

Broadway, play-satiated, forgot to yawn. Instead, it added to the box-office line and paid from twenty-five cents to one dollar for the privilege of viewing "Hypocrites"—and Truth. It was rumored that if you did not see this Bosworth film on the night of its first showing, you might not have an opportunity thereafter, as Anthony Comstock was to be one of the evening's guests and after that—who knows? Mr. Comstock was one of the guests, but the film is still showing and will continue to do so until New York and commuters from Jersey will all have come and seen.

This popularity of the film might be described as "the triumph of Truth"; this, despite the fact that it is the story itself, its fine photography and direction, its symbolism and its realism that make for the standard of the film. Yet—there is Truth. And Truth we have not always with us. But right now she is showing Broadway just what hypocrites are, its church-people, its politicians, its society-followers, its fun-loving people.

It was the "O. K." of the entire membership of the censor board that sent the film into the Longacre theater uncensored. And it was the nude figure of "Truth," a young woman by the name of Margaret Edwards, who was the cause of bringing the entire board into session. Truth, if enshrouded in a cloud of tulle, would cease to be the naked truth—and for the sake of the story and its morality lesson, it was necessary that Truth be absolutely truthful; hence Miss Edward's lack of raiment. Hence, also, the vehemence of the exclamation "The idea!" as vented by a matronly lady in Row "H," on opening night, and the leading out of her husband during what was probably the third reel.

"But of course she's wearing tights," one girl consoled another, in Row "G." "Of couse!" agreed her companion and they enjoyed the film through.

Lois Weber's introduction of the nude figure into photoplay while daring, is its own vindication. It could easily have repulsed; instead its presence is an artistic one.

The presentation of the multiple-reeled offering does credit to Harry Reichenbach, manager and press representative of the Bosworth Company, and to S. L. Rothapfel, the splendor of whose productions at the Strand theater, makes his services highly desirable at such special showings as that of "Hypocrites." Music, the cries of the mob as it rushes forward to destroy the statue of "Truth" given the people by a monk, as the result of a life of patient work, are features of the film's presentation.

Then there is a reader, in the garb of a vested clergyman, who appears at the opening of the picture and again at its close with his declamation—"Hypocrites! Hypocrites!—Follow Truth!" There is no panic amongst the audience, only a complimentary silence as the curtain falls and every-day hypocrites reach under the seats for their hats and other every-day hypocrites feel for their hat-pins and register the wish that there might be mirrors on the backs of the seat in front of them.

M. C.

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Volume XIII — CHICAGO, FEBRUARY 6, 1915 — Number 6

Getting the Right Kind of "Juice"

EXHIBITORS who have a smattering of electrical knowledge know that the projection arc requires current at less than fifty volts, while the electric light companies usually supply it at one hundred and ten volts, and the difference, over fifty per cent, is a total loss where a rheostat is used. This loss, of course, falls on the exhibitor, because he pays for all that comes through his meter. A theatrical man in Albany, N. Y., recently applied to the state public service commission, asking that it order the electric light company to supply him with direct current at the voltage he really used, claiming that there was a sufficient demand for this type of service to warrant establishing the new classification.

The commission has refused this exhibitor's petition. It claims that the company does not refuse to supply several kinds of current, namely 500 volt direct current for power, and four kinds of alternating current for lighting and power. The company is willing to supply all of these standard kinds and sizes if the theater will install its own apparatus for transforming or stepping down the current to the kind or voltage it requires. It is pointed out that if, in response to this complaint, the company were to be compelled to install the special apparatus needed either at its plant thence to be transmitted over special lines, or on the premises, any consumer desiring any special variation of current might compel the company to furnish it or else be subject to a charge of discrimination. This policy would obviously involve a ruinous duplication of plant and lines throughout the city. The reason that the theater complained of the alternating current was that this current generally produces a sharp buzz in the arc. The lights have to be watched very closely to minimize this sound, which cannot be entirely eliminated.

This note would be more interesting if the commission had granted the exhibitor's petition. We cannot avoid the conclusion that public demand should have something to do with the kind of current supplied by an electric lighting company. Every big city has enough motion picture theaters (which are large users of electricity) to create a considerable demand for a certain type of service. Possibly if they all got together and insisted, the service company would feel inclined to supply the demand without any court or commission order.

Of course in this day of general use of step-down transformers and rotary converters there is not nearly the loss of current there was with the rheostat. But a good many rheostats are still used on 110 volt circuits, and a few on 220 volts. In these cases the loss is very large, and a fifty-volt supply of direct current would be a welcome economy.

Another Slam at the Educationals

ONLY a few weeks ago we had occasion to comment on the statement of a Bostonian lecturer that educational films tax the brains of children, while all other kinds tax their morals. Now Mrs. Ella Flagg Young, superintendent of Chicago schools, comes forward with another attack on the highbrow stuff.

Mrs. Young, it seems, had been invited to attend an exhibition of educational pictures given by the Woman's City Club at Orchestra Hall, Chicago. She was asked to speak, in the belief that she would say a good word for the type of subjects shown. But she upset expectations somewhat. She said that the extensive use of the film is endangering the proper use of the English language. She said she believed that the strident tones ascribed to the American woman's voice is due to the overuse of the eye to the neglect of the ear. She said she would be sorry to see the moving picture used to teach history, as she felt certain that the battlefield would be overplayed.

"We must be careful," said she, "not to cultivate the eye too much and the ear not enough. I believe that one reason why the moving picture is supplanting the drama is because our ears are getting dull, and we don't understand what the actors are saying.

"While I believe the moving picture can be used to show children a certain moral lesson, you can't force a moral lesson on children all the time. They like to see something that is human and dramatic. They used to have the yellow-backed novel. That

is bad, but if all reading is going out, that is much worse."

She did admit that the greatest value of the educational film in the school is in the study of the earth, including the study of geography, zoology and botany.

And after this scientific analysis of the biological effects of the picture on the ears and voice, Mrs. Young proudly stated that she had attended a grand total of two (2) picture shows—one of which she was ashamed of. She is, therefore, an ideal critic, being unhampered by any knowledge of the subject. Not knowing the pictures, she is free to dislike them. Charles Lamb (who stuttered) once heard a name mentioned and exclaimed, "I h-hate that m-m-man!" Someone said, "Why, Charles! I didn't think you knew him." "I d-don't," replied Lamb; "I c-c-can't h-hate a m-man I know." Of course, if Mrs. Young knew pictures she would have a kindlier feeling for them, and would understand why everybody else likes them. She would not be inclined to blame them for the alleged prevalence of dull ears and harsh voices—two crimes entirely new, so far as we know, in the catalog of charges against the films.

There is, however, at least one encouraging clause in Mrs. Young's testimony. "You can't, she says, "force a moral on children all the time. They like to see something human and dramatic." Is it possible that Chicago's great educator favors those dramas and comedies which are supposed to be tabooed by Chicago's feminine highbrow element? Perhaps a little small-time vaudeville on the side would remove that objectionable feature of dull ears; though we must confess the harsh voice is a harder problem. Listening to vaudeville voices would not, we fear, remedy it—at least not by example. We suspect that Mrs. Young would be glad to see the talking pictures made practical, that the ear might be soothed, the voice given a lesson in dulcification, and the eye pleased and instructed in a single operation.

As to the teaching of history, our recollection of that absorbing study is that it was just one battlefield after another—including current history. The only question raised by Mrs. Young's remarks, then, is whether it is better to make the children read the dry description of each battlefield and its results, and then forget it all; or to see the actual occurences as though they were present, and never forget any of it—running the risk of acquiring a belligerent and warlike spirit.

Mrs. Young's attack on the pictures is in gentle spirit and without virulence or malice. Induce her to attend a few selected programs, and she would become a friend instead of a critic. We can only hope that she will, by accident or otherwise, get better acquainted with the pictures before she makes another analysis of their peculiar shortcomings.

Exclusive Homes Used in "Mignon"

The palatial homes of four wealthy Californians were recently used by the California Motion Picture Corporation to get the scenic effects needed in producing the filmed version of the famous old grand opera, "Mignon." The story of the romance carries the hero and heroine through Italy, France and southern Germany, takes them to the ocean cliff, dence forest, village, castle and palace and requires scenery which was difficult to find.

Just A Moment Please

Why all this fuss, we wonder, and these press bulletins about Paul Scardon and his impersonation of the Sulphurous Monarch in the Vitagraph film "Miss Jekyll and Mme. Hyde"? We know a lot of actors who look like the devil both off and on the screen. That doesn't mean any insinuation whatever, Paul; it merely happens to be an easily-thought-of wheeze.

—

For pure, unadulterated persistence, we have to hand it to Dick Willis, the indomitable free lance press agent of the Pacific Coast. Other press agents would, perhaps, have grown peeved or melancholy because the pics they sent in didn't "make the book." But not so Dick. Ah, far from it. Instead, he got busy with his trusty camera, and with MOTOGRAPHY as a "drop," produced the

accompanying "still" of Henry Otto and Irving Cummings reading the—(But why go on? Everyone knows the de luxe trade journal of the industry to which we of course refer)—in Otto's garden at Santa Barbara. Crafty Dick, he knew the odds were 100 to 1 that such a pic would "make," and, presto! here you have it.

—

Art satisfied now, Dick?

—

WHADDAYA MEAN—"CLEANING UP"?

In Jake Wilk's latest press bulletin we lamp an item to the effect that "Billy Weiss, one of the star roadmen of the Chicago office of the World Film Corporation, who is out on a six weeks' trip, is reported to be cleaning up."

—

Our friend and fellow-laborer, C. J. C., is in receipt of a postcard from Lubinville's "Benny," all the way from Phoenix, Arizona. The picture side bears a multi-colored "panoram" of the Grand Canyon of Arizona, but though we have looked up one side and down the other with a microscope of great power, we have not to date discovered the figure of Benny. Whaddaya 'spose it's all about?

—

OUR BURG.

J. A. Berst, late of the Effete East, has arrived in our midst and we understand is to take up a homestead in this vicinity. Noo Yawk's loss will be Chicago's gain. May they never coax him back to the burg of the tall buildings.

S. S. Hutchinson hopped the rattler for Sunny Calif. one day last wk. Sam's biznis is growing so fast that it keeps him trotting back an forth most all the time. In his absence from Our Burg, J. R. Freuler of the Beer City will sit on the lid, and be in charge of the cash register.

Ella Flag Young, the village school mistress, busts into the papers this wk. by knocking the fillim biz. Beats all how they'll grab publicity by weilding the hammer when they can't get it no other way. Ella admits in her knock that she's been to a pitcher show twice in her whole life, so you can see for yourself she's a Authority.

News is bum this wk. all our local celebrities being to the autymobile circus at the Coliseem.

—

It's all off now. Work has already been commenced on the world's greatest serial story, which is to appear in this column.

—

Watch for the early announcement of its title.

—

We've gone that far already. N. G. C.

"The Passer-by" a Civil War Story

BY NEIL G. CAWARD

A STIRRING story of Civil War days, beautifully photographed and clearly told, is the Selig two-reel release of Monday, February 8. Its title is "The Passer-by."

In the cast are such stars as Stella Razeto, Guy Oliver and Jack McDonald, all of whom have roles worthy of their ability. The production was staged by Edward LeSaint and is skillfully handled in all its details, the war scenes, both in camp and on the actual field of battle, being worthy of particular mention.

As the story runs, Fay Thompson, the village belle, is besieged by a host of lovers, though Wallace Richards, a young villager, is generally accepted as her chosen sweetheart. The war between the North and South has just broken out, and Jamie, Fay's brother, who has been left as the only support of the family by the death of his father, is drafted by Colonel Morrison, who refuses to release him, despite the pleas of his invalid mother and beautiful sister. Jamie's family is too poor to buy him a substitute and they therefore face the terror of hunger and poverty. Fay pleads with Wallace Richards, her sweetheart, to take Jamie's place in the army, but he refuses. Fay then calls together all her admirers, takes a tiny gold cross from her neck and announces that the man who will act as substitute for her brother, Jamie, shall be entitled to wear the cross and claim her for his bride upon his return from the war.

All her admirers declare their love and admiration for Fay, but none of them is man enough to accept her offer, and one after another they depart, leaving the cross still in her possession. She hangs it to the limb of a tree under which she has been accustomed to hold trysts with her lovers, in the hope that some of them may be manly enough to return later and claim it by joining the army in Jamie's place.

The "passer-by" falls in battle

It happens that Frank Coakley, a manly young fellow of good appearance and genuine integrity, arrives in the village that day, and having learned of Fay's offer and the conduct of her various lovers, together with the alarming prospect ahead of Fay's family, visits the tree, removes the cross, goes to the headquarters of Colonel Morrison and announces that he has come to act as a substitute for Jamie.

Fay in search of the unknown volunteer

Later that night, as the troops march for the front, Fay discovers that the cross is missing from the tree, and on watching the departure of the troops, to her great astonishment sees it worn by a man whose face is unknown to her.

On the battlefield Coakley distinguishes himself and wins promotion, though one day in a desperate charge he is wounded and removed to a field hospital. There he is divested of all his valuables, among which is the gold cross which he so carefully guarded. This cross falls into the hands of Colonel Morrison, who, of course, does not know who gave it to Coakley.

After the war is over Coakley returns to the village to claim his bride, but upon making love to the girl, is told that she has promised to marry the man who took her brother's place. Coakley insists that he is that man, but upon her request that he produce the cross which is the token of his service, Coakley can only explain that it was taken from him at the hospital and that it had not been returned to him. Meanwhile Colonel Morrison appears and, by chance, Fay learns that he brings with him her cross. Fay offers her hand in marriage to him because he possesses the emblem which she has agreed to recognize, but when Morrison and Coakley are brought face to face, Colonel Morrison recognizes at once the hero of the battlefield, from whose neck the cross had been removed.

Fay is delighted to find that her impulsive compact is wholly in accord with the desires of her heart, so she and Coakley at last are united in marriage and the hero comes to his reward.

News of the Week as Shown in Films

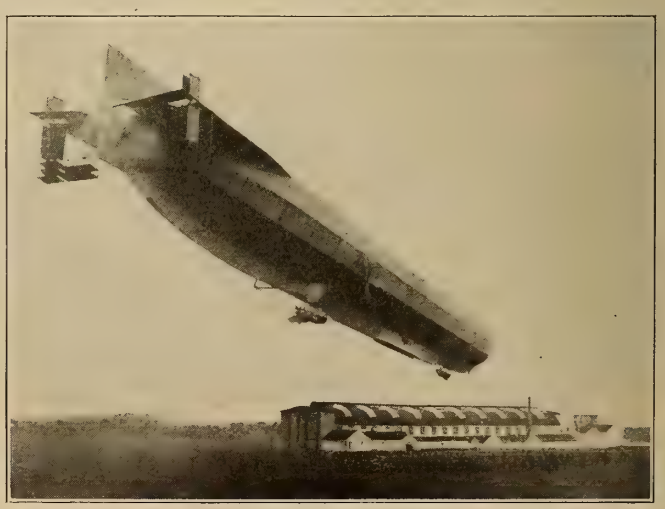
Carrying wounded away after riot at Roosevelt, N. J. Copyright, 1915, by Pathe News.

French troops retreat from Ypres, Belgium. Copyright 1915 by Universal Animated Weekly.

Roads in Loum, Belgium, in awful condition because of rains. Copyright, 1915, by Pathe News.

Ready to stow a torpedo in the K-5, new U. S. submarine. Copyright, 1915, by Hearst-Selig News Pictorial.

Left to right: Pres. Tenner, Gary Herman and Pres. Johnson, baseball kings. Copyright, 1915, by Hearst-Selig News Pictorial.



The German Zeppelin "Victoria Louise" in flight. Copyright 1915 by Universal Animated Weekly.

New Method of Securing Tinted Scenes

EXPERIMENTS MADE AT CLUNE'S

THAT the exhibition of moving pictures in theaters may soon be attended by many new, wonderful and beautiful effects, by casting multi-hued lights on the screen, was demonstrated in a series of scientific experiments made by a group of experts in cinematography, assembled Friday forenoon, January 8, in Clune's Broadway Theater, Los Angeles, California, to test the possibilities of color effects in conjunction with the regular projection of films. The experiments lasted two hours, during which time the auditorium occasionally was flooded with prismatic, rainbow lights that would have delighted the soul of a cubist, Rembrandt, Belasco or Maxfield Parrish.

Many experts in the manufacture of moving picture films object to the present method of tinting the sensitive, celluloid prints, maintaining that the system of immersing the films in colored liquids develops defects of static, fogginess, shrinkage of the celluloid and blurring of high lights in the images of persons and artistic scenery. These wiseacres of the cinema art claim that no liquids should touch the delicate positive prints of the negative films, but that the color effects for moonlight, sunrise and other hues should be applied from special, highpowered color-lighting machines in the projection rooms of theaters.

The tests were therefore made to learn whether colors could successfully be applied to theater screens during the regular projection of dramas and comedies. Clune's Broadway Theater was chosen for the tests because it is one of the best equipped cinema showhouses in the world, with a most commodius projection room, in which are installed many large and costly machines of great lighting power.

All possible aid in the making of the tests was given by William H. Clune, president of the Clune Theaters Company, his manager, Theodore M. Newman, and J. W. Anderson, manager of the Broadway. The two operators of the lighting machines, Morton Sands and Clarence Christensen, were kept busy during the experiments in projecting the films and in working the great arc lights, two of which machines are of forty-five amperage power each.

The first test made involved the projection on the big screen of an ordinary "still" photograph of the Golden Gate at the entrance of San Francisco Bay. The photograph had been taken from a point near where the exposition buildings are located and showed a bank of clouds low down on the ocean horizon outside the Gate. While this photograph was on the screen a high-powered spot light was brought into action to cast a reddish disk in the clouds, to simulate a sunset, while at the same time another lighting machine cast a roseate glow over the ocean, clouds and hills, a wondrously beautiful effect being obtained. Added beauty was given the scene by slowly moving the spot light up and down in the fleecy clouds, this work giving action to the setting sun and making it appear to be moving gloriously in the rose-colored, shifting clouds. By the use of pale blue light the scene was given a pretty moonlight aspect, the spot light "moon" meanwhile wearing a bright silver hue. This test showed that an artful moving picture maker could subtly introduce a rising "moon" into a scene taken to depict an exterior view at night.

One of the most important developments of the experiments was the discovery that the casting of a pale pink color on somewhat obscurely-lighted films covered up the defects and made the actors and actresses appear more natural, the reddish hue lightening the countenances of the players and otherwise removing the shadows on their faces, the chalky color of their "makeup" and the somberness of the scene throughout. Pale amber color also brightened the naturalness of some of the moving picture scenes showing interiors of buildings, the screen views wearing a hue akin to that cast by a lamp or an electric light. Light green hue was cast on forest views and afforded a more natural aspect of the foliage than the color ordinarily shown in the films.

Another interesting discovery was that an effect of fog on an ocean or bay could easily be gotten by the application of bluish, clouded glass in front of the moving picture machine, the colored shaft of light making moving vessels appear to be shrouded in a ghostly haze of surprising naturalness to actual conditions of mist. This method would, of course, allow a moving picture producer to make animated views of vessels in a harbor in sunshine and then obtain all the "fog" he desired by the use of misted glass in a theater projection room.

The tests were originated by F. M. Wiltermood, a photoplay writer and zealous student of cinema art. He claims to have recently submitted his theory of color lightings to David W. Griffith, the famous producer, and received much encouragement. Wiltermood then enlisted the aid of Mr. Clune to make a series of tests and the theater owner cheerfully consented to the use of his Broadway play-house during an entire forenoon, placing two machine operatives at work and allowing free use of all the theater equipment.

"It is my contention," said Wiltermood, following the experiments, "that the regulation method of dipping moving picture films in tinted liquids, to obtain moonlight and other hues, is greatly harmful to the high lights in the scenes, destroys much of the beauty of the faces of the women players, shrinks the sensitive films, produces static, the bane of all cinematographers, and otherwise damages the delicate images in the films. As a result of the tests I am positive that the projection rooms of theaters several years in the future will be supplied with scores of wonderful color machines, which devices doubtless will flood the auditorium and screens of theatres with all desired hues, and thus make the harmful tinting of films unnecessary.

"One of the largest film-making companies re- rently found that the ice-cold temperature of the liquids in the tinting rooms created a large amount of static, or streakly light in the films immersed in the staining tanks, and this company now heats the tinting fluids before putting in the films. This action, in a way, upholds my contention, that the wetting of the prints of films is harmful and that the better way would be to color the theater lights."

Brinsley Shaw, the Universal star, directed and played the leading role in "The Law of Love," a Victor drama.

House of Pathe Discribed

The house of Pathe Freres has issued an eighty-four page booklet, printed on paper of the highest quality and illustrated with halftones and engravings of a de luxe nature, in which every branch of the concern is fully described and pictured, together with a number of interior views of the various Pathe studios, plants and agencies scattered throughout the world.

The average reader will be amazed to discover how wide are the activities of this internationally famous film concern and receive a totally new conception of the enormous wealth and resources at the command of the Pathe brothers.

In the section devoted to the Parisian plants of the concern, thousands of employees are shown assembled in the yard of the main plant; while numerous halftones show in detail the developing and printing rooms; the studios; the tinting, toning and assembling departments; the refrigeration plant; the engine rooms; the executive offices; the shipping departments and rooms devoted exclusively to the taking of the famous Pathe scientific and educational films.

To still further illustrate the extent of the Pathe concern's business, views are given of the offices and distribution plants in Berlin, Budapest, London, Moscow, Stockholm, Milan, Barcelona and the American plant at Jersey City, N. J.

Hearst Reporter For News Pictorial

One of the most daring and vivid newspaper writers, whose pen name is Grace Darling, has been engaged for a series of special interviews with public personages for reproduction in motion pictures by the Hearst-Selig News Pictorial. At the present time Grace Darling is on her way to San Francisco via the Panama Canal for the purpose of conevying a

Grace Darling receives letter from New York's governor.

letter of congratulation from Governor Whitman of New York State to Governor Hiram Johnson of California.

Grace Darling sailed from New York City on the Steamship *Almiranti* for Colon, Panama, on January 20 and after passing through the Canal she will board the steamship *Great Northern* bound for the "Golden Gate."

She is accompanied by a Hearst-Selig camera man, who will photograph various scenes and incidents of interest for reproduction in motion pictures throughout the United States. She will stop off at various places of interest during her voyage and interview public personages who may be available.

Finds Pony Contest Profitable

Motography presents to its readers herewith an illustration of the front of the Royal Theater, Bellevue, Ohio, which picture show has been in operation for

the past seven or eight years. At the left is seen Manager North G. Osborn, while in the middle is the handsome Shetland pony, called "Royal," recently given away by the house management and on the pony's back is Master Harold Kistler, who won the pony in the contest. The picture was taken Christmas morning following the presentation of the pony to the successful candidate, and the thermometer was hovering around the zero mark. Mr. Osborn has been proprietor of the Royal since July, 1914, and plays the best features on the General Film Company service, together with occasional outside feature films. Mrs. Osborn assists her husband in the management of the theater and the two have made the Royal one of the most successful houses in the state of Ohio. The theater seats 240, lighted by semi-indirect system, projects with a Motiograph machine, at a distance of 85 feet, on a white stain screen 12x15 feet in size. The pony contest which was one of the most successful business getters ever staged by Manager Osborn was arranged by the Pony Contest Company of Fremont, Ohio, of which "Uncle Bill" Schooler is manager.

Bright House Organ

Motography is in receipt of a bright and newsy little periodical called *Facts,* which is published weekly at Lawrence, Kansas by Clair M. Patee, of the Patee theater. It is printed on good stock, carries some splendid editorials and news matter relating to coming productions which will be seen at the Patee theater, and has two whole pages devoted to the story of "The Master Key," a serial which the Patee theater is featuring at the present time. The organ looks like a live wire from cover to cover and will undoubtedly result in additional business for the exhibitor whose house it represents.

Assaying Feature Films

By ALBERT C. SPROUL

THROUGH the instrumentality of the manager of an exchange, for which Tabor had previously worked as a solicitor, he was placed in charge of a theater in an exclusive part of the city. Success depended entirely upon his initiative and ability to educate those to whom he was forced to turn for patronage.

They, accustomed to pay one or two dollars for an evening's entertainment, sniffed at the low fee of ten cents which he charged at first. An ordinary program, moreover, was not sufficiently startling to unsettle their patrician convictions.

These two facts caused him to modify his initial policy. He raised his regular fee to twenty-five cents and turned to feature films as the logical solution.

The first essential, according to Tabor's lights, was to weigh the appeal of a feature film and decide whether or not his clientele would enthuse over it. He clung tenaciously to the accepted definition of the word "feature" as legitimately coupled with the motion-picture industry—a photoplay so superior in merit as to warrant special exploitation.

The method of ascertaining the value of such a photoplay, which he finally hit upon, was complex. The initial step was to class the magazine in which the advertisement appeared. Was it reputable? Did it print extravagant copy? Did it try to barter the interests of the exhibitor for the sake of a few dollars?

The next step was to pick the advertisement to pieces. What was the subject of the feature? For instance, take the war film that Tabor selected. It portrayed a battle of a century past. That made it frankly play-acting and not a patched-up fake parading under the guise of the real thing.

The subject was one of tremendous historical interest, such as would appeal to his clientele. It fitted in aptly with modern tendencies, for war clouds were hovering darkly over the nation. Such a photoplay, he felt sure, would readily receive the sanction of the cultured and discriminating patrons of his theater.

The choice of the next feature which I have selected from among those which Tabor projected, was made after a still different line of approach. The six-reel photoplay visualizing the utter destruction of an Italian city, using as the foundation for its scenario an English classic, went through the same severe scrutiny as did its predecessor.

The subject was again one of absorbing interest of a past still more remote. A careful examination of the book, coupled with a painstaking perusal of the review, convinced him that the feature was available. In contradistinction to the first film, this struggle was one against the awful forces of nature.

The lyrical element, woven through the sombre parts of the photoplay, was like a vein of pure gold laid bare by a miner's pick. The appeal of the blind flower girl was undeniable. Any adequate presentation would grip the heartstrings of an audience.

With historical films, such as those just mentioned, one is on fairly safe ground, provided the reviews in the legitimate trade journals are favorable. The significance of such happenings in the light of history will do much to arouse the public. The patrons at once become receptive and are eager to view in miniature form a mimic representation of the events.

The third feature again appealed to that unconscious yet insatiable desire for knowledge, taken in sugared doses. A "series of motion pictures, showing the birth, growth and daily life of foreign and domestic fauna, feathered, furred and scaled inhabitants of the land, the water and the air, photographed in their native haunts and natural surroundings," quoting verbatim, caused considerable favorable comment.

The value of educationals and scenics is a much mooted question. When painstaking skill is combined with an honest desire to serve and benefit the public, the result is bound to appeal and the interest thus awakened will redound in the favor of the producers. Many a person who would reluctantly read a printed page of natural history, assimilated with unfeigned pleasure the mysteries of the lower animal life. When they left the theater, they felt that they had added definitely to their store of information and naturally glowed with satisfaction and appreciation. A worth-while educational, properly projected, is a sure-fire drawing card.

The problem that arose with the selection of the next feature concerned the filming of legitimate dramas. Do photoplays, based on the dramatic successes of yesterday, pay?

Tabor reasons in this wise: There is enough dissimilarity in the photoplay to prevent an actual duplication. The four acts of the drama are expanded into possibly a hundred and twenty scenes in the feature film. That suggests an infinite variety of interiors and exteriors which adds a decidedly new element to the photoplay. New twists are often necessary to pantomime the idea adequately, all of which connote originality. A desire on the part of those who have witnessed the stage version to contrast the different methods, their enthusiasm in recommending the play to their friends, and the bargain instinct of others to witness a widely advertised success for a minimum fee are contributing factors to the promotion of such a photoplay.

Feature Number Five was selected because of a Shakespearian society that held forth in the neighborhood. High-brows of their ilk, ardent devotees of all that appertains to the immortal bard, feel in duty bound to support anything that appreciates the master.

But there is a pitfall in running a Shakespearian classic in film form. Should it so happen that the feature does not approximate the worth of the play—and as much of the value of Shakespeare's works lies in the beauty of the diction, pantomimic expression becomes dangerous—woe be unto the unfortunate exhibitor. He had better take a vacation and leave a substitute to placate the offended patrons.

Considerable caution should be exercised in choosing biblical features. Tabor saw to it that the one he selected offended neither creed nor good taste and had sufficient merit from all standpoints to warrant its existence. Reverential subjects require a delicate treatment. Careless slips in the production of such films are inexcusable.

The seventh feature on my list is a dramatized ver-

sion of an American novel. Tabor chose this with an "encourage-the-home-productions" attitude, a silent recommendation to probe one's own literature for worthwhile stuff. It was standard material, conned by students in preparatory grades and pushed by the educational systems. All this gave the photoplay the publicity that novelized versions give the legitimate dramas. Tabor was reaching out after all the free advertising he could possibly get.

I can dismiss the last two films with a few words. Tabor chose the first because it fitted in well with a local event and gave him a chance to try a costuming scheme that he had shelved for some time. The latter film was built on a Russian novel for which Tabor had always had a decided predilection. It promised, moreover, abundant action of the right kind.

Lasky's "The Goose Girl"

A pleasure-giving film is "The Goose-Girl," a Lasky production featured this week at the Strand. Marguerite Clark, loaned for this production by the Famous Players Film Co., gives an added charm to the dainty, likeable character of Gretchen, who tends geese unmindful of her royal birth and the throne that waits her. Pretty, restful scenes are unfolded to "Goose-Girl" spectators Those who make the story live on the screen are: Gretchen, the Goose Girl, Marguerite Clark; King Frederick, Monroe Salisbury; Prince Regent of Jugendheit, Sidney Dean; Grand Duke of Ehrenstein, E. N. Dunbar; Count von Herbeck, James Neill; Von Wallenstein, L. Payton; Carmichael, P. E. Peters; Torpete, H. B. C. Carpenter; Hans, Ernest Joy; Gottfried, J. M. Cassidy; Princess Hildegarde, Miss Johnson; Irma, Jane Darwell.

The story of this film appears in the synopsis department of this issue. M. C.

New Brass and Metal Sign Catalog

The Newman Manufacturing Company, 717 Sycamore Street, Cincinnati, Ohio, 108 West Lake Street, Chicago, Ill., and 101 Fourth Avenue, New York City, has just issued a large and complete catalog showing a great variety of the very latest brass poster frames, easels, and railings, interchangeable metal letter signs, brass and bronze tablets, and mechanical window attractions. In it are some of the very latest and most novel display signs, and it will pay every interested party to immediately get into communication with this concern and obtain its catalog, which is free for the asking.

This firm was established in 1882, has been more than 32 years in the production of brass and metal goods and display fixtures, and is in a position to manufacture almost anything in the way of metal signs, metal stands, racks, railings, grilles and fixtures.

Book Review

Unit Photography, by F. M. Steadman, is a book for all who are interested in the theory or practice of photography. It handles the subject along entirely new lines, representing the desire of its author to establish a rational scientific foundation for the study of light as it affects photographic practice. That such a foundation is now lacking is obvious. Mr. Steadman has developed a new science, based on the two physical units of actinometry and sensitometry. This new science he calls unit photography. He shows that the time of photographic exposure (for there can be but one correct timing in any one case) is a simple function of the three quantities of the active property of the light emitted by the photographed surface, the relative aperture of the lens, and the sensitiveness of the emulsion.

In spite of its technical sound, the book is entertainingly written and the scientific points made perfectly clear and understandable. There is no question that a careful study of it will make better photographers.

The book is beautifully illustrated, bound in brown cloth with gold letters, 160 pages, and sells for $2.00. D. Van Nostrand Company, New York, publisher.

Germans Destroyed This Theater

Everyone vividly recalls the recent bombardment of the eastern English coast by the German battleship fleet and also the fact that among the towns wrecked by the huge shells hurled from the warships was the city of Scarborough. Accompanying this story is an illustration showing the wreckage of the "Picture Playhouse," one of the largest and best known the-

The "Picture House" at Scarborough, England, as damaged by German bombardment. Photo by New York Times.

aters in Scarborough, which was struck by four of the German shells and so badly damaged that it had to be temporarily closed. It is understood that the manager arranged with another house to take care of his patrons and staged his regular show in new quarters the night following the bombardment. He immediately began the reconstruction of the theater and expects within a week or two to again be entertaining his regular patrons in the rebuilt theater.

Film Exchange Moves

The attention of the exhibitors in Utah and vicinity is called to the fact that the Notable Film Company of 201-205 Boston Building, Salt Lake City, is moving on February 1 to 133 Second South street of the same city, where it will occupy new and beautiful offices.

House of Pathe Honored

The house of Pathè has been appointed official cinematographers to the Czar of Russia. Such a privilege means a good deal in Russia, since the throne is hedged around with so many restrictions.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	1-25	Diogenes' Weekly, No. 23	Biograph	500
C	1-25	The Boob and the Baker	Biograph	500
C	1-25	Joey and His Trombone	Edison	1,000
C	1-25	Two Hearts That Beat As Ten	Essanay	1,000
D	1-25	The Tragedy of Bear Mountain	Kalem	2,000
C	1-25	Patsy Bolivar, No. 5	Lubin	1,000
T	1-25	Pathe Daily News, No. 7, 1915	Pathe	1,000
D	1-25	The Spirit of the Violin	Selig	2,000
T	1-25	Heart-Selig News Pictorial, No. 7	Selig	1,000
C	1-25	The Slightly Worn Gown	Vitagraph	1,000

Tuesday.

D	1-26	File 113	Biograph	2,000
D	1-26	Olive in the Madhouse	Edison	1,000
D	1-26	At the End of a Perfect Day	Essanay	1,000
C	1-26	A Model Wife	Kalem	500
C	1-26	Fatty's Echo	Kalem	500
C	1-26	Green Backs and Red Skins	Lubin	1,000
C	1-26	The Grizzly Gulch Chariot Race	Selig	1,000
D	1-26	The Life of Game	Vitagraph	2,000

Wednesday.

C	1-27	The Terrible Trunk	Edison	500
C	1-27	Lodgings for Two	Edison	500
C	1-27	The Fable of "The Syndicate Lover"	Essanay	1,000
D	1-27	The Affair of the Deserted House, No. 1	Kalem	2,000
D	1-27	The Attorney for the Defense	Lubin	3,000
T	1-27	Pathe's Daily News, No. 8, 1915	Pathe	1,000
D	1-27	Heart's Desire	Selig	1,000
C	1-27	The Homecoming of Henry	Vitagraph	1,000

Thursday.

D	1-28	Milady's Boudoir	Biograph	1,000
C	1-28	When Slippery Slim Bought the Cheese	Essanay	1,000
D	1-28	In Her Mother's Footsteps	Lubin	2,000
C	1-28	Black and White	Mina	1,000
T	1-28	Hearst-Selig News Pictorial No. 8	Selig	1,000
D	1-28	The Barrier of Faith	Vitagraph	1,000

Friday.

D	1-29	Her Slumbering Conscience	Biograph	1,000
D	1-29	An Invitation and an Attack	Edison	2,000
D	1-29	The Ambition of the Baron	Essanay	2,000
C	1-29	The Cause of It All	Kalem	1,000
D	1-20	The Language of the Dumb	Lubin	1,000
C	1-29	She Wanted to Be a Widow	Selig	1,000
C	1-29	The Chief's Goat	Vitagraph	1,000

Saturday.

D	1-30	The Dancer's Ruse	Biograph	1,000
E	1-30	In His Father's Footsteps	Edison	1,000
D	1-30	Broncho Billy and the False Note	Essanay	1,000
D	1-30	The Little Engineer	Kalem	1,000
C	1-30	Another Shade of Green	Lubin	1,000
D	1-30	The Hunt in Sycamore Gap	Selig	1,000
D	1-30	Under the Paint	Vitagraph	3,000

Monday.

D	2-1	Fate's Protecting Arm	Biograph	1,000
C	2-1	Found—A Flesh Reducer	Edison	1,000
C	2-1	The New Teacher	Essanay	1,000
D	2-1	The Swindler	Kalem	2,000
C	2-1	Patsy Bolivar, No. 6	Lubin	1,000
T	2-1	Pathe's Daily News, No. 9, 1915	Pathe	1,000
D	2-1	The Vision of the Shepherd	Selig	2,000
T	2-1	Hearst-Selig News Pictorial, No. 9	Selig	1,000
C	2-1	Cabman Kate	Vitagraph	1,000

Tuesday.

C	2-2	Three Hats	Biograph	2,000
D	2-2	Olive and the Heirloom	Edison	1,000
D	2-2	The Creed of the Clan	Essanay	1,000
C	2-2	The Insurance Nightmare	Kalem	1,000
C	2-2	The Belated Honeymoon	Lubin	1,000
D	2-2	Forked Trails	Selig	1,000
C	2-2	How Cissy Made Good	Vitagraph	3,000

Wednesday.

C	2-3	Seen from the Gallery	Edison	500
C	2-3	A Thorn Among Roses	Edison	500
C	2-3	The Fable of "Elvira and Farina and the Meal Ticket"	Essanay	1,000
D	2-3	The Apartment House Mystery, No. 2	Kalem	2,000
D	2-3	A Night's Adventure	Lubin	2,000
T	2-3	Pathe's Daily News, No. 10, 1915	Pathe	1,000
D	2-3	Just Like a Woman	Selig	1,000
C	2-3	The Combination	Vitagraph	1,000

Thursday.

D	2-4	The Borrowed Necklace	Biograph	1,000
C	2-4	Sophie's Home-Coming	Essanay	1,000
D	2-4	The Regenerating Love	Lubin	3,000
C	2-4	In the Palmy Days	Mina	1,000
T	2-4	Hearst-Selig News Pictorial, No. 10	Selig	1,000
D	2-4	The Understudy; or, Behind the Scenes	Vitagraph	1,000

Friday.

D	2-5	It Doesn't Pay	Biograph	1,000
D	2-5	Oh! Where Is My Wandering Boy Tonight?	Edison	2,000
D	2-5	Third Hand High	Essanay	2,000
C	2-3	The Hicksville Tragedy Troupe	Kalem	1,000
D	2-5	The Nameless Fear	Lubin	1,000
C	2-5	Cats	Selig	1,000
C	2-5	The Green Cat	Vitagraph	1,000

Saturday.

C	2-6	Winning the Old Man Over	Biograph	1,000
D	2-6	The Stone Heart	Edison	1,000
D	2-6	Broncho Billy's Greaser Deputy	Essanay	1,000
D	2-6	The Escape on the Fast Freight	Kalem	1,000
C	2-6	The Furnace Man	Lubin	1,000
D	2-6	The Leopard's Lair	Selig	1,000
D	2-6	For Another's Crime	Vitagraph	2,000

Kriterion Program

D	1-25	Prejudice Conquered	Paragon	2,000
C	1-25	And Billie Studies Music	Santa Barbara	1,000
D	1-25	Curse of the Black Pearl	Alhambra	2,000
C	1-25	Won by a Mustache	Thistle	1,000
D	1-25	The Arm of the Law	Santa Barbara	2,000
C	1-25	His Double Did It	C K	1,000
D	1-25	Falsely Accused	Monty	2,000
C	1-25	Domestic Revolutions	Punchinello	1,000
D	1-25	The New Sheriff	Trump	2,000
C	1-25	One Night	Pyramid	500
E	1-25	Winter Resorts	Nolege	500
D	1-25	Nevada	Navajo	2,000
C	1-25	The Paris Hat	Alhambra	1,000
D	2-1	$500 Reward	Paragon	1,000
C	2-1	Percy Made Good	Santa Barbara	1,000
D	2-1	An Intercepted Gift	Alhambra	1,000
C	2-1	The Boob's Elopement	Thistle	1,000
D	2-1	Tainted	Santa Barbara	1,000
C	2-1	Capturing Stella	C K	1,000
D	2-1	The Adopted Baby	Monty	1,000
C	2-1	Frank's Nightmare	Alhambra	1,000
D	2-1	The Foster Brother	Trump	1,000
C	2-1	A Wonderful Lamp	Pyramid	500
E	2-1	Cotton Industry	Nolege	500
D	2-1	Thoughts of Tonight	Navajo	1,000
C	2-1	A Man for A' That	Punchinello	1,000

Mutual Program

Monday.

D	1-25	Silence	American	2,000
D	1-25	The World Upstairs	Reliance	1,000
C	1-25	Title Not Reported	Keystone	

Tuesday.

D	1-26	Finger Prints of Fate	Thanhouser	2,000
D	1-26	The Broken Lullaby	Majestic	1,000
C	1-26	Evan's Lucky Day	Beauty	1,000

Wednesday.

D	1-27	The Gun Fighter	Broncho	2,000
D	1-27	Coals of Fire	American	1,000
D	1-27	The Express Messenger	Reliance	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

D	1-28	Through the Murk	Domino	2,000
C	1-28	Title Not Reported	Keystone	
T	1-28	Mutual Weekly, No. 4	Mutual	1,000

Friday.

D	1-29	The Bottomless Pit	Kay Bee	1,000
D	1-29	The Famine	Kay Bee	1,000
D	1-29	The Home of Silence	Princess	1,000
C	1-29	The Volunteer Fireman	Thanhouser	1,000

Saturday.

D	1-30	The Love Pirate	Reliance	2,000
C	1-30	Title Not Reported	Keystone	
C	1-30	Ring Around Rosey	Royal	1,000

Sunday.

D	1-31	A Farewell Dinner	Majestic	2,000
C	1-31	Cupid and the Pest	Komic	1,000
D	1-31	Helen Intervenes	Thanhouser	1,000

Monday.

D	2-1	The Law of the Wilds	American	2,000
D	2-1	At the Bottom of Things	Reliance	1,000
C	2-1	Title Not Reported	Keystone	

Tuesday.

D	2-2	In the Jury Room	Thanhouser	2,000
D	2-2	An Old Fashioned Girl	Majestic	1,000
C	2-2	Which Would You Rather Be?	Beauty	1,000

Wednesday.

C	2-3	Shorty's Adventures in the City	Broncho	2,000
D	2-3	Imitations	American	1,000
D	2-3	The Beast Within	Reliance	1,000

Thursday.

D	2-4	A Modern Noble	Domino	2,000
C	2-4	Title Not Reported	Keystone	
T	2-4	Mutual Weekly, No. 5	Mutual	1,000

Friday.

D	2-5	College Days	Kay Bee	2,000
D	2-5	Nell's Strategy	Princess	1,000
C	2-5	The Double Deception	Majestic	1,000

Saturday.

D	2-6	Heart Beats	Reliance	2,000
C	2-6	Title Not Reported	Keystone	
C	2-6	The Star Boarder	Royal	1,000

Sunday.

D	2-7	Imar, the Servitor	Majestic	2,000
C	2-7	Bill Turns Valet (No. 16)	Komic	1,000
C	2-7	Big Brother Bill	Thanhouser	1,000

Universal Program

Monday.

D	1-25	His Guardian Angel	Victor	2,000
C	1-25	How Mary Fixed It	Imp	1,000
C	1-25	The Magic Mirror	Joker	1,000

Tuesday.

D	1-26	The Madcap Queen of Gredshoffen	Gold Seal	2,000
D	1-26	Alias Mr. Smith	Big U	1,000
C	1-26	When Eddie Took a Bath	Nestor	1,000

Wednesday.

D	1-27	Cancelled	Eclair	2,000
C	1-27	Merry Mary's Marriage	L-Ko	1,000
T		Animated Weekly, No. 151	Universal	1,000

Thursday.

D	1-28	The Unmasking	Big U	1,000
D	1 28	The Measure of a Man	Rex	2,000
C	1-28	Treasure Seekers	Sterling	1,000

Friday.

D	1-29	The Millionaire Engineer	Imp	2,000
C	1-29	How She Fooled Auntie	Victor	1,000
C	1-29	Jed's Little Elopement	Nestor	1,000

Saturday.

D	1-30	The Mystery Woman	"101 Bison"	2,000
D	1-30	The Crime of Thought	Powers	1,000
C	1-30	He Fell in Love With His Mother-in-Law	Joker	1,000

Sunday.

	1-31	No release this week	Rex	
C	1-31	The Thief and the Chief	Eclair	1,000
C	1-31	After Her Millions	L-Ko	3,000

Monday.

D	2--1	Cards Never Lie	Victor	2,000
D	2-1	The Story of the Silk Hats Told	Imp	1,000
C	2-1	The Blank Note	Joker	1,000

Tuesday.

D	2-2	The Girl of the Secret Service	Gold Seal	2,000
D	2-2	Seven and Seventy	Big U	1,000
C	2-2	All Over the Biscuits	Nestor	1,000

Wednesday.

D	2-3	The Lure of the West	Eclair	2,000
C	2-3	The Butcher's Bride	L-Ko	1,000
T	2-3	Animated Weekly, No. 152	Universal	1,000

Thursday.

D	2-4	Her Bargain	Big U	2,000
D	2-4	The Girl and the Spy	Rex	1,000
C	2-4	Love and Dough	Sterling	1,000

Friday.

D	2-5	The Awaited Hour	Imp	2,000
D	2-5	The Bride	Victor	1,000
C	2-5	Lizzie's Dizzy Career	Nestor	1,000

Saturday.

D	2-6	Ridgeway of Montana	"101 Bison"	3,000
C	2-6	He Cured His Gout	Joker	1,000

Sunday.

D	2-7	The Flash	Rex	2,000
D	2-7	Their Hobo Hero	Eclair	1,000
C	2-7	Zip and His Gang	L-Ko	1,000

Miscellaneous Features

Her Triumph	Famous Players	4,000
It's a Long, Long Way to Tipperary	Pathe	3,000
Buckshot John	Bosworth	4,000
Money	Keanograph	5,000
The Man Behind the Door	Broadway Star	4,000
The Three Black Trumps	Picture Playhouse	4,000
The Black Envelope	Picture Playhouse	4,000
Souls Enchained	Gloria-American	5,000
Trapped by Camera	True	3,000
The Avalanche	Life Photo	5,000
The Temple of Rogues	Apex	3,000
The Coveted Heritage	Pathe-Balboa	3,000
Queen Margaret	Pathe	5,000
A Woman of Impulse	Great Northern	4,000
The Explosion of Fort B 2	Picture Playhouse	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker.
SUNDAY: L-Ko, Eclair, Rex.

Brevities of the Business

Claire McDowell, a Biograph star for four years, has joined the ranks of the Universal Company, where she will be leading woman for King Baggot.

Elberton C. Taylor has been promoted from assistant stage manager to stage manager of the Edison studio, to succeed Mr. Sauer. Mr. Taylor has been with Edison but a year.

Billy Sunday, the dynamic evangelist, has been unconsciously giving lessons to George Soule Spencer, who with Miss Gladys Hanson, is to be featured in Lubin's photodrama from Henry Arthur Jones' "The Evangelist." The actor has been sitting in one of the front seats of the big tabernacle in Philadelphia during the last week and watching closely every method used by the famous preacher in swaying his audiences.

Jack Eaton, formerly advertising and publicity man for the Colonial Motion Picture Corporation, is now to be found in the offices of the Paramount Pictures Corporation busying himself with the affairs of *Paramount Progress* and the new scenic project which is being launched by this concern.

Adam Kessel and Charles O. Baumann, president and secretary of the New York Motion Picture Company, are in Los Angeles for a three weeks' visit with Mack Sennett and Thomas H. Ince.

Al Ray has been engaged to play a part in the coming six-reel dramatic feature to be put on by Walter McNamara, the man who produced "Ireland, A Nation."

Little Mildred Harris, formerly of the Broncho brand, has come to the Griffith-Mutual studios at Los Angeles, Calif., to work under the direction of D. W. Griffith.

Bliss Milford, leading woman with the Kinetophote Company, was unable to attend the exhibitors' ball at Trenton, N. J., where she was to have led the grand march with Edwin August, on account of the death of her father.

Two hundred exhibitors gathered in Loew's American theater in New York last Tuesday to witness a showing of Episodes 10, 11 and 12 of "Zudora in the $20,000,000 Mystery," Thanhouser's big serial.

The next photoplay upon which King Baggott of Universal, will commence work is a three-reel production of "The Corsican Brothers," taken from the famous novel and play by Alexander Dumas. On the stage it was never possible to combine the two characters of the Corsican brothers into one part, but by means of double exposure this part becomes a splendid one for any screen actor who is properly qualified to handle it. The company will go to the Adirondack Mountains to take the snow scenes.

During the week of January 18 to 24 the Cumberland theater of Brooklyn, N. Y., and the Crescent theater of the Bronx, New York City, both ran "Vitagraph Weeks," showing a straight Vitagraph program, including the Broadway Star Features.

The first "Cabiria" star to appear in the Itala Film Company's series of new features is Lydia Quaranta who played the titular role in the D'Annunzio production. Her latest appearance is in a four-act romantic drama, "The Treasure of the Louzats."

The new five-reel film feature adapted from Harold MacGrath's novel, "The Carpet from Bagdad," was sent from the Selig Polyscope Company in Chicago, to Indianapolis recently, where it was presented for private view to the officers and friends of the Bobbs-Merrill Publishing Company, who printed the original work.

Reginald Wright Kauffman, whose novel, "The House of Bondage," has just reached its tenth edition, has been placed under a long-term contract by the Humanology Film Producing Company to write plays for screen depiction.

Essanay is making elaborate preparations for the production of "The Lady of the Snows," dramatized from the novel of Edith Ogden Harrison, wife of Carter H. Harrison, mayor of Chicago. This is the first of Mrs. Harrison's novels to be dramatized for a photoplay, but others will be put into film form later.

Inceville, Calif., had the honor last week of playing host to William E. Wing, the photoplay author whose versatile pen is employed for the entertainment of the millions. Mr. Wing motored to the mammoth plant in his automobile.

George L. Sargent has been engaged by the Draco Film Company, Inc., as their chief director. The output of the Draco Company will be released through the Mutual program. Mr. Sargent has already organized a company and has started work.

Carrying out the plans for a program with two features on their weekly program, one two-reel and one three-reel, the Edison Company has enlarged the studio floor so as to include another stage larger than the average.

Workmen have just completed remodeling the exhibition room of the Chicago office of the Mutual Film Corporation, fourth floor, Mallers building. The walls and ceiling are neatly finished and no posters appear in the room. A new screen has also been installed.

Catherine Carr, chief scenario editor of the Kinetophote, left for Bermuda last Saturday for a stay of two or three weeks to recuperate from the stress of work which has been her lot during the past few months.

The Static Club held their second annual ball at the Rutherford hall, Los Angeles, Calif., January 20, and it was a delightful affair in every way. Margarita Fischer of American journeyed from Santa Barbara for the event and led the grand march with big Bob Leonard of Universal.

Charles S. Egan, General Manager of the Egan Film Company with offices at 703 Columbia Theater Building, New York, is recovering from a very serious operation. Mr. Egan was taken suddenly ill at his home and hurried to the Englewood Hospital where an operation was imperative to save his life. We are thankful to inform his friends that Mr. Egan is progressing nicely. Mr. Egan is a brother to Agnes Egan Cobb, manager of the Leading Players Film Corporation, and Features Ideal, Inc.

Mrs. Eugenie Engleton has been added to the Fort Lee, N. J., studio staff of the World Film Corporation as librarian of the reference department.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	125	....
Biograph Film Co.	70	72½
General Film Co. *pref.*	52	55
Majestic Film Co.	155	170
Mutual Film Corp. *pref*	54	57
Mutual Film Corp. *com.*	73	75
New York Motion Picture Corp.	74	75½
Reliance Motion Picture Corp.	34	41
Thanhouser Film Corp.	63	70
Thanhouser Syndicate Co. *pref.*	52½	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	125	135
Universal Film Mfg. Co.	155	....
World Film Corp.	4¾	5⅛

Regular dividends were declared by Mutual Film Corporation, which provides for 1 per cent a month for the next three months on the common and the preferred to July 1.

Syndicate Film Corporation.—The decline in quotations in this stock was due merely to the declaration of an extra 25 per cent January dividend on both the preferred and the common.

Biograph Film Company.—Shares in this company are now entering the group of "securities actively traded in," and the above quotation includes 50 per cent scrip.

There has been a persistent effort from three different and distinct channels to secure Thanhouser Film stock at its new level and several sales took place last week at between 63 and 68.

Majestic Film Company.—A recent sale has been reported above 170; transactions in this stock, however, in the course of a year are so decidedly infrequent that to quote a trading market is somewhat difficult.

American Film Manufacturing Company.—From their present ambitious program, they will become, in the next two or three months, one of the largest producers of film per week in the United States. It is practically impossible to secure stock, and we are assured higher than 125 will be paid, although this is the bid at present.

Bill Barry, who is the man to thank for your receipt of that new Nicholas Power catalog through the mail this week, has taken to the manly sport of ice hockey, and turned his broad back upon the frivols of the fox trot, the Pavlowa glide and the Castle polka.

Chester Beecroft, newly appointed general manager of the David Horsley interests, is brought forcibly, and pleasantly, to mind, on receipt of an invitation to attend the private viewing of "The Great Frank C. Bostock Arena and Jungle, Main and Washington streets, Los Angeles." David Horsley is the owner of this famed collection of trained animals, which are in the care of Harry E. Tudor, general manager of this arena and jungle exhibit, which will be one of the coast-city's attractions throughout the entire Panama exposition season. Mr. Beecroft went out to the coast more than a week ago to get out the publicity attendant upon the opening of the Jungle attraction.

The wonders of South America as seen by Captain J. Campbell Besley's camera were initially shown, under the direction of Robert W. Priest, at the Maxine Elliott theater on Monday, January 25. The subject is a most interesting and enlightening one for an evening's entertainment, depicting a twelve months' sojourn in the Andes; a wild ride on a raft down the tributaries of the famous Amazon, from the source to the sea; adventurous trips into the very heart of the jungle, revealing it in all of its wildness and beauty; the dead cities of the Incas; the wonderland of Peru; and Macchu Pijchu, an impregnable city built like an eagle's erie, three thousand feet above the surrounding river.

Harry Pollard of the American Company at Santa Barbara, Calif., is making preparations for the production of Harold McGrath's "The Lure of the Mask" which will follow his present four-reel feature. Margarita Fischer is making frequent trips to San Francisco and Los Angeles to visit the big costuming houses and select her gowns for the production.

Miss Beverly Bayne, the pretty Essanay actress, gave a sleighing and skating outing to a party of her Chicago friends last week.

Anna Little is dividing her interest between her new automobile and her parts in the "Black Box" series being produced at the Universal west coast studios.

The Chicago public library has paid a compliment to "The Adventures of Kathlyn," novelized by Harold McGrath, by ordering a special edition to be placed on the library shelves.

Henry Otto of the American, who was a Nestor and Selig actor before he took to directing took the part of a theatrical agent in his own production "Restitution."

George J. Boihoff, a special representative for the World Film Corporation, is engaged in doing some work for the Philadelphia branch, in association with Manager Etris.

Despite the fact that he looks unusually well fed for an actor, Harry Eytinge has not been cast for the part of a cook. But in that role he played to a select but small audience a few nights ago when he played host in his apartment to all the ladies in the Edison scenario and office departments. They say the food didn't taste bad either.

Charles Hirliman, superintendent and laboratory manager of the Life Photo Film Corporation, and the Commercial Motion Pictures Co., Inc., has devoted every spare moment of his time to experimental work in the art of tinting and toning of motion picture films. His contract of employment with the Commercial Motion Picture Company, Inc., has been renewed for two years at a large and substantial increase in Mr. Hirliman's salary and he has been placed on the board of executive managers of that company in an advisory capacity.

Randall Parrish, the author of "When Wilderness Was King," "Bob Hampton, of Placer," and "My Lady of the North," has notified his publishers that hereafter he will write but one novel a year. The remainder of the time will be devoted by Mr. Parrish to writing scenarios for the Selig Polyscope Company of Chicago.

Harry Scott, long and favorably known to film men in all parts of the country, has been made manager of the George Kleine office at Dallas, Texas. Mr. Scott has had a wide experience with the Kleine attractions, having been one of the original "Quo Vadis" company managers and later opened the Kleine office in Columbus, O.

Gail Kane, who appeared in the World Photoplay "The Pit," has never seen the film in which she appears. To make it possible for her to see herself, Special Representative Boihoff of the World has arranged to have her present at the Locust theater, Philadelphia, where "The Pit" is to be shown.

Denis Ward, who so often plays the part of captain of police in Edison plays, has only to "look natural" to look the part. For he was for the most of his life one of the best known police captains of the New York force before he was retired.

S. S. Hutchinson, president of the American Film Manufacturing Company, after spending the holidays in Chicago and New York, has returned to California, where he will make the selection of an additional company for the production of multiple reel releases. One company has already been at work on special features for a period of three months under direction of Harry Pollard.

Every morning J. P. McGowan the injured Kalem director leaves the Sisters' hospital, Los Angeles, Calif., in an auto and returns when the work for the day is done. He is getting along capitally, but it will be some time before he can walk. Helen Holmes is glad to have him back on the field, even if he is in the automobile, for his brain is very active.

Andy Clarke, the clever Edison boy, appears for the first time as a "grown-up" little man in "A Weighty Matter for a Detective" and makes a grotesque little figure.

The waiters' quartette, who made New York howl with laughter when Lew Fields introduced them in "The Girl Behind the Counter," are to be seen again. This time they are to make their debut in motion pictures in the forthcoming World Film release "Old Dutch," in which Mr. Fields is being starred.

Al. E. Christie of the Nestor comedy company is undertaking the task of licking an entirely new aggregation in shape for his second comedy company. With Billie Rhodes, Johnny Dillon and Neill Burns as a nucleus, he is rapidly succeeding.

Frank E. Montgomery has been appointed managing director of the Liberty Film Company of San Mateo, Calif. He is now engaged upon his first picture, a western with Mona Darkfeather in the lead. The Liberty roster includes Emery Johnson, Marguerite Clayton, True Boardman, Virginia Ames, Clark Stockdale and Vera Hewitt. Feature films will be made, releasing on the Kriterion program.

Irving Cummings is an enthusiastic motorist, and has covered most of the surrounding country since his recent arrival in Santa Barbara, Calif., to work for the American Company. Mr. Cummings is making his home with Henry Otto, and Mr. Otto's mother is happy in looking after her two boys.

A comedy team happens once in a long time and it happened in the Edison studio almost by accident. Wadsworth and Houseman were making big hits individually in Edison comedies when they appeared in a few comedies together. Almost instantly came a big demand from the exhibitors for "Wadsworth and Houseman" comedies. In truth, the exhibitors themselves made these two a comedy team.

Ernest Van Pelt, with the Essanay company at Niles, Calif., recently spent a few days in the Rockies hunting for bear. He is said to have bagged a big grizzly after a hard battle.

Several shifts in directors have been made by Manager Julius Stern at the eastern Universal studios. William Garwood, who played leads in Lucius Henderson's Imp company, will hereafter direct his own company. Robert Hill will be his assistant, and Violet Mersereau will continue as his leading woman. Mr. Henderson will direct Mary Fuller.

To aspire to a professorship, to earn distinction as an opera singer and then find the real vocation of his life in the pictures, has been the fate of Tom Richards, the creator of "The Chocolate Soldier" in song and film story, the latter being now released through the Alliance Program.

Lionel Belmore, the Vitagraph director, accompanied by Ned Finley, Harry Northrup, Darwin Karr, Eleanor Woodruff, Eulalie Jensen and Marion Henry, is going to Fort Clark, Texas, to film several features.

Edna Maison of Universal is no longer connected with the "Powers" brand, for her pictures will now go out to exhibitors under the "Big U" banner.

Under the personal supervision of President S. S. Hutchinson, the American Film Manufacturing Company will produce the serial story for which the Chicago *Tribune* has awarded the $10,000 prize.

ROLL OF STATES.

ARKANSAS.

On January 4 the Arkade and Royal theaters of Arkadelphia were damaged by fire. Damage to both theaters estimated at $2,000.

CANADA.

The United Motion Picture Theaters, Limited. has passed the 1¾ preferred stock dividend for the quarter. The company is capitalized at $630,000 in preferred, and $1,200,000 common, issued. It owns theaters in Buffalo, Ottawa, Montreal and Toronto, where it has an interest in the Strand theater.

CALIFORNIA.

Alaska Film Corporation, Los Angeles. Capital stock, $10,000; subscribed, $5. Directors: Leonard S. Sugden, C. Phil Norton, A. B. Ferguson, R. J. Huntington, C. C. Legerton.

The Vogel, Edwards-Greenslade moving picture theater of San Jose, which has been closed for some time, was again opened to the public.

The following appointments to fill vacancies on the board of moving picture censors in Los Angeles were recently sent to the council by Mayor Rose: Mrs. Russell B. Hallett, Mrs. Martha Nicholls and J. W. Brooks.

The residents of Los Angeles, who have the surname Wiggs enjoyed a unique treat when the photoplay based on the story "Mrs. Wiggs of the Cabbage Patch" was shown at Clune's Auditorium. Every member of the Wiggs family was the guest of the management on the first night of the run of that feature, which is a product of the California Motion Picture Corporation, released on the World Film schedule.

COLORADO.

A new motion picture theater will soon be established in Longmont, under the management of V. D. Cook. The building now occupied by the Longmont Candy Kitchen will be remodeled and made into a comfortable theater, and will be opened to the public as soon as possible.

DELAWARE.

Building Inspector Anderson is inspecting the moving picture theaters in Wilmington.

ILLINOIS.

Motion Picture Specialty Company, Chicago; capital, $20,000; manufacture and deal in motion films and machinery; incorporators: William F. Warren, William A. Jennings, P. H. Bishop.

The Empire theater of Moline was recently opened with Reinhold Foerster as manager.

Work has been started on the new John T. Peterson building which is to be occupied by a motion picture theater to be conducted by Robert Kremer, who is owner of the Grand theater. The structure is to be 94x45 feet and will be of brick. The structure will be fireproof and will be modern in design.

A permit has been granted M. Stephens for the erection of a one-story brick theater at 5910 West Chicago avenue, Chicago. L. F. Urbain, architect.

Oak Park is to have a board of moving picture censors. Ordinance to take effect immediately.

A new building is being erected in Morrison to replace the one which was destroyed by fire New Year's day, occupied by the Lyric theater. The new structure will be one story high and of brick construction.

The Mutual School of Motion Picture Acting, Chicago; capital, $2,500; to give instruction in motion picture acting; incorporators, George H. Miller, S. Minot Jones, Alfred W. Craven.

Film Product Company, Chicago; $10,000; manufacture of motion picture films; Morton L. Vance, William E. Cuthbert, and Walter E. Herzberg.

All East St. Louis theaters and moving picture houses are O. K. and the managers are complying with the city ordinances and recommendations of the fire marshal. according to the report made by a member of the state fire marshal's office.

Plans are under way for the opening of a new motion picture theater at Rock Falls in the near future.

Recent additions for Shubert-Brady service through the Chicago office of the World Film Corporation, include the copper and iron circuit of theaters throughout northern Michigan and Wisconsin. The Princess theater, Urbana, S. H. Freeman, manager, claimed to be one of the finest theaters in that part of the state, opened on January 25 with World Film Corporation releases. Another theater that has been converted is Trinklo & Maloney's Luna theater, Danville; also C. S. Sullivan, owning a chain of theaters from Calumet to Menominee, Mich.

Announcement was made recently of the purchase of the Star theater in Lincoln by Burnstine and Shepherd. Considerable alterations will be made on the theater, after which it will have a seating capacity of one thousand.

H. H. Hoffman has purchased the Lyric theater on Sixth avenue, Moline, from L. Woodyatt. His sons, Harry and Richard, will have charge of the theater.

The Palace motion picture theater, Aurora, has been purchased by W. D. Burford, proprietor of the Aurora theater, and S. A. Lies. It has opened under the management of Burford & Lies.

Paul Ericson is contemplating opening a picture show in Union Hall block, Oneida.

INDIANA.

The Victoria theater of Lafayette, which has been closed for several weeks, will be opened shortly by the Chicago Picture Palace Company. In the early spring the front of the theater will be remodeled and a $10,000 pipe organ will be installed.

Kriterion Co-operative Service Company, Indianapolis; $100,000; to deal in moving picture supplies; C. A. Stolte, J. C. Mack. H. A. Luckey.

Charles Walker and son of Plymouth have purchased the motion picture theater known as My Show in Rochester. The theater was recently opened with L. Walker as manager.

IOWA.

Don Scroggins has installed a moving picture machine in the M. A. hall in Portsmouth and will commence showing pictures soon.

The Lyric theater in Keosauqua is being remodeled by the proprietor, Charles Schreckengost. A new sloping floor and a stage are being put into place.

The Arie, Boone's oldest show house, owned by B. Arie and under the management of B. B. Wiley, was recently destroyed by fire. The loss is estimated at about $30,000.

Work is progressing rapidly on the new Pratt theater at Washington.

The Gem moving picture theater was recently opened at Hamilton.

The Family Theater Company, owners of the popular Family theater, Davenport's leading picture house, has been reorganized. The new members of the company are Richard Mittelbuscher and Chris. G. Behrens. Later on, the Family theater will undergo many improvements, among which will be an elaborate new front and the seating capacity increased to 900. An up-to-date picture machine will also be installed. The new owners took possession January 14.

Scene from Pathe's "Queen Margaret."

Work on the new moving picture theater in Warsaw has been delayed, but will be resumed shortly.

The Family theater in Clinton, a motion picture theater, was destroyed by fire January 18. Loss $6,000.

The Ideal theater, one of the very best photoplay houses in Cedar Rapids, has been purchased by Frank Grubhoffer and Vaclav Slezak. The Ideal was formerly owned by Mr. Bush of Davenport.

The new management of the Family theater in Davenport is planning on many extensive improvements, among which will be a new operating booth.

KANSAS.

A Wurlitzer motion picture orchestra has just been installed in the Pearl theater of Hutchinson.

LOUISIANA.

The Louisiana theater, managed by E. P. Coe, in Baton Rouge, was damaged to the extent of $5,000 by fire. The theater will be rebuilt at once.

The Apex Feature Film Service of New York has opened an office on Baronne street, New Orleans, managed by Myer Simmonds.

MARYLAND.

Revised plans are expected to be ready very shortly for the construction of a moving picture parlor at 1801 Presstman street, Baltimore, for Gottfried Helmig, the building to measure 40x100 feet.

MICHIGAN.

The new Colonial theater, under the management of Claude Cady, was recently opened at Lansing.

Plans are now under way for the erection of a new fireproof theater at Saginaw.

The announcement has been made that the Grand theater

Edith Taliaferro in scene from Lasky's "Young Romance."

of Calumet, which has been closed, will be re-opened in the near future.

A bill to provide for the establishment of a state board of censorship for moving pictures, to be under the direction of the department of the Commissioner of Labor, is being prepared by Representative Fred L. Warner of Belding.

Horton Davis, for many years the proprietor of the Arcade theater, at Charlotte, has sold the playhouse to Carl C. Newman of Ionia.

The Colonial theater in the Union Bank building, Jackson, was recently opened to the public with W. E. McLaron as manager. This is one of the most up-to-date theaters in Jackson, one of the features being the employment of girl ushers.

Contracts have been awarded and a building permit granted for the erection of the new Norwood theater, which will be located on the west side of Woodward avenue, four doors south of the Boulevard, Detroit. The new theater will seat 1,000 and the decoration and electrical effects will be of the highest order.

The Colonial theater of Lansing was recently opened with Claude E. Cady as manager. The Colonial theater will give seating capacity for nearly 900 persons.

Motion pictures to help teach progressive agricultural methods to the children of Michigan will be shown this winter in various towns and cities throughout the state as part of the educational program arranged by the college in connection with its boys' and girls' club work.

The Grand theater on North Fifth street, Calumet, will be temporarily closed.

John H. Kunsky, extensive owner of moving picture houses, has announced that he will build a $125,000 theater at Fourteenth and Grand River avenue, Detroit, the fifth in a chain of large photoplay theaters he controls. The auditorium will seat 1,700 and boxes will be placed in a mezzanine balcony. There will be a pipe organ and orchestra.

Marshall is to have a new moving picture theater with a seating capacity of six hundred to be ready for occupancy by June 1. W. H. Arthur is one of the chief owners in the new project.

MINNESOTA.

The new Garrick theater, formerly the Miles Hippodrome, was recently opened at Minneapolis. It was remodeled by the new owners, the F. & R. Amusement Company, and is one of the most elaborately equipped moving picture houses in Minneapolis.

MISSOURI.

The building being erected at 3217 Locust street, St. Louis, has been leased to the I-K-M Film Company, a concern recently incorporated in Indiana, and which is moving to St. Louis.

Earle B. Tinker, traveling representative of the World Film Corporation, was a recent visitor at Machens. Mr. Tinker has about one hundred and fifty motion picture theaters under his direction and states that the hard times are not interfering with the business being done by his company.

The Warwick motion picture theater, Main street and Westport avenue, Kansas City, has installed a $10,000 pipe organ.

Minusa Cine Products Company, St. Louis.—William L. Schoening, Edward A. Raithel, F. M. Sowle, each 175 shares of preferred and 75 shares of common stock; Nat. I. Brown, 175 shares preferred and 74 shares common stock; Edward L. Beebe, 1 share common stock; to manufacture, sell and deal in moving picture projection screens and accessories; capital stock, fully paid, $100,000.

Maurice Stokes has leased the vacant lot on East Front street, Oregon, and will commence the erection at once of an airdome. He will buy a new picture machine of the latest type and will show first-class pictures every night throughout the coming summer. He expects to open the establishment as soon as the weather will permit, probably about the first of April.

MONTANA.

A new motion picture theater has been opened at Zortman under the operation of Mr. and Mrs. Ed. Cooper.

A motion picture theater will be opened in the near future at Harlem under the management of C. D. Robins.

Managers McCarthy and Diekson have opened the Star theater in Augusta and will conduct shows twice a week.

H. Rennie, representative for the World Film Corporation, with headquarters in Seattle, was a visitor to Butte recently, on a trip through the state calling on theater managers who are using the World Film features. Mr. Rennie was the guest of Manager Philip Levy of the Ansonia theater, at luncheon while in Butte, and is now completing his trip through the state.

The Star theater of Augusta was recently opened, and the management intends having two shows a week.

NEBRASKA.

A new fireproof theater is being erected at a cost of $25,000 at the southwest corner of Sixteenth and Binney streets, Omaha, by W. R. McFarland and Harry Rachman. The theater will have a seating capacity of 500.

J. D. Thatcher, Jr., is now connected with the Omaha branch of the World Film Corporation.

NEW JERSEY.

Richard R. Dechert of the Bijou theater, Hackensack, has taken title recently to the Park Stables property in the rear of the theater. It is reported that Mr. Dechert will begin at once to have plans drawn for a theater that will be eclipsed by none in New Jersey.

New Model Show Company, Inc., Lambertville, object, amusement; capital, $50.000; incorporators: Al. D. Wheeler, Carrie E. Wheeler, Oxford, Pa.; Charles H. Tompkins, Lambertville.

Through the courtesy of Lewis J. Selznick, vice-president and general manager of the World Film Corporation, "The Wishing Ring," featuring Vivian Martin, was donated to the Woman's Exchange at Nutley, for exhibition, to raise funds for the institution for the coming year.

In the early spring the Padderatz Brothers, contractors, of Chambersburg, will begin the work of tearing down the Venetian Garden moving picture theater located on Anderson and Washington streets, on which site they will erect an up-to-date moving picture theater with a seating capacity of one thousand.

The new theater and store property at Springfield avenue and Sixteenth street, Newark, now nearing completion, has been sold by the Springfield Construction and Amusement Company to Frank Hatch of Pittsburgh, Pa. Mr. Hatch will make some further improvements before opening the theater.

NEW YORK.

Atlas Motion Picture Corporation, Manhattan, $125,000; John M. Welch, 150 West 47th street, New York; William F. J. Sigg, Jersey City, N. J.; Richard Sauzade, Jersey City.

The Lyric Amusement Company of Utica, with $8,000 capital, has incorporated for the purpose of operating motion picture exhibitions in that city, with the following directors: Frank Centolella, Frank Pepe, John Augello and Antonio Corrado.

The Arcadia theater, at South Salina and Colvin streets, Syracuse, passed into the hands of Bartholomew J. Hopkins recently, and will be reopened shortly.

Plans are now under way for the alteration of the structure at 232-234 State street, Schenectady, into a motion picture theater, costing $2,600. A Simpkins, contractor.

Exhibitors Feature Company, Inc., Buffalo.—Motion picture business; capital, $25,000; incorporators, H. Lewis, T. Steinberg, H. Rash, Buffalo.

Salambo Corporation, motion picture films; $50,000; Frank Tosatti, B. N. Busch, G. W. Bell, 130 West 46th street, New York.

New Rochelle has another theater. This latest opened with great ceremony on North avenue, January 18. It is known as the Thanhouser theater.

Work is progressing rapidly on the American Motion Picture Company's theater on Lafayette street, Utica.

Federal Screen Corporation, moving picture inventions, $200,000; S. S. Newton, William Baird, C. G. Campbell, 174 West Eighty-seventh street, Albany.

The Empire theater at Cohoes was recently damaged by fire. Damage estimated at $500.

Aleck Papayanakes, manager of the New Antique theater, Watertown, has arranged to show World Film Corporation features.

The offices in the Central building of the General Film Company, which furnishes films to twenty-six of the forty odd motion picture theaters of Rochester, have been given up, and the films will be sent out from Syracuse.

The Famous Players, Mary Pickford Company, Manhattan; moving pictures; $20,000; Adolph Zuckor, Benjamin B. Schulberg and Ralph A. Kohn; attorney, Alex. John Ludvigh, 31 Nassau street.

The Biograph Company, one of the oldest moving picture manufacturing concerns in the United States, has declared a dividend of 50 per cent, payable February 1. The dividend will be paid in registered scrip certificates convertible December 31, 1916, at par without interest, into either cash or stock or in some form of interest-bearing obligation to be determined by the directors.

NORTH CAROLINA.

The building at 13 West Trade street, Charlotte, has been leased to F. D. Alexander, who will open an up-to-date motion picture theater very shortly.

NORTH DAKOTA.

A motion picture theater is to be opened in the near future in the armory at Jamestown.

OHIO.

The Star theater in Buffton has been sold by Dickensheets & Son to E. C. Long.

The Liberty theater, which is being erected at Superior avenue and East 114th street, Cleveland, for the Doan Square Realty Company, will be ready for opening some time in February.

OHIO.

Henry Powell of Van Wert has purchased the Princess theater in Delphos from F. H. Staup and F. A. Gladen.

Plans have been completed and work is to begin immediately on the erection of a theater and business block for Paul Kekic at St. Clair avenue N. E. and East Ninety-third street, Cleveland. The auditorium will seat 600 when completed.

The Nixon moving picture theater at 1650 Poland avenue, Youngstown, will shortly be opened to the public. The structure will be absolutely fireproof, seating 300. Mary Kuhar of Pittsburgh is the owner.

Walter Hanitch has purchased the Gluck Family theater in New Castle and will take possession at once.

Plans are being made for the erection of another up-to-date moving picture theater for the East Side. It is said that the new show house will be located on the Arundel property on the northwest corner of Lane and Himrod avenues, Youngstown.

OKLAHOMA.

The Busby theater of McAlester has changed hands and is now owned by D. B. Hussey of St. Louis, Missouri. The theater will continue to be managed by A. Bert Estes, who has been the popular manager for the past several years. After February 1 Mr. Estes has arranged to show Paramount films.

OREGON.

Extensive alterations and improvements to the People's theater, West Park and Alder streets, Portland, which have been under way for the last six weeks, have just been completed at a cost of several thousand dollars.

PENNSYLVANIA.

Ground has been broken by Henry Polk for a motion picture theater building on Shiloh street, near Virginia avenue, Mount Washington, which is expected to cost close to $25,000. The lot is 50x100 feet. The theater is to have a high, ornamental front and will seat over 1,000. It will be by far the largest and most up-to-date moving picture theater in Mount Washington.

PENNSYLVANIA.

Clay A. Donge, manager of the Donge theatre, Meyersdale, is a thorough believer in advertising. He has played the World Film features, starting with "The Lure," and has enjoyed capacity audiences whenever he has announced the regular World Film Corporation releases.

Everything is in readiness for the reopening of the Lyceum theatre in Allentown, after many improvements. The house is to be devoted to the highest grade of photoplays.

SOUTH DAKOTA.

Lake Preston's two theaters have been consolidated by Geo. B. Myers of the Star, he having purchased the Princess theater. Mr. Myers has already taken possession of the Princess and has discontinued the shows at the Star.

TENNESSEE.

Bids are being submitted to Charles E. Speer for the erection of a moving picture house to be situated at the corner of Madison avenue and Cleveland street, Memphis. The structure will be two-story brick with terra cotta front, costing about $6,000.

The Dixie Amusement Company will shortly open the Strand theater at 235 Fifth avenue, North, Nashville. H. M. Waddle is president of the company.

Announcement is made by Tony Sudekum of Nashville, owner of the Lillian theater, recently destroyed at Clarksville, that same will be rebuilt.

TEXAS.

An up-to-date moving picture theater will be built by H. Pye on Main street, Smithville.

VIRGINIA.

Southern Motion Picture Corporation, Norfolk; $500 to $15,000; moving picture business; W. F. Crall, president; George C. Cabell, secretary, both of Norfolk.

Equitable Film Corporation, Richmond; capital stock, $1,000 to $2,000,000; L. W. Bromm, president; Henry R. Miller, Jr., vice-president; L. L. Lacy, secretary and treasurer, all of Richmond; purposes, moving picture business.

WASHINGTON.

Rapid progress is being made on the new Siefert theater, which is being constructed on the site of the old Princess, on Pacific avenue and Ninth street, Tacoma. It is the intention of the manager, John Siefert, to have the theater completed and ready for opening about February 20. It will be one of the handsomest and most modern motion picture theaters in Tacoma, having a seating capacity of 500. The new structure will cost $30,000. No name has been selected as yet.

WISCONSIN.

Representatives of moving picture theaters in Milwaukee and other places in the state voted at a recent meeting in the Plankinton House to affiliate with the Motion Picture Exhibitors' Association of the Northwest.

The Mothers' Club of the Second Ward school, Sheboygan, has secured the films of the extension department of the University of Wisconsin. They will be shown at a theater every Saturday morning for school children. Admission will be two cents and those who cannot afford the two cents will be admitted free.

WYOMING.

The Capitol Avenue theater in Cheyenne inaugurated a policy of moving pictures December 24.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 7—Selig—January 25.—This issue of the weekly shows in detail the operation of the apparatus at the various weather bureaus scattered throughout the United States; Mrs. Harry Johansen of St. Louis, who recently won the championship for woman auto racing drivers of America; in the war section are shown numerous scenes taken in the trenches of the allies in Belgium and France.

Hearst-Selig News Pictorial No. 8—Selig—January 27.—This issue of the weekly shows views of a new U. S. submarine taken in the navy yard at Quincy, Mass.; Miss Grace Darling, Selig-Hearst reporter, interviewing Edna May, actress; a close-up view of Marty O'Toole, the $22,500 pitcher of the Pittsburgh Nationals, working in the domestic league; also close-up views of the leaders of organized baseball, snapped at the recent baseball trial at the Federal building, Chicago, Ill.; and in the war section views of the palace at Versailles, France which has been made into a Red Cross hospital by the British troops.

Fate's Protecting Arm—Biograph—February 1.—Dick Foster and his companion, Ann Markham, enter a house to rob. They overpower an elderly man and when his wife telephones for the police, they bind and gag her, pose as the rightful occupants of the house, and when the police call explain that the burglar scare was a false alarm, and after the officers have gone, rob the premises and depart. Later Ann learns that her victims were a minister and his wife, and thereupon tells Dick that she is done with crime forever. She secures a post as governess to Robert Hall's daughter, and when Dick endeavors to locate her, she tries to throw him off the track by giving him a false address. Later he discovers her hiding place and visits the house at night. She chances upon him, as he is examining the safe, knocks him down with a heavy vase and secures his revolver. When he rushes at her she fires, and kills him, and later Mr. Hall, who has learned to love her, praises her for her bravery and offers her his heart and hand.

Found—A Flesh Reducer—Edison—February 1.—Arthur Houseman with his Chaplin-like make-up and demeanor and William Wadsworth as the man-who-would-be-thin, are a humorous pair in this film. Mabel Dwight as Roberts' wife, Frank A. Lyon as the doctor, Marjorie Ellison and Cora Williams complete a cast that add to the humor of the various scenes. Roberts is advised that an abnormal amount of exercise will reduce his weight. He purchases a load of flesh reducers in the form of fencing swords, boxing gloves, a punching dummy, etc. The dummy is the target for all of the well directed blows of the two but she (Roberts and his trainer have dressed it up in one of Mrs. Roberts' best dresses) always manages to regain her feet before the count of ten. The maid discovers it under the bed where the men have finally placed it and tells Mrs. Roberts that there is a strange girl in her husband's room. The

dummy, dressed in feminine garb, is abducted and sold to a junk dealer. Mrs. Roberts finds out that her new waist containing a valuable diamond sunburst, is missing and the maid is discharged on circumstantial evidence. Roberts, after a hurried tour of the junk shops, locates the dummy, the waist and the sunburst. The maid is vindicated. After all this exercise, Roberts finds that his weight has dropped many pounds.
M. C.

The New Teacher—Essanay—February 1.—About fifteen intelligent little children perform in this film, which is one of the "Sweedie" series. Two or three of them hold down individual scenes and at no time do they look at the camera, a fault common to juveniles. This, without a doubt, will create favorable comment among audiences of all classes. The plot is very simple. Sweedie is appointed teacher of a school and one of the members of the board becomes infatuated with her. Their love affair runs parallel with that of two of the boy pupils and one of the girls. In the end the member of the board is found in Sweedie's company by his associates and she is dismissed. The children, however, strike until Sweedie has been reappointed. The offering is a pleasing one.
C.J.C.

The Swindler—Kalem—(Two Reels) February 1.—Totally ignorant of the man's business and blinded solely by his wealth, Bess marries Harris, thereby breaking the heart of Tom, who loves her. Harris and his wife go to the city and Tom later reaches there also and learns that Harris is conducting a get-rich-quick scheme which robs widows and orphans. Tom learns of a particular instance of a Mrs. Boyden, who has been swindled, and with her goes to Harris' office where he tells him exactly what he thinks of him. The conversation is overheard by Bess, who realizes her husband is a scoundrel, and as a result leaves him. Later Harris' office is stormed by victims of his scheme, and one of them, infuriated, kills him. Bess returns to the old farm and, later, there meets Tom, who she promises to wed. Alice Joyce featured.

Patsy on the Trolley Car (episode six of the "Patsy Bolivar" series)—Lubin—February 1.—Patsy arrives at the village of Springtown and an adventure with a lunch wagon man lands him in jail. He is released and secures a position as street car conductor with the trolley company of which Jack Prince is now the assistant superintendent. Patsy is amazed one day to have Tilly appear in Springtown to visit Mary, and his attentions to her almost cost him his position. Jack writes Patsy's parents of his whereabouts and meanwhile Mary receives a telegram calling her to a seminary in another city, where she has applied for a position. Patsy, thrown off his street car by a rough crowd whom Sykesy urges on, sees Mary on the way to the depot and, learning that his parents are following him, he gets aboard the train and departs with her, while Sykesy spreads the rumor that Mary has eloped with Patsy Bolivar.

The Vision of the Shepherd—Selig—(Two Reels)—February 1.—The picture is notable for its wonderful exteriors. Jacob, the shepherd, loses his only daughter, Nell, when Arthur Harding, a city man, induces her to elope with him. In the city, Harding plans to have Giles, his actor friend, perform a mock marriage ceremony, but at the last moment the actor warns the girl of her peril, and sends her away. Her father arrives in the city, finds her in the Salvation Army mission and takes her home. When a vision of the Christ appears to him, he is able to answer the query, "Are all of the sheep in the fold?" in the affirmative. Kathlyn Williams, Wheeler Oakman and Frank Clark featured. See review on page 165 of the issue of January 30.
N. G. C.

Cabman Kate—Vitagraph—February 1.—As a laundress Kate isn't much of a success, and when she finds herself unable to collect $13.13 that Tim McGrath owes her, she forcibly seizes his horse and cab. Samuel Rosenstein, a drummer, is anxious to catch a train, and when his taxicab breaks down he hires Kate to take him to the train. They experience a wild and thrilling ride in which numerous accidents happen, and as a result the whole party is pinched. The judge proves a good fellow and nearly laughs himself sick over an account of what has happened. He forces Samuel to pay all the damages and costs, makes Tim pay Kate what he owes her and later marries Tim and Kate, who are finally reconciled. Kate Price featured.

Three Hats—Biograph—(Two Reels)—Feruary 2.—Fred Bellamy, visits his friend, Sam Selwyn, and there meets Selwyn's wife and daughter Grace. Sam, when his wife and daughter depart for a few days, seeks the bright lights, while Fred goes to call on his sweetheart Lottie Blithers, whose father, Bosco Blithers, also has a fondness for the bright lights. Captain Katskill, who loves Grace, calls to see her father, and learning that he is out goes to the cabaret. Sam, Bosco and Captain Katskill chance to visit the same place and in the gay and hilarious time which results, get their hats all mixed up, which results in innumerable complications, in the midst of which, Mrs. Selwyn and Grace return home. Lottie, who has

called to see Fred has been mistaken by Sam for the lady he flirted with the night before, while Bosco, who visits Sam to return his hat, mistakes Captain Katskill for Fred, and gives his consent to the marriage of his daughter, who of course, Katskill does not even know. After many complications, affairs are straightened out, and a double wedding occurs, Grace marrying Katskill and Lottie marrying Fred.

Olive and the Heirloom—EDISON—FEBRUARY 2.—A large part of this picture, which is one of the releases of the "Olive's Opportunities" series, is enacted in the parlor car, coach, and Pull-

man of a train, and the accuracy and atmosphere of the settings adds considerably to the realism of the action. The only real thrill in the picture is put there through the courtesy and daring of Vance Coleman (Edward Earle). A wire from Olive tells him that she is on her way to him with a valuable necklace and is being followed by Drew Martin. The train does not stop at the station at which Vance is waiting, so he decides to board it by way of the mailing device. Intimacy with government mail regulations would tell one that such a procedure is unlawful, but the film registers its full gasping value nevertheless. Vance is seen hanging from the cross-piece in the mail bag, the train

sweeps by, and the next instant the mail bag and its occupant slides into the mail clerks' arms inside of the mail car. Vance then makes his way to the Pullman, and saves Olive and the necklace, an heirloom, from Martin.

C. R. C.

The Creed of the Clan—ESSANAY—FEBRUARY 2.—Considerable interest is aroused by the element of romance in this picture and the sympathy of the audiences undoubtedly will be with the young man hero who because of a boss who befriended his mother and father at one time, refuses to expose him when the latter has committed murder. Bryant Washburn, Rapley Holmes and Ruth Stonehouse have the leads. A climax is reached when about three-fourths of the film has been run and from that point to the finish the interest peters out more

or less, but it is the style of a story which supplies enough interest in the early part to gloss over this weakness. John Bradley is accused of murder but Sandy O'Connel, who loves Bradley's daughter, lies in order to shield him. When the alibi is wiped away, through the confession of an adventuress, Sandy himself takes the blame for the crime, so that the girl may have the love of her father to whom she is devoted, for he believes he is not worthy of her himself. Later he escapes, however, and in another country they learn that Bradley has been exonerated. The sets are richly furnished and the photographic and lighting effects add much to the film.

C.J.C.

The Insurance Nightmare—KALEM—FEBRUARY 2.—Fosdick, who has been nearly knocked down by an automobile, informs his club mates that he intends to take out some life insurance. This news reaches the ears of Doyle and Drake, two insurance agents, also Bobby Brass, another insurance man, who is in love with Fosdick's daughter May. Doyle and Drake pursue Fosdick like grim death until he beats them both up, but Bobby is so persistent and succeeds in frightening Fosdick so thoroughly that, after awakening from a horrible nightmare, Fosdick dons his clothes and at midnight goes to the home of Bobby and signs an application for insurance. Charles Inslee and A. Munden featured.

The Belated Honeymoon — LUBIN — FEBRUARY 2.—John Roller, a scientist, at the age of thirty-five is urged by his friend, Professor Munger, to wed Agnes, his ward. Roller up to that time had been interested in study, and consents

to the marriage only as a favor to his friend, Professor Munger. He does not love Agnes and makes no attempt to do so after their marriage. One day John's home is visited by Billie, his cousin, and he drags John and Agnes to a dance, where Agnes meets a lot of young people. As a result of the acquaintances thus formed, Agnes buys pretty clothes and attends parties. She meets a Frenchman named Gaston, who falls head over heels in love with her, but Agnes does not seriously encourage him. The man's attentions, however, open John's eyes and, later, when he fears Gaston is really winning Agnes' love, he returns home just as the Frenchman has the door slammed in his face by Agnes, he having become "too fresh." When John attempts to enter, Agnes mistakes him for the Frenchman and barricades the door. John bursts in and Agnes retreats from one room to another barricading the doors of each, though John bursts through one after another. At last the two discover each other in the kitchen and Agnes is amazed to find that she is loved by a real, red-blooded man, while John discovers for the first time that he really is in love. Their honeymoon begins at that moment. Arthur Johnson and Lottie Briscoe featured.

Forked Trails — SELIG—FEBRUARY 2.—Moya Lantry, a belle of cattleland, has captured the hearts of two bold cowboys, Bob Davis and Frank Scott. They arrange a contest to decide which shall marry her and Scott wins out by a trick. Old man Lantry is suspicious of Scott, and tells him to earn a thousand dollars before he can marry Moya. Scott rides away and encounters Manuel Baca, a disreputable Mexican, who plans to hold up the stage. Scott joins him in the venture, which proves successful, but while escaping with his share of the plunder, Moya and Davis discover him. With Scott eliminated from the field through his own crooked acts, Bob and Moya obtain her father's consent to their marriage and ride down the trail of matrimonial bliss in happy contentment.

N. G. C.

How Cissy Made Good—(BROADWAY STAR FEATURE) — VITAGRAPH — (THREE REELS)—FEBRUARY 2.—Cissy writes a story which the editor of a motion picture magazine refuses to accept, but he finally tells her to go to the Vitagraph studio and interview the stars there. Cissy does so, and sets out with Flora Finch to interview John Bunny. Bunny frightens Cissy and the latter later mistakes Kate Price for a scrubwoman, finds Julia Swayne Gordon can only speak French, Harry Morey is deaf-mute, and finally breaks into a picture that Lillian Walker and Maurice Costello are taking, just in time to fall into a tank of water. She is rescued and to make up for her grief all the players offer to give her a little autographed interview written by themselves. With these she secures a steady position with the motion picture magazine at a pleasing salary. Cissy Fitzgerald featured.

Seen From a Gallery—EDISON—FEBRUARY 3.—Here we see the stage and home life of three actors as from a gallery, the pictures being photographed from above instead of on the camera level. Blotz loses his salary playing poker, and instructs his pals to "muss him up" so that his story to his wife about being held up will appear feasible. The two actors hire a couple of gangsters to waylay Blotz, and they do their work conscientiously. His wife, however, be-

comes suspicious about his hold-up story, and straightway cures Blotz and his friends of their habit of playing pok-

er until "broke." On the same reel is:

A Thorn Among Roses—February 3. Crabbed old Doctor Berry insists on his son's marrying his ward, May Hope, who will become an heiress when of age. Sam and May do not love each other, each having a sweetheart, so they fool the near-sighted old man by hiding his spectacles, and obtaining permission, separately to become married. The doctor, of course, thinks that they want to marry each other, and is hot with anger when he learns how he has been tricked. Sam informs him that Ellen Lucre, whom he has married, is worth more than May so the old man blesses the quartette of newly-weds. C. R. C.

The Fable of Elvira and Farina and the Meal Ticket—Essanay—February 3. —Rapley Holmes, as a small town man who is made the "goat" of his wife's and daughter's ambitions to break into society, will draw many laughs during the running of this picture. The sets throughout are pretty, the one representing a hotel being especially worthy of comment. The wife and daughter tire of the small town and persuade "the goat" to send them to Europe. At the end of a year they return filled with giddy notions and refuse to remain in the vil-

lage, unless they can create a social set. Failing in this, they drag "the goat" to the city, where they attempt to break into the ranks of the elite. They find that there is no place for them, until they have invested a small fortune in a home of their own. Diamonds and theater parties further raise their possibilities and decrease the old man's bank account. Their life's ambition is at last gratified when they are invited to attend a reception given by the leader of the four hundred. Lillian Drew and Gloria Mae appear in the supporting roles. C.J.C.

The Apartment House Mystery—(Another Episode of the Girl Detective Series) — Kalem — (Two Reels)—February 3.—Appointed special investigator as a result of her work on another case, Ruth finds herself called on to solve the mystery concerning the death of a man found on the roof of the Heywood apartment. By a button attached to a piece of cloth clutched in the dead man's hand, Ruth learns that he is Rodger Hastings. Clever work by Ruth results in the discovery that Warren, who lives in the Heywood apartments, is conducting a gambling joint, and when his apartment is raided, Ruth finds a coat minus a piece of cloth and a button, which proves that the bit of cloth and the button found in Hastings' hand, came from Warren's coat. Warren breaks down and confesses that the man died of a heart attack in his apartment, and that, fearing he would be accused of the murder, he carried the body to the roof. Ruth Roland featured.

A Night's Adventure—(Two Reels)—Lubin—February 3.—George Heath, the son of a minister, has gone wrong and is discovered in the underworld of a great city. He receives a $2 bill from his parents together with a letter and, this arriving at a critical time, he is saved from suicide. With the $2 as the outside of a fake "roll" George visits a gambling game and acquires a real roll. Meanwhile, Grace Walton, the daughter of a minister, is sent to a department store to pay a long overdue bill and there spends part of the money for some fancy slippers. She expresses a wish to go to a dance and Arthur Lusk, her lover, takes her to a dance hall of low repute which her father is about to have raided by the police. When Arthur leaves her for a moment, George aids her in a spectacular escape when the raid occurs. Grace reaches home safely and George uses his newly acquired roll to buy a ticket for his own home. L. C. Shumway and Velma Whitman featured.

Just Like a Woman—Selig—February 3.—When Louis Dutton buys *The Record* and discovers Phyllis Darel as the assistant editor, he discharges her, since he does not approve of the employment of women. Howard Folsam, proprietor of a local department store, who loves Phyllis calls on the editor and threatens that unless Phyllis is re-instated he will cancel his advertising. Dutton orders Folsam from the room, and for revenge the latter starts a new publication called *The Herald* with Phyllis as the editor. A tramp printer employed by Dutton, one night accidently sets fire to the *Record* office, but Phyllis manages to save the property from destruction and later, when Dutton apologizes for discharging her, she agrees to consolidate the *Herald* with the *Record,* and later permits him to announce that the *Record-Herald* is to be issued by Louis and Phyllis Dutton. Bessie Eyton and Franklyn Hall featured. N. G. C.

The Combination — Vitagraph — February 3.—Mr. and Mrs. Carr, newlyweds, rent an apartment largely due to the fact that it has a wall safe in the bedroom. A burglar scare in the neighborhood results in Carr buying a revolver, but after he has departed for work, Mrs. Carr hides the revolver in the wall safe, and puts the combination in a vase on the side-board. Late that night Biggs and Boggs, two burglars, enter and ransack the house. Carr awakens and is told by Mrs. Carr the hiding place of the gun. The burglars carry away everything except the furniture, but later are caught by the police, and everything in returned. Carr then opens the wall safe and discovers his wife had hidden his pipe by mistake instead of his revolver. Sidney Drew and Jane Morrow featured.

The Borrowed Necklace—Biograph—February 4.—Florence Barlow borrows a necklace from her friend, Mrs. Morrison, and is so charmed with it, that she has a duplicate made of it by a jeweler, and by mistake returns the imitation to Mrs. Morrison. Morrison puts the necklace in the safe, and, later, getting some papers before leaving town, neglects to lock the safe, the butler seizing the opportunity to steal the necklace. Florence visits the Morrison home, notes the open safe and calls Morrison's attention to it. After his departure, Mrs. Morrison finds the necklace gone and suspicion is cast on Florence, resulting in her arrect. When the necklace is found in her possession, she is considered guilty and is tried. Later, Mrs. Morrison finds the imitation necklace in the book-case where the butler has hidden it, and is attacked by the butler, who believes himself discovered. Mr. Morrison arrives in time to rescue his wife, and learns the real story. As a result, Florence is freed and the butler is thrown into prison.

Sophie's Home Coming—Essanay—February 4.—Another of the Snakeville comedies, with a number of humorous incidents cleverly woven together. Slim receives a note from Sophie saying that she will be home the following morning and requesting that he meet her. He sets his alarm clock, but Mustang "double-crosses" him by planing another clock in his room and himself goes to meet Sophie. Mustang thus gets the inside track and, when he becomes Sophie's steady, Slim plans his revenge. He places some snuff in Mustang's handkerchief when the latter makes his first call on Sophie and when the so-far-successful suitor is taken with a violent fit of sneezing he is thrown from the house by Sophie's father. The subject is well handled from the comedy point of view and is tinted from start to finish, this giving it a distinctive touch. C.J.C.

The Regenerating Love — Lubin — (Three Reels) — February 4. — Henry Davidson leaves his wife, Julia, and baby daughter, Ethel, after a quarrel and goes West with his baby son, Bob. Years later Bob, unable to stand his father's

ill temper, leaves to shift for himself, while Davidson returns East and after a reconciliation with his wife, dies, leaving a request that Bob be found and made the heir of his large estate. Bob

has fallen in love with Belle of the vaudeville song and dance team of Belle and Hayden, and Hayden reads in the newspaper of the search for Bob. While Belle entertains Bob, Hayden goes East and represents himself as the missing heir. He is able to establish himself, but his love for Ethel finally leads him to leave a letter for her confessing all and he returns West to tell Bob everything. Bob has married Belle in the meanwhile and on Hayden's return consents to go home on condition that Hayden accompany him. Hayden, of course, agrees on account of his love for Ethel and all four are happy. Ormi Hawley and Earle Metcalfe featured.

In the Palmy Days—MINA—FEBRUARY 4.—O'Donoval McBluff, a tragedian of the old school, is engaged by a barn storming troupe who have found an angel to finance the Dainty Sisters. There being no part for Bennie Smith, the accepted suitor of the leading lady, Bennie masquerades as a woman in order to be near his sweetheart, and poses as another one of the Dainty Sisters. At

the first theater they reach, the company finds that it is given over to motion pictures and has to play its engagement in a tent. The audience stands for the comedy, but when McBluff appears, he is bombarded with vegetables. In the confusion a lamp is overturned, and the tent takes fire. After all has been destroyed and the manager beaten by his wife for embracing Bennie, whom he mistakes for a woman, the stranded company yields to the inevitable, and joins a motion picture organization.

The Understudy — VITAGRAPH—FEBRUARY 4.—During rehearsals of "The Masked Mystery," Jack Boyle, an understudy, falls in love with Lolita, the heroine. Lolita loves, and is loved by, Jack Stewart, the hero. Devereaux, the villain, also loves her, though she loathes him. In the third act, the heroine discovers the villain robbing a safe, and in a struggle with him is killed. Later Devereaux tries to kiss Lolita, and Jack interferes, Stewart explaining that Lolita is to marry him. Devereaux goes to his club and becomes drunk. There he determines to make the third act real, that night, by really killing Lolita, but before the play begins, has a fight with Jack in the latter's dressing room and is rendered unconscious. Jack sees his chance to play the leading part and makes up as Devereaux. In the darkness no one knows it is Jack, and Stewart, who has discovered the revolver and knows it is loaded, interferes as the shot is fired, and Jack is mortally wounded. Ere he dies, the whole story comes out and Devereaux is punished while Jack dies in Lolita's arms. Maurice Costello featured.

It Doesn't Pay—BIOGRAPH—FEBRUARY 5.—Tom West is a ne'er-do-well, and one night when the boarder at their house, who is a night watchman at a factory, returns home ill, Tom takes the key from his coat, enters the factory and endeavors to rob it. He is surprised by the bookkepeer and in escaping leaves a piece of his coat behind. Detectives seek the watchman and from him discover Tom's guilt. Tom is arrested, tried, convicted and serves his sentence, though eager to return home to secure the money he stole, from the place in the cellar where he had concealed it. Later he is released and returns to find his mother dead, his sister gone, the house fallen into ruin and the money he had so carefully hidden gnawed away by rats.

The Hicksville Tragedy Troupe — KALEM—FEBRUARY 5.—Vincent, the ribbon counter salesman, is so het up over the approaching amateur theatricals in which he is to play the part of the hero opposite Ethel, the girl he loves, that he neglects his customers and is fired. Angered by the knowledge that Vincent is Ethel's favorite, Spike Hennessy, who also loves her, vows vengeance. Vincent, on the night of the performance, suffers numerous mishaps and winds up by having the curtain dropped on him, when Spike and his friends, who have been waiting for him, bombard him with eggs, tomatoes and custard pies. When Vincent is rescued, he looks so ludicrous that Ethel's love gives way to ridicule, and she goes home with Spike. Victor Rottman and Ethel Teare featured.

The Nameless Fear—LUBIN—FEBRUARY 5.—In a lonely old house lives Dulcene, a girl of twenty, with no other companions than Dr. Ferguson and Meg, an old servant. Ferguson has plotted with Meg to wreck Dulcene's mind, counting on the fact that he will then be made her permanent guardian and will not have to account for her fortune which he has so long controlled. In the house is a certain room the door of which has always been locked. One day Dulcene finds the door ajar and ventures in. At the opposite end of the room are closed heavy black curtains and as she approaches these Ferguson appears and declares that to look beyond them would be sure to ruin her reason. Dulcene shrinks away, but is still possessed with an insane desire to look beyond those curtains. That night, arising from her sleep, she enters the room and after peering behind the curtains falls senseless. Fred Raymond, a young engineer who has met Dulcene, hears her cry and breaks into the house. After overpowering Ferguson he rushes into the room and finds Dulcene who had been frightened by her own suggested fancies, for only an empty alcove was to be seen behind the curtains. Meg confesses the whole plot and Ferguson is discovered to be insane and is led away by the police. Louise Huff featured.

Cats —SELIG—FEBRUARY 5.—Mrs. Jinks loves cats, in fact she adores them. There are cats in the parlor, cats in the dining room, cats in the kitchen and wherever Jinks goes he finds cats. Cats on the piano, cats on the table, cats on the chairs, while the floor is covered with them. The limit is reached when he finds a half-dozen kittens in his new silk hat, and immediately Jinks picks up every cat he can find, packs them into a big trunk and with a wheelbarrow sets

out for the river. The noise from the interior of the trunk creates suspicion, and Jinks is about to be arrested, when his wife arrives to explain matters, and the two effect a compromise by which it is agreed that only four cats are to be kept by the Jinks in the future.

N. G. C.

The Green Cat—VITAGRAPH—FEBRUARY 5.—Bedelia, an old maid, loses her green cat and hires Boggs of the National Detective Agency to find it, offering a reward of $100. With the aid of a telescope, a waste paper basket and a bunch of catnip, Billy, Boggs' assistant, nabs a green kitten, who has had a bath in a can of green paint. Boggs tells his daughter, Constance, to get a stray cat, which he plans to paint green and claim the reward. Constance tells a small boy, who tells another bunch of youngsters, and soon Boggs' office is filled with squalling, mewing cats. Boggs selects one, paints it green, and sets out for Bedelia's home. There he meets Billy with a green cat which he has captured and the two are about to quarrel, when Constance appears with the real green kitten, she receiving the reward. Lee Beggs and Billy Quirk featured.

Winning the Old Man Over—BIOGRAPH FEBRUARY 6.—The doctor dislikes his daughter's sweetheart and in need of a corpse for experimental purposes, he sends his negro assistant to rob a graveyard. The negro makes known his mission to two friends of the lover and, as a joke, the lover himself agrees to get into the sack and be carried into the doctor's home. He frightens the negro by coming to life when laid out on the doctor's operating table, and when the doctor appears, he is furious over the hoax. The lover's friends, meanwhile, summon two policemen who appear and tell the doctor he will be arrested for grave robbing unless he gives his consent to the marriage. Realizing he is beaten, he consents. On the same reel is:

The Club Pest — BIOGRAPH—FEBRUARY 6.—Mr. Bore annoys his club-mates to such an extent, that they bet him $50 he will not stay in a haunted house

alone all night. He enters the house and all sorts of mysterious things happen, caused, of course, by his club-mates. He gets wise to the trick and pretends to be scared to death. Finding him apparently dead, they rush out for the policemen, but on returning find he has disappeared. He succeeds in frightening them, and realizing they are beaten, they pay the bet.

The Stone Heart—Edison—February 6.—A prettily told story, with a human interest touch in the majority of its scenes. The cast comprises Augustus Phillips, Viola Dana, Helen Strickland, William Bice, Denis Ward and Jessie Stevens. Burnstine is known to the little waifs who work for him as "stone heart," on account of his grasping disposition. Nan Cowles is one of the waifs employed in his sweat-shop. Her mother is ill and Nan is late to work on a certain Monday morning. This lateness results in Burnstine's discharging her, and she steals five dollars that lies on his desk, so as to be able to pay for a physician. Burnstine notifies the police and in the company of an officer goes to her home. The doctor arrives with Nan, who, terrified, flees to the fire-escape from where she can watch the proceedings in the squalid room. The stone heart softens, dismisses the officer and takes his place at the bedside. Burnstine nurses the woman through the crisis and arranges that mother and daughter are going to be taken care of. M. C.

Broncho Billy's Greaser Deputy—Essanay—February 6.—This subject works up to the edge of the climax without disclosing its result. Broncho Billy, the sheriff, is in love with a girl who marries his rival. Later the rival holds up a stage coach and Broncho is sent to arrest him. Despite the pleading of the man's wife Broncho is about to lead him off to jail when his love for her overcomes his feeling of duty and he releases the outlaw. As the latter steps from

the cabin, however, Broncho's greaser deputy, who is waiting outside, shoots and kills him, thus leaving the path clear for Broncho and the girl, for she realizes that he is the one who really deserves her love. The acting of G. M. Anderson and Marguerite Clayton hold one's interest strongly just previous to the release of the outlaw by the sheriff and their skill in handling this scene undoubtedly keeps the result from becoming obvious. C.J.C.

The Escape on the Fast Freight—(Another Episode of "The Hazards of Helen" Series)—Kalem—February 6.—Bill and Pete, two yeggmen, hold up Helen who is on night duty at Ferndale, as telegraph operator, and escape with a large sum of money, which has been left in her care. This robbery leads to a decision on the part of the railroad company to engage only men in the future, and Helen is discharged. Later, Helen, crossing a bridge which extends across a freight yard, sees Bill and Pete climbing aboard an outgoing freight, and in order to follow them drops from the bridge to the roof of the cars, as the train passes beneath. Helen hastens to the caboose and informs the train crew, who set out to capture Bill and Pete. Pete is captured, but Bill climbs over the roof of the cars pursued by Helen, and at last both roll off the edge of the car just as the freight crosses a river. Helen grimly hangs on and is finally given assistance in landing her prisoner. Her heroism, reported to headquarters, results in her being reinstated. Helen Holmes featured.

The Furnace Man—Lubin—February 6.—John Dayton, a young society man, rescues Marjory Gordon's dog from peril and thus meets the girl. He had just received a furnace man's card before meeting Marjory and unknowingly given her this card in introducing himself. Marjory, later, thinking John a real furnace man, sends for him to re-

pair the furnace in her home. While there John discovers that Marjory's father is in serious business trouble and he deliberately proposes himself as Gordon's business partner and son-in-law, declaring his real identity, but Gordon will not barter his daughter and John is ordered from the house. Later, immaculately dressed, John returns and is invited to dine with Gordon and Marjory and finally it is decided that he may become a partner to both Marjory and her father. Joseph Kaufman and Ethel Clayton featured.

The Leopard's Lair—Selig—February 6.—One of the Selig jungle zoo one-reel pictures in which William Stowell and baby Lillian Wade are featured. The story has to do with the capture of a few months' old baby by a huge leopard,

which bears the child away into the jungle. There is a stirring hand to hand fight between the father of the baby and the leopard, and thrills aplenty in other portions of the film. After a furious battle the baby is found uninjured and restored to its parents. N. G. C.

For Another's Crime—(Two Reels)—Vitagraph—February 6.—Steve Harney, deputy sheriff, orders Walker, a gambler out of town. Harney and Jack Brandon both love Sue, a mountain girl, and when she goes off to a dance with Harney, Jack visits Benson's saloon and plays cards with Walker. Harney returns from the dance and quarrels with Jack. Benson hurries to the sheriff's and Walker watches the fight from outside the door. When Harney is about to stab the half-drunken Jack, Walker snatches Jack's knife and kills Harney and flees. The sheriff arrives and finding the knife beside Jack, he is arrested and later sentenced to twenty years imprisonment. Walker helps Jack to escape from prison and both flee to the far west, where Walker opens a saloon with Jack as his partner. Jack meets Amy Green, daughter of the local justice of the peace and becomes engaged to her. Huggins, an old cell-mate of Jack's exposes him to Judge Green, who doubts the story until Jack confesses. When the justice places him under arrest. Walker is about to shoot Huggins, but the latter draws his gun and kills the gambler. Walker, dying, confesses all, and Jack is exonerated. Leo Delaney featured.

Kriterion Program

(The following synopsis covers the Kriterion releases from January 25 to 30).

Curse of the Black Pearl—Alhambra—(Two Reels). — DeLara, father of Maria and Mercedes, murders his friend in order to gain possession of a black pearl. Maria, the youngest daughter, witnessed the crime and the father, realizing this, repents the deed. DeLara, is suspicious of everyone, believing they have designs on the pearl. Alvarado, a castaway and Maria's sweetheart, tries to ascertain the father's uneasiness. One day while gloating over his treasure, Alvarado and Maria thinking he is ill and knowing that Maria is the favorite daughter, request that she go see what the trouble is. Maria, knowing the cause of his seeming illness, to allay suspicion goes to him. He thinking that it is someone desirous of stealing the pearl, shoots through the door and kills Maria. Grief stricken over this other crime of his favorite daughter he goes to the cliffs and plunges into the sea.

The Paris Hat—Alhambra.—This is a screaming comedy, showing the troubles caused by a milliner's assistant when she borrows a "Paree" model. The husband of the woman who has purchased the hat, sees it on the assistant and takes her for his wife. Then the trouble starts. After a series of side-splitting scenes the hat is returned to the rightful owner and all matters are straightened to the satisfaction of all except the "old man."

His Double Did It—C K.—This farce shows the mishaps of two brothers who look alike. One brother is married and he introduces his brother to a widow, hoping thereby to make a match. The brother, who has been introduced to the widow, is suddenly called out of town

and his married brother visits the widow. She thinking it is the single one makes love to him. His wife catches them. After the brother's return from the road matters are straightened out to the satisfaction of all.

A Domestic Revolution—C K.—Mrs. Grouch on a shopping tour is followed home by a flirt. She goes for a policeman and he arrests her husband, who has returned home, by mistake. Her husband thinks the policeman is her lover. After a series of funny scenes we see the right man arrested and Mr. Grouch handing money to Mrs. Grouch for a much desired dress.

Falsely Accused — MONTY — (TWO REELS).—Jennie Lee, a shop girl is very romantic and spurns the love of Dave Clark, a carpenter. Brady, store detective and Myrtle co-worker in Jennie's department, are thieves. After taking an inventory of the stock the manager informs Brady that he must either find the thieves who are stealing much valuable lace or forfeit his position. Myrtle and Brady become worried and decide to put the blame on Jennie. They hide some of the lace in her coat pocket, and when the search is made the detectives find the lace there. She is arrested. Dave Clark does a little detective work on his own account to help vindicate Jennie, and discovers Myrtle and Brady selling lace to a "fence." When Myrtle realizes the game is up she "squeals" on Brady, hoping thereby to extricate herself. The crooks are arrested and Jennie is freed. She, realizing Clark's real worth agrees to marry him.

Nevada — NAVAJO — (TWO REELS).—Lamonte, an attorney, convicts Street, a crook and when the latter is released from prison he kidnaps the former's little child with the aid of a band of gypsies. They leave for the West and Lamonte and his wife are also forced to start for California, because of the woman's health. On the desert the gypsies become stranded and all die except the little child who is found by a band of Indians and named Nevada. Fifteen years later Lamonte is a derelict attorney. Lieutenant Harte is in love with Nevada, as is Gray Wolf, a member of her tribe. The chief of the tribe gives Nevada to Gray Wolf and later, when the girl shoots a man who has been annoying her, Gray Wolf fastens the crime upon Lieutenant Harte hoping to rid himself of his rival forever. Nevada, however, confesses that she committed the crime and when the chief secures Lamonte as lawyer for her, father and daughter are reunited. Lamonte takes her back to civilization and Lieutenant Harte secures her promise to marry him.

Winter Resorts—NOLEGE.—Some southern winter resorts, showing scenes from West Indies and Cuban cities, where summer weather and sports are relished all winter.

Prejudice Conquered—PARAGON—(TWO REELS). — Lionel Desmond marries against his father's wishes and he is disinherited. He sets up a law office, but meets with little success. The father calls his son, Donald, from college to comfort him in his loneliness, but the latter proves wild and is breaking the old man's heart. Marion, Lionel's wife hits upon a plan to bring about a reconciliation between her husband and his father. She masquerades as an actress and infatuates Donald and when the father learns this, he and Lionel follow her and the boy to Lionel's apartments. The husband at first thinks Marion is unfaithful to him, but Donald, who has been informed of the real facts by his brother's wife, explains what she has done and a reconciliation between all of them follows.

One Night — PYRAMID.—Martha and Ruben, living in the same house, have a "sneaky feelin'" for each other. Martha goes out one night followed a few minutes later by Ruben, who goes to mail a letter. As Ruben has no key he puts a broom against the front door. Martha returns and shuts the door, locking Ruben out. Ruben returns, not knowing Martha has gone out, and believes there are burglars. He calls the police and Martha, hearing them open a window, runs from the house to obtain police assistance. The two squads of police meet in Martha's room where matters are explained while Martha and Ruben give each other a "good night" kiss. On the same reel is:

Billy Studies Music—SANTA BARBARA.—Billy decides to take up the study of music. He buys a lot of second-hand instruments and after much difficult practice makes up his mind to visit his sweetheart Betty, and show her his proficiency in the musical line. Father seriously objects to this concert and finally breaks the fiddle over Billy's head. After many adventures showing Billy exhibiting his musical talent on various instruments with disastrous results, we see father forgiving him after he has quieted the "howls" of a visiting baby.

The Arm of the Law—SANTA BARBARA—(TWO REELS).—Mrs. Brooks has been led to her marriage with Mr. Brooks against her better judgment. He is a tyrant and treats her brutally. Her former lover, Joe Brown, shoots her husband in revenge. She is not aware of this fact and is accused of the murder. Brown confesses to the crime and she is acquitted.

Won by a Mustache—THISTLE.—Fred, in love with Rena, daughter of Mr. and Mrs. Patrick Newrich meets with the disapproval of Mrs. Newrich though the father favors his suit. Father's influence does not help much and he is barred from the house by Mrs. Newrich. Mrs. Newrich favors Percy and Reginald who live in the apartment adjoining Freddy. One evening Freddy, with the aid of father and Rena, frames up a scheme on Mrs. Newrich, who is interested in clairvoyancy. Father and Rena persuade her to call on a famous clairvoyant and Freddy disguises as the mystic. During his supposed trance he tells her that the first stranger to pass her threshold that evening is her daughter's future husband. Percy and Reginald overhear this remark and each plan to beat Freddy to it. The resulting mixup leads to many complications, but Freddy eventually wins.

The New Sheriff — TRUMP — (TWO REELS).—John Gray, the new sheriff, loves Ellen Stone, a Quakeress. When he is called home by the death of his father, he leaves her in care of his friend Mitchell. She falls in love with the latter, but her father refuses to agree to their marriage and she marries Gray upon his return. At first she cares nothing for him, but in time she learns to love him. Mitchell quarrels with Ellen's father and kills him. He then flees to her for protection and when Gray finds them together he fears she has been untrue to him. Mitchell attempts to take Gray's life, but Ellen takes the bullet intended for him and the sheriff then realizes that his wife truly loves him. Mitchell escapes, but is shot down by his pursuers.

Mutual Program

The World Upstairs—RELIANCE—JANUARY 25.—Owing to their maid's illness Mrs. Waring and her daughter, Elizabeth, have no one to fasten their gowns so they send down to the basement for Janitor Madigan's daughter, Mary Ann. The poor girl is amazed by the lavishness and finery of "the world upstairs," and returns to her basement with glowing thoughts of beautiful things to wear. Mrs. Waring leaves the key with Madigan on going out, so that her brother, Gilbert, may get in should he come during her absence. Unable to overcome her curiosity, Mary Ann takes the key and lets herself into the Waring apartments, where she tries on some of Elizabeth's gowns. Gilbert, who is somewhat of a reprobate, finds her and is attracted by her beauty. The unexpected return of Mrs. Waring and Elizabeth makes matters worse, but Bobby, Mary Ann's sweetheart, restores her faith in life.

The Express Messenger—RELIANCE—JANUARY 27.—During her father's illness Milly Carter undertakes to run the station at the lonely town of Shance. Milly is loved by both Dave Snowden, a young engineer, and by Bill Mailey, an overland express messenger, but favors Dave. When Bill learns this he swears revenge on both Milly and her father. A package containing a large sum of money is brought by Bill to be forwarded from Shance to Poccima. Milly signs for it, and hides it in the station as it cannot go out until the next morning. Bill and his brother break into the station and force Milly and her father to tell them the combination of the safe. While they are working Milly telephones the sheriff, who arrives with his men, captures the hold-up men, and, to their surprise, takes the money from the cushion of the chair in which they had tied Milly.

Through the Murk—DOMINO—(TWO REELS)—JANUARY 28.—Old Mother Hudson is a confirmed drunkard and intolerably lazy. The latter trait is strongly reflected in her daughter, Ivy, whom Mother Hudson wants to trade to "Big" Anderson for a half-keg of rye. Anderson, however, will not trade as he doesn't think the girl worth it. "Missouri" Joe, a lazy, unkempt young fellow, drifts into the town in which Ivy lives, and obtains a place in Anderson's saloon. He and Ivy meet, are mutually attracted, and become firm friends. Later they decide to get married, and, for the first time in some years, they make a conscientious effort to look neat. When Anderson sees Ivy with her face and hands washed and her hair combed he puts a half-keg of rye in a wagon, and drives to the Hudson shack to trade it for the girl. After the marriage Ivy insists on bidding her mother goodby, and arrives at the shack just as Anderson is

bargaining for her with her mother. The saloon-keeper attempts to take the girl by force, but Joe intervenes, chokes him into insensibility, and he and his bride leave town to set up a home for themselves.

The Famine—Domino—January 29.—Misao is in love with Yoshiro, but consents to marry Toyomo, who professes to love her, and offers her father a large sum of money as a dowry. Yoshiro receives a letter from the girl telling him that she feels it her duty to give him up for the wealthier man, and while brooding over it is accosted by Horisho, an old beggar. During the famine Misao divided her last piece of bread with Horisho, and to show his gratitude he now determines to help the lovers out. He calls on Toyomo to talk the matter over with him, but is literally kicked out of the house. That night Toyomo tells Misao that he does not intend to marry her, and Horisho, overhearing him, slips into the room and kills him. Misao and Yoshiro escape in a fisherman's boat, and Horisho remains behind to pay the penalty of his crime.

The Home of Silence—Princess—January 29.—Alice Parker's interest in Ralph Jenkins, a convict, is greatly increased when he saves her father, who is deputy warden in the prison, from the attack of a dangerous prisoner. Charles Sims, a politician, is appointed warden. Alice bears his repulsive advances to prevent her father losing his place, but resists when the warden attempts to kiss her. Jenkins comes upon the scene and knocks Sims down. For this he is placed in solitary confinement. The warden compels Parker to resign, and later succeeds in having Jenkins' sentence lengthened. Parker and his daughter make an appeal to the governor, and the case is granted a hearing. Sims journeys to the capitol with a bodyguard of supporters. Things look pretty bad for Parker's side of the case when Ralph Jenkins enters dressed in citizens' clothes. The governor then introduces him as his son, who had been committed to prison to study inside conditions. Sims is dismissed; Parker, reinstated; and Alice marries the governor's son.

The Love Pirate—Reliance—(Two Reels)—January 30.—Viola Marsh fascinates her employer, a railroad magnate, causing him to desert his wife and lose his social position. Feeling that Viola is slipping away from him, the magnate commits forgery to supply her with further luxury, but she leaves him, stripped of honor and wealth, and elopes with a new victim. Several years later the former magnate, now a valet, discovers that his master is under the influence of some adventuress, and that his neglect of his wife is breaking her heart. He accompanies the clubman to a house party given in the siren's honor, and is there brought face to face with the woman. It is Viola. That night, in a room remote from the festivities, her first victim carries out his revenge.

Ring Around Rosey—Royal—January 30.—The news that Myron Sawyer has fallen heir to two thousand dollars travels like lightning through the village, impressing all of the "marriageables." One old maid determines to marry him, and, after a whirlwind of ludicrous incidents, succeeds in her conquest which ends in a mill pond in which Myron thought to escape her.

Cupid and the Pest—Komic—January 31.—Tony, a printer, wishes to be a dashing young lover, but no one will listen to his pleas. Maryola, the boarding house cook, is too handy with pots and pans to permit his approaching within easy speaking distance. In a spiteful mood he changes the dates of the wedding ceremonies in the local paper. The grooms forget the hour of their weddings, refer to the paper, and are misled by its information. Each meets the wrong woman at the church, but marries her anyway. Tony is rewarded by being given the one good feed of his life. Strengthened, he returns to Maryola, braves her volley of missiles, and embraces her. She surrenders.

A Farewell Dinner—Majestic—(Two Reels)—January 31.—When Billy Ewing leaves for the west to make good on a surveying contract which he hopes will make possible his marriage with Eleanor Standish, the girl's step-mother tries to induce her to forget Billy, and marry Lessiter, a New York millionaire. Through a strange twist of fate Mrs. Standish and her step-daughter meet Gladys Ladeau, a woman of the world who is desperately ill. A warm friendship springs up between them. Mrs. Standish intercepts one of Billy's letters to Eleanor and takes from it the picture it contains, destroying the note. Gladys suddenly becomes worse, and Mrs. Standish, entering her room, finds her beyond all aid and with Lessiter's picture clutched in her hand. She exchanges it for Billy's picture, causing Eleanor to believe that her lover is faithless. Billy returns to New York, learns of Eleanor's engagement to Lessiter, and is one of the guests at the latter's farewell bachelor party. The two men come to an understanding, and Lessiter, realizing that Eleanor does not really love him, but is a victim of her step-mother's ambitions, gives way for Billy, whom Eleanor receives with open arms.

Helen Intervenes—Thanhouser—January 31.—Helen, the five-year old daughter of the wealthy Carltons, makes friends with everybody. Her friendship for Marion Carter, a salesgirl in a department store, receives a severe test—and survives it. Marion is about to be discharged when Helen intervenes, and

saves her position upon which are depending her mother and little brother.

The Law of the Wilds—American—(Two Reels)—February 1.—Two prospectors cache their food before entering the mining district and a trapper steals the supplies. The prospectors lose their supplies in a landslide and are saved from starvation by the trapper's wife. Both fall in love with her, but one proves unworthy and the other sends him away. The worthy one, fearing he, too, will fall in love with her, decides to go, but the trapper returns before he leaves and is about to kill him when the worthless prospector returns with the sheriff to accuse the wife of stealing the cache. The trapper cannot see his wife blamed and confesses his crime. In trying to escape he is killed, leaving the path clear for the worthy prospector and the wife to love. A review will be found on page 199 of this issue.

At the Bottom of Things—Reliance—February 1.—Frank Ferris, a master crook, is a bitter enemy of Thomas, also a crook, and orders the latter from his house when he finds him calling on his attractive daughter, Celeste. Ferris favors Jack Leeds as his daughter's suitor. The master crook is captured and sent to prison under an alias. Celeste, who thinks that her father is a traveling man, mourns him as dead. Later, Thomas is sent to prison and becomes Ferris' cellmate. He threatens to expose him to his daughter if he does not agree to his suit. Ferris refuses, and, when Thomas is freed, determines to make his escape and prevent the other crook from betraying his profession to his daughter. Ferris arrives just in time to prevent Thomas' entering the house. As the marriage ceremony binding Celeste and Jack comes to a conclusion, Ferris turns away and returns to prison, guilty of murder, but happy in having saved his daughter from shame and grief.

Which Would You Rather Be?—Beauty—February 2.—A delightful comedy-drama in which Virginia Kirtley, Joseph Harris, Webster Campbell and

a girl player, whose face is unfamiliar in Beauty films, appear. The setting is a country town into which two drummers come. The village belles meet and fall in love with them and, after a short courtship, both couples become engaged. On the eve of their wedding one of the drummers fears to leave bachelorhood and returns to the city, but the other one remains and is married, securing a position in the store of his wife's father. A year passes and the drummer who remained is the father of twins. His pal visits the village and when he sees him tied down he is glad that he escaped. Another day comes, however, when the bachelor loses his position and learns that the girl's father has died and left them a fortune. The face of the girl he was to marry appears to him and,

thoroughly penitent, he returns to her and begs her to marry him. The girl still loves him and forgives his action; the wedding ceremony closes the film. The entire picture is one of great merit and on account of its abundance of human interest will attract almost any audience. C. J. C.

An Old Fashioned Girl—MAJESTIC—FEBRUARY 2.—Abigail, the pretty daughter of a village school teacher, and Jared Guild are lovers. Bertha comes from the city to visit in the little town. Her charms prove too much for Jared, who neglects Abigail to court the new belle. The country girl is broken-hearted, but conceals it from her erstwhile lover. A wealthy young planter cuts out Jared with Bertha and he, realizing that he has been fooled, turns again to Abigail and they are reunited.

In the Jury Room—THANHOUSER—(TWO REELS)—FEBRUARY 2.—Caleb Green practices economy in his factory to the elimination of sanitary working conditions. On behalf of the employes, Dr. Middleton, a famous surgeon, calls on Green and threatens to expose his repeated violations of the health regulations, unless he improves conditions in his factory. Green refuses, and defies the surgeon to do his worst, holding as a club a letter which reflects upon the reputation of Middleton's daughter. A quarrel ensues. An hour later Green is found dead, and Middleton is accused of the crime. The jury is eleven to one against him. As a final plea the juror in favor of acquittal tells a touching story of how, in years past, Middleton was attending his sick wife when a call came that his own wife was critically ill. In spite of his love the surgeon stuck to his post and saved the woman's life, though his own wife died. As the jurors write their "Not Guilty" verdict the court officer informs them that one of Green's employes has confessed to the killing.

Imitations—AMERICAN—FEBRUARY 3.—Winnifred Greenwood, Ed Coxen and Edith Borella, assisted by three exceedingly clever child players, make this a thoroughly delightful film. It deals with the love affair of two girls and a man, starting when they were children and being continued when they grow to man-

hood and womanhood. At first they are playmates and the serious little girl is liked by the boy, but the other girl is bolder and claims most of the boy's attentions. Fifteen years later the boy believes he is in love with the other girl, but when the serious girl appears he is not so sure. As the days of her visit pass he learns that the other girl's love for him is only an imitation and sends her imitation flowers and an imitation ring. When she demands an explanation, he tells her they are just like her love for him and then claims the other girl as his bride. C. J. C.

Shorty's Adventures in the City—BRONCHO—(TWO REELS)—FEBRUARY 3.—After the round-up Shorty is sent to the city by the ranchman to dispose of a shipment of cattle. Business over, Shorty turns himself to pleasure, and has some amusing experiences. Brady, a fight promoter, likes the way Shorty fights, and induces him to enter the ring with Kid Mason. During the first few rounds Shorty gets the worst of the fight, but, after the Kid is compelled to discard his "doctored" gloves and use new ones, Shorty knocks him out in no time. He flatly refuses Brady's offer to back him permanently, and hurries for the train that is to take him back to the ranch. As the train moves out of the station the Kid starts to jeer at Shorty. The latter ropes him from the observation platform, and the picture finishes with the Kid being dragged along the tracks after the speeding train.

A Modern Noble — DOMINO — (TWO REELS)—FEBRUARY 4.—Ludwig Von Hoffman, son of a German nobleman, is disowned by his father for eloping with Gretchen, daughter of Schultz, an innkeeper near "Old Heidelberg" college. Ludwig, now a fisherman, writes his father with the hope of bringing about a reconciliation. The count's reply falls into Gretchen's hands, and she realizes that it is she who stands between Ludwig and his father. She leaves a note for her husband, stating her reasons for drowning herself. The count's driver frustrates the girl's attempt to commit suicide, and takes her to the nobleman's hotel. To restore his son's reason, for the sorrow of losing Gretchen has unbalanced the boy's mind, the nobleman returns Gretchen to him and promises to forgive and forget.

College Days—KAY BEE—(TWO REELS)—FEBRUARY 5.—Nell Saunders, the daughter of an innkeeper in a college town, is courted by Jimmy Dale and Pierson, both members of the football squad. Dale does not appeal to Nell and she refuses to marry him, much against her father's wishes. An important game is about to be played with the Indians. Dale is found drinking, and is suspended from the team. In revenge he offers his services to the Indians. Jimmy Cripps, a great student of military strategy and a firm friend of Nell's, offers to coach the team, which has been somewhat crippled by Dale's suspension. Dale, disguised as an Indian, is injured in the game and his identity is discovered. The home team wins, thanks to Cripps' work, and Nell and Pierson are reunited. Dale and his Indian team mates are driven out of town.

Big Brother Bill — THANHOUSER — FEBRUARY 7.—The village bully was thoroughly hated but unmolested by the children. Numberless times he was threatened with "big brothers" but he had never met one that could whip him. Little Leland's threat, however, is followed up by a big brother who is over seven feet tall. He reforms the bully after whipping him. Being too big to thrust into jail for disturbing the peace, Big Brother Bill is freed.

Universal Program

The Story the Silk Hat Told—IMP—FEBRUARY 1.—The old proprietor of a second-hand store sits down near a section on the shelves of which are arranged six silk hats. While musing about what experiences they might have had when in their prime he falls asleep, and dreams that each of the hats tells him a story. At the conclusion of the last story he awakens and the picture fades out.

The Blank Note—JOKER—FEBRUARY 1.—While doing all in his power to prevent his daughter's marriage to Tom, Dad meets Pricilla Prim. She is charmed. Tom writes Betty a note, in invisible ink, arranging for a meeting. It is, by mistake, delivered to Dad. He throws away the blank sheet of paper, and it accidentally falls in front of Miss Prim's door. She starts to burn it, but changes her mind when she sees that the heat causes writing to appear on it. Thinking that it is from Dad, Pricilla veils her-

self heavily, according to the note's instructions and goes to the beach to meet her lover, who is to be dressed as a fisherman. When Tom learns that the note has been delivered to Dad he calls Betty on the 'phone, and tells her of its contents. Dad overhears, and decides to play a trick on the lovers by dressing up as a fisherman, and taking a stroll along the beach. When the smoke of the "fun" has cleared away Dad learns that he has been married to Pricilla Prim. Another marriage is then performed binding Tom and Betty.

Cards Never Lie — VICTOR — (TWO REELS)—FEBRUARY 1.—Harry, a rover, wanders into a gypsy camp and is welcomed by Rosemary, the chief's daughter, who is impressed with his stately bearing and appearance. Miss Yerkes, an heiress, is thrown from her horse near the camp, and is made comfortable by the gypsies until the arrival of her groom. Rosemary tells Harry's fortune with cards, greatly amusing him and Miss Yerkes, who do not believe in her power to read the future. Later, in his wanderings, Harry meets an old hermit who leaves him his wealth on the condition that he adopt his name. He again meets Miss Yerkes and they become engaged, but, on Harry's informing her that the fortune has slipped through his fingers, the heiress promptly breaks the engagement. Harry returns to the gypsy camp, and he and Rosemary are married according to the gypsy tribal laws.

Seven and Seventy—BIG U—FEBRUARY 2.—Little Bobby Mortimer longs for a grandpa, and, on meeting old Captain John Brent at the Old Soldier's Home,

he immediately adopts him as his grandpa. To satisfy the little fellow, Mr. and Mrs. Mortimer urge the captain to make his home with them. He consents, and stays with them for several months, returning to the home when the Mortimers depart for the mountains for the summer. Illness seizes the old veteran, and he dies in the hospital. In the autumn the Mortimers return home, and inquire for the captain at the home. The commander tells them of the old soldier's death, and gives Bobby a valor medal which "Seven and Seventy," as he was called, left for him.

All Over the Biscuits—Nestor—February 2.—Newlywed and his wife quarrel about the quality of her biscuits. Mrs. Newlywed packs up and leaves for her mother's. On the way she changes her mind, going to a hotel instead. Newlywed also decides to live at the hotel, and is assigned the room next to his wife's. They fall in love with each other's voices but, on coming face to face, denounce each other as flirts. Newlywed moves to another room, a young married couple taking his old room. His wife hears the couple making love and, thinking that her husband is involved, bursts in on them. Newlywed sees her enter the room and follows, thinking that she has gone in to see the other man. The end of the affair is that the Newlyweds decide to quit their foolishness and go back housekeeping again.

The Girl of the Secret Service—Gold Seal—(Two Reels)—February 2.—Langford, who has just invented a wonderful device for the country's defense, drops out of sight. Kawakami, a Japanese spy, kidnaps Mrs. Langford to force from her the secret of her husband's whereabouts. The secret service learns of the

kidnapping, and Francis Gordon is put on the case. He is assisted by Barbara Ward, his sweetheart. Disguised as a Jap, Barbara obtains admittance to Kawakami's house, and succeeds in effecting Mrs. Langford's escape. She, however, is caught by Kawakami and his men. Seeing the car speed away with Mrs. Langford as its sole occupant Gordon forces his way into the Jap's house to rescue Barbara, but he is too late. She dies from the wounds received in her struggle with the spies.

The Lure of the West—Eclair—(Two Reels)—February 3.—When "Old Man" Morgan dies his three children, who have been working in the East, return to the ranch, and for a time find the life tiresome. Gradually the beauty of the West grows upon them, and it is with a feeling of reluctance that they return to the East. Jane, who is living on Riverside Drive in New York, is the first to return to the ranch having become irritated by a visitor's laughing at her attempts to bake a cake. Budd becomes involved in a fight with a crook, and, leaving him for dead, returns to the West. Jim tires of working in a saloon, and quits and

heads for home. Once more reunited, the wanderers decide that home is the best place after all.

The Butcher's Bride—L-Ko—February 3.—The butcher's happy married life is disrupted by the appearance of the butcher boy and Mr. Peabody. The butcher's wife proves to be an awful

flirt, and keeps her husband chasing away suitors continually. In the end the butcher boy and Peabody double-cross each other, and the butcher's wife promises to quit flirting.

Her Bargain—Big U—(Two Reels)—February 4.—Dorothy Whitney, an heiress and an orphan, is about to be married to Gordon Thorn when her former school chum, Evelyn Day, steals him from her. Prompted by a spirit of revenge, Dorothy offers Rodney Blake, a laborer, an allowance of twenty thousand dollars a year if he will become her husband—in name only. Instinctively a gentleman, Rodney refuses, but changes his mind when a vision comes to him of the poverty in which his mother is forced to live. He accepts, and is allotted a part of the house entirely separated from the part in which Dorothy lives. Gradually she comes to admire the man, but he loathes the part he plays. To date Rodney has received just a thousand dollars from Dorothy. He sees an ad in the paper offering a thousand dollars to the man who will give a portion of his blood to save an invalid's life and applies. The man is Gordon Thorn. The operation is unsuccessful, and Thorn dies. Dorothy and Rodney become reunited, not in name only but in love as well.

The Girl and the Spy—Rex—February 4.—Ben, a foreigner in New York, is unable to secure work, and is at a loss for a means of supporting his brother who is ill. Frances, the daughter of a foreign ambassador, visits the garret in which Ben lives while making her "good Samaritan" visits in the slums, and pays the rent which she learns is overdue. Ben is out at the time, but he meets Frances later, and is impressed by her generosity and beauty. War is declared between his native land and that of the girl's father, and Ben enrolls as a spy. His first task is to obtain certain important papers which are to be delivered at the ambassador's house that night. Not knowing that the man is Frances' father, Ben and the head spy enter the house, and overpower the ambassador and servants. The head spy is about to kill the ambassador when Frances runs into the room. Ben realizes that she is the man's daughter, and struggles with the head spy to regain the papers. The police are attracted by Frances' screams and, entering, arrest the head spy. At the ambassador's request Ben is freed.

Love and Dough—Sterling—February 4.—Heinze, appointed bakery foreman during his employer's absence, assumes the duties of clerk, and makes dates with three of the women customers, the meeting place to be on a nearby street corner. Unfortunately he makes the three dates for the same time, and is compelled to take refuge in the oven to avoid rough handling. The other bakers become involved in the affair, and empty a barrel of flour on the women.

The Awaited Hour—Imp—(Two Reels)—February 5.—Awaiting execution in the "Death House," Frank Colby tells his story to the prison chaplain. He describes how he was robbed of his wife by his employer, Stephen Farwell, and thrust into prison for a forgery committed by him. Thereafter his one object in life is revenge. In time he makes his escape from the penitentiary, surprises Farwell in his home, and hangs him from the chandlier in his own house. Colby burns the stocks, bonds and securities, that he finds in Farwell's desk, making his former wife a pauper, and then deliberately walks into the arms of a policeman who is passing the house. As Colby finishes his story the prison guards approach his cell, and lead him out to pay the penalty of his revenge.

Lizzie's Dizzy Career—Nestor—February 5.—Lizzie's voice is the pride of the village, and the banker sends her to the city to have it cultured. Discouraged by the vocal teacher she obtains an engagement with a musical comedy company. One night, Jed, her country lover, rushes out on the stage and embraces her. Both are ejected from the theater. Basement Jimmy, a crook for whose capture a five hundred dollar reward is offered, hides himself in a trunk in Lizzie's room. Jed learns of it, summons the police, and collects the reward. Lizzie is convinced that they had better return to the country when Jed starts a flirtation with two of her chorus girl friends.

The Bribe—Victor—February 5.—Through some stock deals Graham, a politician, gets a hold on Judge Whiting. Brady and Jones, Graham's friends, desire to know in advance a decision that is to be given out on a case by the judge, and Graham agrees to secure it for them. An Oriental in his employ hypnotizes Mary Whiting, the judge's daughter, and has her take the prepared decision from

the safe. At his friends' request Graham has Whiting change certain parts of the decision. Graham also demands that Mary become his wife. At a stag Graham brags that he has Mary on his visiting list. Jones wagers that he is mistaken, and to prove it Graham sends his servant for the girl. Again the Oriental hypnotizes Mary and leads her to Graham's house. Charles, Mary's sweetheart, follows and rescues her. Mary sees the altered decision on the table and takes it with her. When Graham ushers his party into his room to prove that he is right the place is empty. Mary and Charles return home and save the judge from disgrace.

Ridgeway of Montana—101 BISON—(THREE REELS)—FEBRUARY 6.—Waring Ridgeway and Simon Harley are deadlocked in a financial battle. Harley and his young wife, Aline, are caught in a blizzard and separated. Ridgeway who is travelling the same way, finds Aline and revives her. The woman's husband offers Ridgeway a place at the head of a large copper concern, but the young engineer refuses, saying that there can be no compromise in their fight. Angered, Harley starts a campaign to crush his rival, beginning by paying one of his men to dynamite one of Ridgeway's mines. One of the miners is killed in the explosion, and Ridgeway has Harley brought to trial for the crime, but the millionaire is acquitted. When the jury brings in the verdict the miner's widow shoots Harley. A year later Ridgeway marries Aline Harley, and Virginia Balfour, a girl whose love for Ridgeway centered only on his wealth, consents to marry Hobart, once the manager of Harley's mines.

He Cured His Gout—JOKER—FEBRUARY 6.—The pain of Jones' gouty foot is not decreased any by the approach of Tom, a fellow whom Jones has never liked and who insists on marrying Jane, Jones' daughter. Dad knocks Tom into a plaster box in front of a building which is in the course of construction. Jane calms her father and wheels him away. Tom follows quietly behind, making love to the girl. At the top of a hill the spooning couple forget about the wheel chair and its occupant, and Dad is rolled down into a lake. He emerges wet and angry, but cured of gout.

Their Hobo Hero—ECLAIR—FEBRUARY 7.—A tramp begs at the house of one of the two village blacksmiths, but his request for food is met with a refusal. The wife of the other blacksmith gives him a loaf of bread. Later he finds the blacksmiths' children in the woods, and takes them to his shack where he builds a fire for them and feeds them. In the meantime the children's mothers have spread the alarm about their absence and the sheriff's posse finds them in the shack. The tramp they find out gathering wood. He is taken back to the village and locked up. The next morning when the children tell the whole story of how the tramp found and fed them he is released and is given employment in the blacksmith shop.

Zip and His Gang—L-KO—FEBRUARY 7.—Zip and his gang, over-confident under the protection of the ward boss, make game of the police department by waylaying every policeman they can catch and sending him back to his captain minus his uniform and dignity. The star policeman catches Zip and steals his sweetheart, but the ward boss obtains the crook's release and the girl leaves of her own accord. Thinking to draw the whole gang into a trap the policemen rig up a dummy and place it at the end of a narrow pier. The dummy draws the crooks as planned, but when they discover the policemen nearby they throw them into the ocean. The star policeman comes to the rescue by pushing Zip's whole gang into the water.

The Flash—REX—(TWO REELS)—FEBRUARY 7.—Carl Brauer, a blind musician, has a daughter who is a nurse in the city hospital. Frank Hoag brings his wife to the hospital to be operated upon, and is brutally indifferent as to her condition or her chance of living. His manner undergoes a complete change, however, when Miss Brauer becomes Mrs. Hoag's nurse. To make an impression on the girl he pretends to be overburdened with sorrow because of his wife's illness. After Mrs. Hoag's death he continues his former way of living. One day he meets the nurse on the street, and asks to accompany her home. She consents. On arriving at the Brauer home Hoag attempts to make advances to the girl. She grabs a hypodermic needle lying on the table, and thrusts it into his arm. In the meantime her father has fallen into a trench. Dr. Harvey brings him home and, on hearing the girl's story, has the unconscious Hoag removed to a hospital. Miss Brauer induces Harvey to interest a specialist in her father's case. A short time later the old man's eyes are in a fair way to recover their sight. Hoag returns a few days later, and forces his way into the house. Old Brauer, hearing the sounds of the struggle, gets a revolver, prays that his sight be returned him just for a moment, tears off the bandage, and shoots Hoag. He loses his sight forever through the act, but he does not regret it. He has saved his daughter's honor.

Feature Programs

Box Office

The Vow—NEMO—(THREE REELS).—A party of American tourists, including Donald Hanford and Dexter Harrison, visit Sicily, and Hanford is attracted by Anetta, who is loved by Bernardo. Lorenzo, a treacherous native, loves Beatrice, sister of Bernardo, but her brother refuses to allow the marriage. A quarrel between Hanford and Bernardo results in a duel, in which Bernardo is killed, after Lorenzo has substituted real bullets for the blanks which Hanford had intended to use. Lorenzo urges Beatrice to vow over the dead body that she will be avenged upon the slayer. Lorenzo leaves for London to persuade the murderer to return, but as both men have the same initials, he follows Harrison. Hanford is wrecked off the Sicilian coast and is nursed back to health by Beatrice. Lorenzo returns, and as he is about to kill Hanford, falls from a cliff. His death unseals the lips of Hanford and he confesses the guilt of Bernardo's death to Beatrice and is forgiven by her.

A Great Secret—WHITE STAR—(THREE REELS).—Edwin and Neva Tremayne, worn out by ten years' struggle of poverty, visit Edwin's brother, Hal Tremayne, who lives in a rich mansion. When Hal's wife expresses great surprise at the condition of their relatives, Edwin tells the story of their downfall. Years before Hal's wife had loaned Neva a necklace valued at $10,000, and while at a ball it was stolen by some crooks who were operating there. Edwin and Neva secured another necklace and bound themselves to pay $1,000 a year for ten years, in order to replace the jewels which were taken from them. The suffering caused by this ordeal dragged them from happiness to their poverty-stricken condition. As they finish the story, Hal, aghast, tells his brother that the necklace his wife loaned Neva was only paste.

Through Fire and Water—NEMO—(TWO REELS).—Phillip, a clerk in Maxwell's office, is in love with Deane, his employer's daughter. She reciprocates his attentions, but there seems to be something between them which the girl can never understand. One night a fire breaks out in the orphan asylum, where Deane often goes to care for the children. With the assistance of Phillip, she rescues a little blind child, and when they bring the boy home, Phillip recognizes him as his own child. He then tells Deane the story of his former wife and how he neglected her, but how, when it was too late, he repented. He was at that time poor and, unable to care for his child, he placed him in the orphanage. The girl sympathizes with him and knows now that all obstacles between them have been removed and that happiness is in store for both of them, for she has decided to become a mother to his child.

Through Night to Light—WHITE STAR—(THREE REELS).—Returning from a dance hall, where she is forced to go to earn enough money to pay household expenses, Jack Green's young wife, Dorothy, finds her husband in a drunken stupor. Disgusted with life, she rushes to the river and hurls herself into the water. Tom Wright, a settlement worker, passing along the bank sees her and rescues her. He recognizes in her the daughter of the village judge of his home town and recalls how both he and Jack Green had loved her when Jack was studying law under her father and how Jack had won her. He had left town and gone to the city, where he took up the settlement work, but it had been different with Jack, who took to drink and neglected his wife. This led to poverty and eventually to Dorothy going to the dance hall. When the girl recovers she recognizes her former lover and is cared for by him. He searches for Jack and eventually finds him in a hospital, where he had been taken after being injured in a brawl. Tom leads Dorothy to Jack and effects their reconciliation. Through the influence of the worthy man Jack overcomes his fondness for liquor and again Dorothy and he live in happiness.

Paramount

After Five—LASKY—(FIVE REELS).—Ted Ewing is the guardian of Nora Hildreth, with whom he is in love. He seeks to invest her money wisely, and on the advice of an old-time friend places all of her fortune in syndicate stock, known as Potash preferred. Potash preferred goes smash on the stock market and Ted plans to reimburse Nora by taking out a life insurance in her

name and have himself killed "by accident." A band of blackmailers threaten to cause him to die "by accident" if he does not pay them a certain amount of money. This pleases him immensely, and he even begs them to cause his death any time "after five" that afternoon. The incidents which follow, however, prove that the smash of Potash preferred was only a ruse and that the stock has really doubled. Ted suffers many comical terrors in the moments "after five," but eventually he manages to pay off the blackmailers and escapes with his life. Later he marries Dora. Edward Abeles featured.

The Morals of Marcus—Famous Players—(Five Reels).—Carlotta, a little English baby, is brought up in the harem of Hamdi, her foster parent. She escapes through the aid of an American citizen and finds her way into the gardens of Marcus Ordeyne. Hamdi demands her return when he learns where she is, but Marcus, despite the protests of his aunt and cousin, announces his intention of marrying her, and remains firm in his determination, thus giving the film a happy ending. Marie Doro featured. A complete review will be found on page 172 of the January 30 issue.

The Goose Girl—Lasky—(Five Reels).—Of course, Gretchen, the goose girl, is not a goose girl at all, but the Princess of Ehrenstein, only child of the grand duke of that country, who has been stolen by gypsies in her infancy. This is all due to a plot conceived and executed by Von Herbeck, the chancellor to the grand duke, who seeks to put his own daughter in the place of the stolen princess. There is a king in the story and he is the ruler of the neighboring country of Jugendheit. In order to prevent war between the two principalities, he is betrothed to marry the false princess, whom he has never seen. But the king is young and romantic, and revolts at this procedure. In the events that follow the king rescues the little goose girl from insult and falls in love with her. However, it appears that it is impossible for him to marry a peasant girl, and he finally consents to marry the princess after all. But—by that time the little goose girl has been identified as the real scion of royalty and, in the Princess of Ehrenstein, the King of Jugendheit finds, to his surprise and joy, the woman of his choice. Marguerite Clark appears in the title role.

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It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Pathe

The Price of Tyranny—Pathe—(Four Reels).—A. J. Wright, owner of immense cotton mills, has an ungovernable temper, which leads to his sending his son, Edward, to India for a slight disobedience. After six months in the torrid climate Edward's only joy is a young Hindoo maid, with whom he has fallen in love. Harold Wright, a nephew, plans to win his uncle's estate and manages to have Edward disinherited, when he marries the Hindoo girl. Four years pass and a little girl blesses the union of Edward and his wife. The young man is taken sick and dies, leaving a note to his father asking him to care for his loved ones. The wife and little girl start for the States, but before they arrive the wife is taken sick and also dies. The little girl secures work in the cotton mills, after reaching the home of her grandparent and later, when Wright's eyes are operated upon she nurses him. The old man's temper is abated and he now longs for his son. When he learns that the girl who cared for him during his suffering is his own grandchild he offers her the home that should have belonged to his son.

The Bomb Throwers—Pathe—(Three Reels).—A gang of bomb throwers decide to stop the district attorney's prosecutions and plan to induce Tony, a hard-working organ-grinder, to kill him. At first he flatly refuses to join their band. Later his wife dies and they convince him that District Attorney Mayne was to blame. He then joins them to wreak vengeance on the man whom he believes poisoned his wife. Tony places a bomb in the basement of the Mayne home, and is about to steal away when he sees Mrs. Mayne enter the house with his little girl. He hurries back into the basement, gets the bomb, and throws it into the midst of the rest of the gang who are hiding in the barn. Tony then enters the house, accuses Mayne of causing Maria's death, and is assured by the doctor that Maria died of natural causes, and not from poison. C.R.C.

The Call of the Child—Pathe—(Two Reels).—Asta Neilsen, famous throughout Europe and in this country as a wonderful emotional actress, has the leading role in this picture as Elena, a young girl who marries against her parents' wishes, and later learns that the proud, pretentious count whom she has chosen for a husband is a brute and a spendthrift. Elena bears her sorrows and regrets in silence, and, after the baby's birth, centers her whole interest in life in the little child. It becomes ill, and the young mother returns home for the first time since her marriage to ask for money. The funds which were to pay for the baby's treatment are misused by the count, and the child dies before another doctor is secured. The shock unbalances Elena's mind, and she commits suicide. C.R.C.

A Day on the Farm With the Boy Scouts—Pathe—(Split Reel).—A most interesting film. The scenes were taken in England, and show the boy scouts at work, plowing, milking the cows, shearing and dipping the sheep, and feeding the stock on the farm. On the same reel is:

Views of Southern California—Pathe—This picture is about four hundred feet in length, and is a pictured exploration of the mission section of this historical section of our country. C.R.C.

Pathe News No. 6—Pathe—Peace centennial at New Orleans, La.; the march of the unemployed to the city hall in New York City; the French war office purchasing 3,000 cow ponies in Seward, Okla.; joy riding in ice boats at Ogdensburg, N. Y.; the Loma auto race at San Diego, Cal.; numerous views of the earthquake in Italy and war views from Lauw, Furnes and Jambes, Belgium; Monthois, Souilly, Auvours and Verdun, France, and Scarborough, England, showing the latest views of the European conflict.

Pathe News No. 7—Pathe—Warship *San Diego* leaving its home town; 13th U. S. infantry, just back from Alaska, parading in New York; army aviators testing new flying machines at North Island, Cal.; new torpedo boat, *Cushing*, launched at Quincy, Mass.; a thirteen-year-old widow, resident of Pasadena, Cal.; deputies quieting a riot in Roosevelt, N. J.; war section, showing Norfolk, England, after raid by Zeppelins; views in Cambrai, Bologne and Ricori, France, and Tsarkoye Selo, Russia.

Queen Margaret—Pathe French Company—(Five Reels).—An adaptation of Alexander Dumas' novel, "Marguerite De Valois." Natural colored photography makes the offering a charming film. A number of prominent French players appear in the leading roles, and the costumes and settings are correct and artistic in every detail. While the story deals with a religious subject, it is handled in such a manner that it can easily be appreciated by the broad-minded. Queen Catherine's antagonism towards the Huguenots is the first point to be emphasized. King Henry, their leader, is married to the sister of King Charles of France, and when he refuses to change his faith, Catherine induces Charles to order a massacre. De La Mole and Cocomas, formerly bosom friends, meet as leaders of the opposing forces during the battle which follows. When the latter is injured, De La Mole

takes him to his apartment, where their friendship is restored. De La Mole loves Henry's wife, Queen Margaret. Cocomas is in love with Duchess De Neveres. In an effort to poison Henry, Queen Catherine causes the death of King Charles, through a mistake. She then shifts the blame to the shoulders of De La Mole and Cocomas. They are condemned to torture and death, but just before their execution De La Mole receives an offer to escape. He decides to remain loyal to his friend, however, and is put to death with him, while the two women who love them grieve.

C. R. C.

Happy's Mishaps—PATHE.—Happy is a tramp, not over-fond of work, but willing if the position is easy enough. He sees a moving picture company working and applies for a job as cameraman. After spoiling a number of pictures, he is sent to Mexico to get some fight pictures. This does not exactly suit his taste, as he has to change his position too often to keep from getting shot, so he makes haste for the neutral zone. On arriving in this country, he is greeted and lionized by all as an intrepid hero.

C. R. C.

The Tip-Off—PATHE-BALBOA—(THREE PARTS).—Huntley Adams, chief of police, has every confidence in his secretary, Arthur Clarke, and in Charles Donnelly, detective chief. The two men are rivals for the chief's daughter, Blanche. Donnelly leads raid after raid on the hangouts of "Spike" Murray's gang, but each time the birds have flown before the police arrive. Donnelly is firm in his belief that they are being "tipped off" by someone, but cannot find out who it is. Clarke, who is secretly in league with the gangsters and is antagonistic towards Donnelly because the latter has succeeded in winning Blanche, is one day caught signaling Fannie, the gang's spy, from the chief's window, and is thrust into jail. A few moments later Fannie occupies the cell next to him. Events of the past few weeks have weakened Blanche's confidence in Donnelly, and now, when she sees him while coming out of her father's office she passes him by. He restrains her, begging her to listen to his side of the story, and takes her down to the cells in which are Clarke and Fannie. Blanche sees the injustice of her quick judgment and begs his forgiveness. The next raid upon Murray's gang results in the capture of all of the crooks.

C. R. C.

Saved from Himself—PATHE-BALBOA—(THREE PARTS).—Jackie Saunders and

Henry King are featured in this drama, which tells of a youth who allows a fortune and a sound business to dribble through his fingers and is forced to resort to burglary as a means of obtaining life's necessities. There is nothing exceptionally striking about the story, but it is well acted and elaborately staged and tells the story entirely through its action. The picture was reviewed before the subtitles were placed in it, but the only points left in doubt were lapses of time and letters. The rest of the story was splendidly interpreted by the cast. Briefly, it deals with the reformation of John Macklyn, once a wealthy man, but now a common thief. While robbing the Merritt home he comes upon a girl in one of the darkened rooms, and, thinking her a thief, too, tells her his story. Mabel Merritt secures a position for him in her father's concern, helps him regain his former station in life, and later becomes his wife.

C. R. C.

Pete, the Pedal Polisher—PATHE—Pete tires of being a hostler to a no-account mule and accepts a friend's offer to take care of his shoe-shining stand for a while. Business comes with a rush. Pete becomes excited and does most unaccountable and ludicrous things. However, his dark cloud has a silver lining, and, happy in the possession of the contents of the bootblack's cash register, Pete wanders off to find his best girl and take her to the "movies." On the same reel:

The Valley of Chamouni—PATHE—Very picturesque are the winter scenes in this educational film. It shows persons skiing and illustrates the different modes of winter travel.

C. R. C.

Serial Publication

Runaway June—(THIRD EPISODE)—RELIANCE—(TWO REELS).—June secures a position as model in a store, through the concealed influence of Blye. She believes that her troubles are at an end, but Blye carries out his plan and has her discharged. He then offers her aid openly, but she refuses. Ned sees her and tries to reach her, but she again runs away. Blye takes up the chase. A complete review of the subject appears on page 189 of this issue.

Thanhouser Syndicate

A Message from the Heart—(ELEVENTH EPISODE, ZUDORA IN THE $20,000,000 MYSTERY)—THANHOUSER—(TWO REELS)—Jim Baird follows several of the conspirators to the den of a diamond cutter, where the smuggled diamonds are weighed. He then tells Detective Hunt, who plans to capture the men. Madame Duval masquerades as a ghost to frighten Zudora and cause her to leave the country, so that they may claim her fortune. She appears to succeed in her attempt, but her co-workers, who are implicated in the diamond deal, are arrested by Hunt. A review will be found on page 203 of this issue.

Universal Special

The Master Key—(EPISODE ELEVEN)—(UNIVERSAL)—JANUARY 25.—It will be remembered that in episode ten both Wilkerson and Dore hired boats and divers to hunt for the sunken chest in which are the papers telling of the secret of the Master Key mine. Wilkerson's party recovers the chest and returns to shore with it. They force open the lid, but hunt in vain for the papers. Among the chest's contents is an old Indian idol, which Wilkerson casts aside as worthless. One of the sailors appropriates the idol, and later sells it to a dealer in antiques. Dore, landing shortly after Wilkerson, learns that the latter was unsuccessful in his search for the papers and also hears of the idol. In the meantime a Hindu rug peddler sees the idol in the shop and buys it. As he gazes at the little image he sees a vision of the past in which he sees himself banished from his native land until he can recover the idol which was stolen while he was on guard at the temple. The Hindu's vision closes, and Ruth and Dore are seen entering the shop in search of the idol.

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World

Wildfire—Schubert—(Five Reels).—Barrington owns a racing stable on Long Island, without his daughters, Henrietta and Myrtle, knowing it. He visits the West and is murdered by Keefe, a gambler, who steals a bill of sale to his racing stables and returns East, claiming that he bought them. John Garrison, a young sheriff, suspects foul play, and after securing the dead man's watch and the murderer's cigarette holder and a sheet of the inventory pertaining to the bill of sale, also goes East. Both fall in love with Henrietta, Garrison recognizing her by a picture which was in the dead man's watch. Keefe denies his identity, but when shown the cigarette holder, winces. Before he can confront Keefe with the dead man's watch, he loses it and it is found by a street beggar and pawned. Henrietta buys the watch and suspects Garrison. Other events lead her to also suspect Keefe, who has induced Ralph, Myrtle's fiance, to gamble. The day of the big handicap approaches, and Wildfire, the crack filly of Keefe's stables, is being backed to win. Keefe then bets on another horse and plans to have Wildfire lose the race. Henrietta and Garrison come to an understanding and secure conclusive evidence that Keefe murdered her father. A fierce struggle takes place in the office at the same time that Wildfire is circling the track ahead of the field. The horse crosses the line a winner and Keefe is placed under arrest, while Garrison turns to Henrietta and asks her to be his wife.

Miscellaneous

Time Lock No. 776—Photo Drama—(Six Reels).—Isaac Abrahams, an old pawnbroker, in addition to being an expert engraver, has invented time lock No. 776. An alliance is formed between a crooked broker, who wants to steal Isaac's patent, and an underworld gang, who wish to force him to engrave a plate for making counterfeit money, by which Isaac's life is endangered. Isaac's daughter, Helen, leaves home to become an actress and falls into the hands of the plotters. Isaac is abducted and told of his daughter's peril and also informed that if he makes the plate and surrenders the blue prints of his patent she will be freed. He insists that his daughter be brought before him as a guarantee that she is alive, but this is refused him. The girl is placed in a vault which has her father's time lock attached to it. Thrills follow in rapid order. The secret service men rush to the den of the crooks, rescue the father and then rush with him to the time lock vault, from which he frees his daughter a moment before she suffocates.

Springtime—Life Photo—(Five Reels). Madeline is bethrothed to her father's cousin when she is but a child, and the opening of the film shows her prepared for a visit from him. Neither favors the match, but both determine that they shall not be the one to break it. Gilbert Steele, the son of an enemy of Madeline's father, comes to their home to transact business with the old man and falls in love with Madeline. When he leaves the house Madeline follows him. He enlists in a company which is about to face the attacking British, and when Madeline is prevented from accompanying him, she wanders about all night. The father thinks she has disgraced the family and turns her away from their home. At the same time she hears a false report that Gilbert is dead, and the combined shock unbalances her mind. When Gilbert returns, however, and claims her as his bride, her mind is restored and her father forgives all when he sees he was in the wrong. The cousin arrives, but goes away at once, happy, for he is in love with another girl.

The Three Black Trumps—Picture Playhouse—(Four Reels).—Robert Clark, steeplejack, falls in love with the daughter of a rich merchant and saves her life by climbing up between two buildings when her home burns. Her father, however, objects to him on account of his work, and they are forced to elope. She is disowned, and a year later, when their child is born, they are in dire poverty. Robert later secures a position and undertakes to work on the tallest chimney in the city. An accident leaves him suspended in midair, with no means of escape. The chimney takes fire and the firemen fail to reach him. His wife, however, by a fearless feat of steeple climbing, manages to bring him in safety to the ground. The feat attracts considerable attention and they are offered a position in a circus. After trial they become regular members of the circus and, with their child, are known as "The Three Black Trumps." Five years pass and they have accumulated much fame and wealth. They visit the town in which the wife's parents live, and when her father sees his little grandchild he forgives all and takes them into his home.

PASSED BY THE NATIONAL BOARD OF CENSORSHIP

The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

The Press Agent Says—

That True Boardman, who plays the role of "sheriff" and "bad man" in the western Essanay dramas, gave two highwaymen the scare of their lives the other night when they held him up in his machine when returning to Niles, Calif. from San Francisco. When they yelled "hands up" he pulled out two colts that looked like gatling guns and began a fusillade that quickly drove the robbers into the woods in fright.

That if Kate Price, Vitagraph comedienne, was given her choice between having a chance to play a joke and sitting down to a dinner of corned beef and cabbage, much as she likes C. B.—the joke would win out—first.

That during the production of the "Breath of Araby" in the Vitagraph studio, L. Roger Lytton, who played one of the leading parts opposite Helen Gardner, borrowed a dollar from Director Gaskill. A few days later, Mr. Lytton seeing Mr. Gaskill in the act of loaning some money to another actor, hastily said: "By the way, Mr. Gaskill, have I paid you that dollar you loaned me the other day?" "Mr. Lytton," replied Mr. Gaskill, "you are so very clever a man that I am sure you have. Had you not, you would not now ask me if you had."

That Mary Alden, one of the stars whom D. W. Griffith has made prominent in the Mutual program, has given up tight-rope walking, as she found that it was a somewhat precarious art. Details suppressed.

A crowd—a big crowd—an attentive crowd during a "rescue" is something which no director dares to dream of. But how to get it? Money cannot buy it sometimes. But Edison Director Charles J. Brabin knew human nature. He wanted a crowd and he wanted them to look up. He ran to the second story, brandished a stage "torch" and launched into a fiery harangue about socialism. While the mob gazed wonderingly upward, he dodged back into the window and the camera man spun away and got great "atmosphere."

That to Ray C. Smallwood falls the distinction of being one of the few directors in the motion picture industry who operate their own cameras. Not satisfied with this two-in-one combination, he insists upon driving his own automobile while making exteriors, writes most of his own stories, supervises the work of the factory, cuts up his own negatives and takes care of the other work that falls to his lot as vice-president and secretary of the Smallwood Film Corporation. At the present writing he has only to perfect a motor attachment to run his camera in order that he may equip himself to work in the pictures with Ethel Grandin, whose work he is directing.

That Captain Charles White, who commands the good ship *Fremont*, used by the New York Motion Picture Corporation for many a Mutual Movie, owns a bird which he picked up out of Los Angeles bay, and is training it to be an actor.

That her appearance in the Mutual program as Ethel the stenographer in the Mutual film adaptations of Paul West's "Bill" series demonstrates that as a gum chewer Fay Tincher, in the language of humanity, "has class." A New York admirer of the Griffith star, evidently impressed with her attention to the gentle art of jaw work, sent her a present, recently, of fifty assorted packages of chewing gum.

That Jack Richardson made a hit with a kid the other day, only it was the wrong kind, hit and kid both. In "The Law of the Wild" Richardson plays the no-account, brutal husband, and in rehearsing his director, Thomas Ricketts, yelled, "Be more realistic, Jack." Promptly Jack made a lunge at the unhappy child he was playing with, and indulged in a flow of language. The youngster took one horrified look at the countenance of his pseudo-father, and fled, yelling, breaking up the scene.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, FEBRUARY 13, 1915 No. 7

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"THE TRAPPER'S REVENGE"—Two Reel Drama	Thursday, February 11th
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Dear Sir:

We have just had the pleasure of viewing the 10th episode of the Thanhouser Serial-Story, "ZUDORA", at the Royal Theatre, 7th and Vine Street, this city, at the special exhibition you so kindly arranged, and you can say without fear of contradiction, that this episode does credit to the splendid company that produced this number.

You can place us on record as recommending this Serial to be all that is claimed for it.

Thanking you for your kindness in arranging the special exhibition, and with best wishes, we are

Very truly yours,

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Frank Schumacher Mgr Belvedere Theatre
H. M. Altmayer Bon Ton Theatre
D L John Mgr Park Hall Hale Cable
L B Beauchamp mgr Crescent Theatre
William Gervers Aragon Theatre
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71 West 23rd Street, New York, N. Y.

A. H. Van Buren and Dorothy Bernard in a dramatic moment, from Lubin's feature production, "The District Attorney."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, FEBRUARY 13, 1915 No. 7

Selig Production a Sane Melodrama

BY CLARENCE J. CAINE

"THE Van Thornton Diamonds," the two-reel production to be released by the Selig Polyscope Company on February 15, is a sane but exciting melodrama. Because it does not depend on any one thing to "get it over" this film will appeal to audiences of any class.

Acting, settings, photography, direction, and story are all nicely blended together, the result being more than satisfying. Edith Johnson, the leading lady who only recently made her first bid for popularity, is seen to splendid advantage in this film and indeed makes a charming heroine. Her role calls for several delicate bits of acting and at no time does she fail to take advantage of every opportunity offered her. Next to Miss Johnson, the work of Franklyn Hall, who has the heavy lead, deserves commendation. He is an ideal type of villain and will probably be very much

Thurston meets Mrs. Van Thornton

"disliked" by those who take the photodrama overseriously.

The plot of the story deals with the attempt of a society crook to secure the diamonds owned by a society leader. It holds the interest at all times and by clever scene arrangement works up to a strong climax. Besides the two players mentioned above Lamar Johnston and Catherine Henry also appear in important parts and their work, while not very conspicuous, is nevertheless pleasing.

The opening scenes of the story show Alan Thurston (Mr. Hall), a society crook, on a visit to a seaside resort, where he plans to meet Mrs. Van Thornton (Miss Henry), a society leader. Near the same resort Katherine Selwyn (Miss Johnson), an orphan, lives. She studies painting, and when Thurston sees her sketching one day he comments favorably upon her work. She is very pretty and the crook believes that she would be a valuable accomplice to him. Determined to secure her for this purpose he makes love to her and the girl finally agrees to marry him.

The Van Thornton ball gives Thurston the desired opportunity

As the social season at the resort nears its close and Thurston has made the acquaintance of Mrs. Van Thornton and her brother George Winthrop (Mr. Johnstone), he leaves for the city, taking Katherine with him and marrying her when they arrive at his home. It is not until some time after the ceremony has been performed that Thurston tells his wife of the part he wishes her to play. The girl is heartbroken

George saves Katherine from Thurston's brutality

and leaves him, renting a room in the tenement district and again taking up her painting.

Time passes and Thurston receives an invitation to Mrs. Van Thornton's week end party, at which the

famous Van Thornton jewels are to be displayed. He knows that it will be difficult for him to secure the spoils without an assistant and is pleased when he accidentally meets his wife on the street one day. He follows her to her room and when the landlady threatens to put her out for not paying her rent he settles the affair for her. He then takes her to his home, where he tells her that she must help him secure the jewels at the coming social event.

While the motive for her being forced to agree to this is not made clear, it may be ascribed to fear of his brutality. At any rate she finally agrees and masquerades as a newspaper woman, interviewing Mrs. Van Thornton. She pretends to sprain her ankle as she is leaving and is taken into the house and given medical attention. That night the ball is given and Thurston, who is present, tells Katherine that she must locate the diamonds.

She does this and tells him, but after all the others in the house have retired she changes the hiding place of the jewels. George sees her act and also sees Thurston try to find the diamonds. When he sees that the girl has deceived him, Thurston attacks her but George comes to her rescue. In the struggle which follows Thurston draws a gun but in attempting to shoot George he is himself killed by the bullet. The death is made to appear to be suicide and George keeps Katherine's secret, for he has learned to love her.

New Distribution Medium

The Famous Players Film Company announces its stupendous photo-spectacle, "The Eternal City," by Hall Caine, with Pauline Frederick, for immediate release to legitimate theaters and motion picture houses, charging twenty-five cents as the minimum admission, that can house a long-run attraction such as this unusual film achievement.

A special booking agency has been organized by the Famous Players Film Company for the exploitation of "The Eternal City" and other special subjects too long for the regular program. This booking organization is to be called the Select Film Booking Agency, with offices at 110 West Fortieth street, New York City, under the management of George M. Welty, formerly connected in a similar capacity with Liebler and Company and other important theatrical concerns. The Famous Players future Mary Pickford releases will also be booked through this special agency.

When asked for an official explanation of the purpose and policy of the Select Film Booking Agency, Mr. Zukor, president of the Famous Players, said:

"For a long time we have been perplexed by the limitations of a definite four and five-reel program, which often militated against important subjects whose nature required longer and unusual treatment. The solution of this problem we found in the organization of a special booking agency for the distribution of a few selected subjects that were too long or expensive to be confined to the regular program. After these subjects have been booked in the theaters throughout the country that are equipped to house long-run, special attractions, they will be placed on the regular program, and when they are so released to the regular program exhibitors, they will possess a prestige similar to that which attaches to a theatrical production after a metropolitan run. The enormous cost of the forthcoming Mary Pickford releases make it imperative to distribute these subjects through the Select Film Booking Agency.

"The organization of this special attraction program will do more to enhance the dignity of the feature film, and the integrity of the industry at large than any other single or various steps ever before taken, as for the first time in the history of the motion picture business, it is absolutely and inseparably placed on the plane of legitimate theatrical offerings of the most serious type. The adoption of this policy will greatly dignify the public aspects of the trade, as it will now assume every iota of systematization associated with the business methods of the theater."

The mammoth film adaptation of Hall Caine's master-work, "The Eternal City," the first production to be distributed through the Select Film Booking Agency, has received unstinted praise from motion picture trade journals and daily newspapers throughout the country.

Coming as the crowning triumph of the Famous Players' producing activities, after three years of supreme leadership in feature production steadily maintained by this concern, and displaying to the utmost the transcendent genius of Edwin S. Porter, as a master of the higher principles of the silent art, it was accepted as peculiarly appropriate that the greatest distinction that was ever won by a subject filmed by American producers should accrue to the first concern in the world to present a regular feature program.

Final Episode $1,000,000 Mystery

The public which has so eagerly awaited the solution of "The Million Dollar Mystery," will have its curiosity satisfied on February 22, when the final episode (Number twenty-three) of "The Million Dollar Mystery" will be screened in theaters the country over. The entire Thanhouser cast which participated in the production of the long serial, appears again in this

The last scene in episode twenty-three of the "Million Dollar Mystery"

last installment, in which the story is finally completed. In addition pictures of the winner of the ten thousand dollar prize, together with the winner's identity, will be made known. Hundreds of exhibitors who showed the serial when it was being released, are clamoring for bookings on this final episode that solves the mystery.

Owen Moore, having completed his work in the Elsie Janis pictures, will remain at the Bosworth-Morosco studios to appear with Fritzi Scheff in "Pretty Mrs. Smith."

Film Story Treats of Husband's Problem

BY CHARLES R. CONDON

THE unique situation of a man who realizes that he is too old for his wife and regrets, for her sake, having married her, but flies into a rage when he thinks that another is paying her attentions furnishes the theme for "Her Husband's Son," a two-reel Edison picture to be released February 19. In bare plot outline the story does not seem to be more than a single-reel subject, but under Director Brabin's treatment it not only reaches two reels in length, but does so without sacrificing quality, strength, or punch.

There are but three principals in the cast, and the pleasing manner in which they carry their parts, attempting nothing highly dramatic or startling, but just doing the little every day things of life under a characterization, speaks strongly for their personality and ability. The most difficult role falls to Robert Conness who is seen as the widower, Robert Willard. Gertrude McCoy takes the lead opposite him as "the girl across the street," Dorothy Druce. Robert Willard, Jr., college student, good fellow, and spendthrift, finds an able impersonator in Harry

Willard notes the gaiety across the way.

Beaumont. The photography, settings, and general handling of the picture are deserving of much praise.

On her deathbed Mrs. Willard reminds her husband of his obligations to their son, Robert, who is studying in college in a distant city. Willard promises to fulfill his duties, and it is his remembrance of this, often, that prompts him to comply with his son's requests for money with which to pay his gambling debts when his sterner sense of discipline tells him that he ought to cut off the boy's allowance unless he mends his ways.

As time goes on Willard's lonely existence becomes irksome, and he begins to long for company. Often when Dorothy Druce, who lives across the street, is entertaining he takes a position at the window listening to the young people play or sing, or watching them dance, and wishes that he could mingle with them. One night while he is thus occupied Dorothy is ushered in. With almost school-girl confusion and many blushes she invites him over to take part in the gaieties. His wish gratified at last, he remonstrates and pleads to be excused, but to no avail. Dorothy hushes his muttered complaints, hurries him into his coat, and in a few moments he is one of a

Dorothy coaxes Willard into the ballroom.

whirling group of dancers in the house across the street.

Willard's affection for the generous, wholesome girl grows into love, and leads him to declare himself to her. Dorothy has always admired his engaging personality, strength of character, and clean-cut appearance, and for these reasons discounts the difference in their ages and accepts his proposal. When young Robert, who is home for a time on a vacation, is informed of his father's intentions he becomes angry, denounces his father for having forgotten his first wife so soon, and refuses to recognize Dorothy as his stepmother.

After the marriage Willard is troubled by the realization that he is too old for the girl, and, although

Scene from Edison's "Her Husband's Son."

she seems happy and showers attentions upon him, he notices that her greatest delight is in mixing in company of her own age. In spite of his father's warnings,

Robert continues to gamble. Willard determines to put a stop to it, and answers a recent request for more funds with a curt refusal. Dorothy slips a note into the letter before mailing it, promising to send Robert the money if he will notify her how or where to send it.

She receives an unsigned letter from him in reply, saying that he will meet her secretly. Willard becomes suspicious on her refusing to show him the letter and later, finding it on the floor, decides to be present at the meeting. Seeing his wife and a man embrace he shoots. Robert, only slightly wounded, is carried into the house. Willard repents his rashness, and begs forgiveness of his wife and son. The latter is loud in his praise of Dorothy, and the fade-out shows a happy and thankful trio in one embrace.

Hesser Heads New Company

Edwin Bower Hesser, who has been well known for years in filmdom, is to be the president of the new Hesser Motion Picture Corporation, capitalized at $50,000.00, which will have offices at 1600 Broadway.

Mr. Hesser, although still a young man, has had many years of experience in filmdom. He first came into prominence as general press representative of the Kinemacolor Company of America for which he handled the nation-wide publicity campaigns of the successful "Coronation in Kinemacolor," and "The Durbar in Kinemacolor." Independently he has given several seasons of Grand Opera, and produced several successful plays, beside controlling over thirty theaters in Canada as managing director of the Maritime Booking Association. Essentially a newspaper man, he gave up short story writing three years ago, and attained immediate standing as a photo play writer. Many of his scenarios have been produced both in this country and abroad. The object of the new corporation is to produce Mr. Hesser's own scenarios under his personal supervision. With his intimate knowledge of marketing conditions, and the essentials of making feature film productions profitable, Mr. Hesser should make his company a good proposition. To a representative of this paper he made the following statement:

"For months I have been studying the market, and have come to the conclusion that only two general types of feature pictures can be successful—modern society dramas, and productions of essentially spectacular character. Productions of these types will be the only effort of the new corporation, which will start work on March 1.

"I am leaving today for the South, and will specially look over the scenic conditions in the region of Atlanta, Georgia, where we propose to make our first production, "The Royal Pretender," a five-reeler of exceedingly unusual theme. We have arranged for the use of certain military organizations in Georgia, and the staging of some big scenes in which 2,000 people will appear at one time. There is great interest being taken throughout the region because a portion of our capital comes from business men of that section.

"'Cleo' will be the second production, and we hope to start work on this in Bermuda on April 10. This is to be a spectacular picture in which the singular beauties of the islands will be displayed. There are only six principal players in this cast, but several hundred supernumeraries are necessary. All of our productions will be five-reelers.

"The policy of the Hesser Film Corporation will be to employ no regular stock company, but to engage players specially for each picture. Starting on a conservative basis, with real cash behind us, we plan to make only one production a month in the beginning."

Preparing American Serial

Out of the 9,846 scenarios submitted in the "$10,000 Prize Photoplay" contest, the judges have selected the winner. The identity of the successful competitor will be revealed in the newspapers in their Sunday issue of May 2.

The picture of the fortunate author will be shown in conjunction with the first release of the films which will be in theaters throughout the country Monday, May 3.

Instead of the first episode of the new serial consisting of two reels, an entire additional reel of 1000 feet will be devoted to the winner of the contest, displaying his or her picture, environment and an interesting human angle connected with the award of $10,000.

The judges who have selected the $10,000 prize winner are Miss Mae Tinee, editor of the "Right off the Reel" page of the *Chicago Sunday Tribune*, J. R. Freuler, first vice-president of the Mutual Film Corporation, and R. R. Nehls, Chicago manager for the American Film Manufacturing Company.

The scenarios came from every state in the union. Some of the best known authors in filmdom, as well as thousands of unknown moving picture fans entered the contest. Assistant judges were kept busy for weeks reviewing the scenarios submitted and classifying them for final inspection.

The new serial will be produced by the American Film Manufacturing Company in its studios at Santa Barbara, California, and Chicago, Illinois. S. S. Hutchinson, president of the American Film Manufacturing Company is now in California personally directing the selection of the cast and all the plans for the production of the serial. In addition to the stars of the American Film Manufacturing Company, Mr. Hutchinson will procure some of the best known people in filmdom to appear in this continued picture.

The distribution of this gigantic serial will be under the personal direction of J. R. Freuler with headquarters in Chicago and New York and branch offices in every city of importance. The American Company will have the assistance of the Mutual Film Corporation's offices everywhere.

Exhibitors, independent of their program affiliations, will be able to book up this new serial. Preliminary applications for bookings are now being received by the American Film Manufacturing Company at its Chicago office, 6225 Broadway.

Kleine Makes New Comedy

Director Fitzmaurice of the Kleine studio at 11 East Fourteenth street, New York City, announces the completion of a new comedy entitled, "Who's Who in Society." The production features a number of well known players including Kate Sargeant, who has been identified with many of the big Broadway successes of recent years; Della Connor, Dan Moyles and others.

Fundamental Principles
TRANSFORMED BY FEATHERSTONE

THE MOTION PICTURE CAMERA.

WE have seen how the photographic negative is produced by the action of light on the extremely sensitive chemicals with which the "negative film-stock" is coated. Let us now examine the instruments which are in everyday use for "taking" the negative films of the pictures which everybody sees on the screen.

Motion picture cameras differ from ordinary cameras which use films, only in being fitted to take a much larger number of very small pictures in rapid and regular succession. This means that there must be some kind of mechanism to "feed" the film at a uniform rate of speed, and also to stop it at frequent intervals long enough to take a picture. For ordinarily it is necessary that everything about the camera be perfectly still while each picture is being taken, although the film is flying through at the rate of a foot per second. This is accomplished by using some kind of a "claw," like N, figure 13, to pull the film down intermittently.

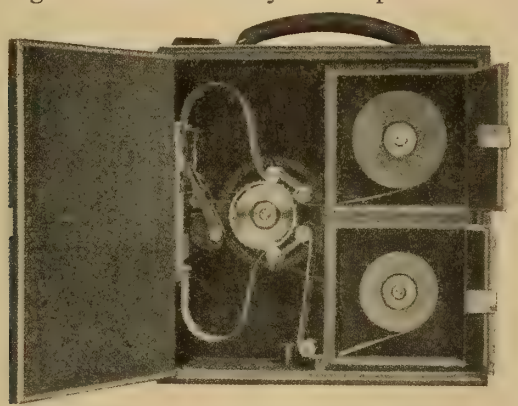


Fig. 12. Camera with "one sprocket feed."

Thus, while the camera-man turns the crank, the film is made to start and stop sixteen times each second, and each time it stops the lens is opened by the turning of the shutter, and just before it starts again, the dark part of the shutter comes opposite the lens, so that no light will strike the film while it is in motion.

The type of camera shown in figure 12, and as a sectional diagram in figure 13, is used mostly by amateurs, and sometimes by professionals where a very compact and portable outfit is desired, and when solidly mounted makes very good negatives. Extreme simplicity is its best quality, only one sprocket being required, and both magazines being inside the camera box.

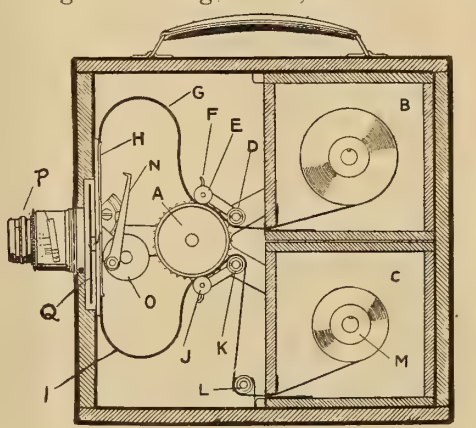


Fig. 13. Diagram of camera interior.

The sprocket, A, is turned directly by the handle, which is on the other side of the camera. The loaded

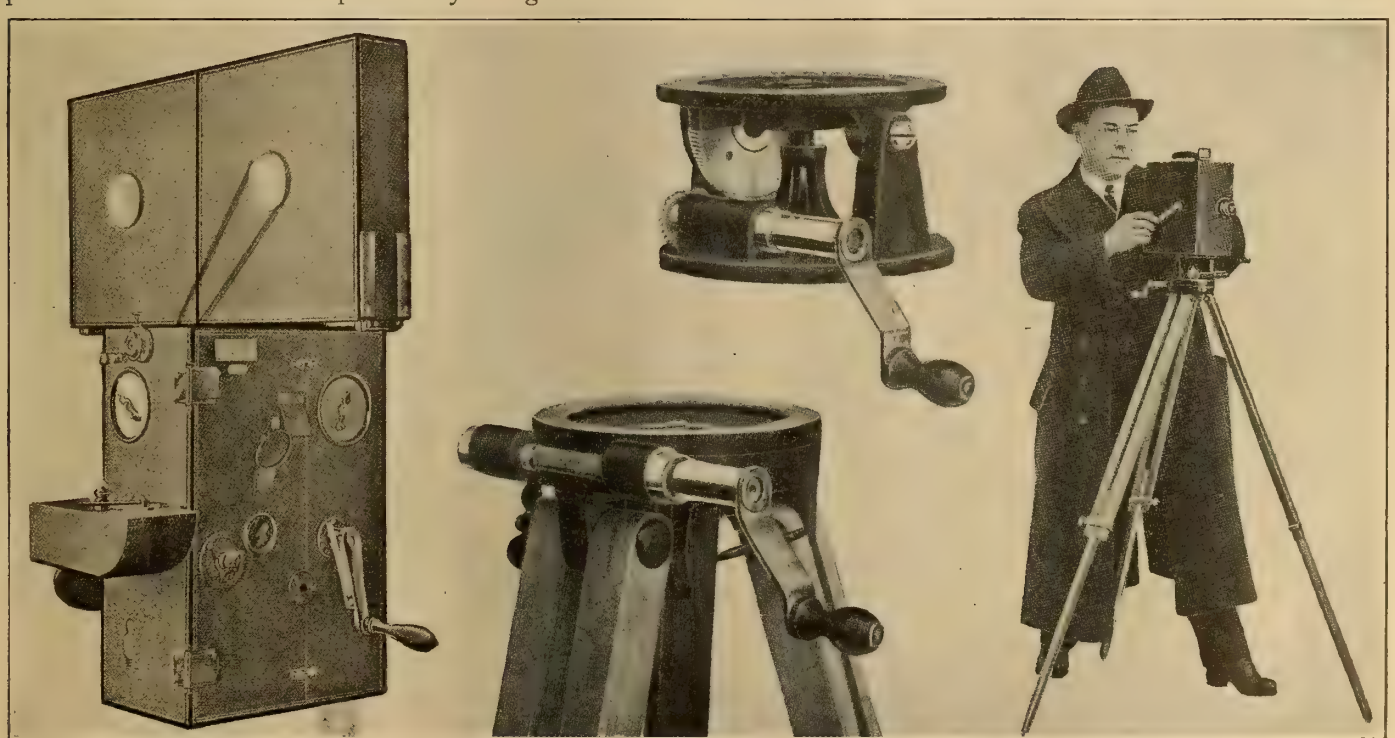


Fig. 14. Pathe professional camera. *Fig. 15. Panoramic tripod and tilting top.* *Fig. 16. Small camera with both panoram and tilting top.*

film box, or magazine, B, is placed on top of the receiving magazine, C. The path the film takes, after leaving the top magazine, is under the fixed roller, D, then engaging with the teeth of the sprockekt under the spring roller, E, (which is lifted by the finger clip, F, while the film is being "threaded up"), forming the free "loop," G, then through the spring "gate" H, past the lens, P, forming another free loop, I; then back under the sprocket, A, being held in position by the spring roller, J, and the fixed roller, K, then under the fixed roller, L, through the velvet-lined slot into the receiving magazine, C, the end being made fast to the center bobbin, M. The claw, N, is shown in the "out" position, in which it must be put by turning the eccentric disc, O, before threading up the film. In figure 12 the claw is shown in the act of pulling down the film. In this diagram only the edge of the shutter, Q, is shown, it being of the type previously illustrated in figures 7, and 8.

The camera shown in figure 14 is a Pathe Professional. The magazine from which the film is drawn, and the one into which it is rewound appear to be arranged crosswise, outside and on top of the camera box. This arrangement permits the use of extra large magazines containing greater lengths of film than is possible with ordinary motion picture cameras like the one just described (figure 12), where the magazines are inside of the camera box.

The usual length of film in professional magazines is either 200 or 400 feet, or enough to last for somewhat over three minutes or six minutes, respectively, although some scenes are taken so slowly that 400 feet of film will last seven or eight minutes.

When taking scenes of considerable length, or of such a nature that it is uncertain just when they will end, or rather just where to make a good stopping place, it is customary to have two cameras side by side, so that one can be started just before the other runs out of film. In this way there need be no break at all in the record, as the two negatives can be joined to make a continuous story.

HOW TRICK PICTURES ARE MADE.

To the uninitiated, trick pictures are about the most wonderful thing in the world. And what indeed is more wonderful than to see flowers leaf and bloom in a few minutes that would require a whole season to grow and mature in the ordinary course of events. The matter-of-fact person to whom "seeing is believing" has had to change his philosophy quite a bit since he began taking in the "pics."

Pictures of growing flowers are made in a very simple manner. Suppose that it takes a tulip 30 days to bloom from the time the first green shoots break through the earth. Thirty times 24 hours equal 720 hours. Now suppose we desire to have a picture one minute long. There will be shown on the screen 16 pictures per second, which multiplied by 60 equals 960 pictures to the minute. Therefore in order to have a film showing the growth at a uniform rate with the actual growth of the plant we should make 960 exposures in 720 hours, or 1 1/3 pictures per hour, which means that every 45 minutes the shutter of the camera would be opened and a single exposure made.

But this is altogether too easy, and in practice it requires much more care than attaching an alarm clock to a camera. Let us consider the conditions. In the first place the natural rate of growth is not uniform enough to make a pleasing picture. Then, flowers need sunshine, which, unlike the alarm clock, is not at hand 24 hours of the day. This also upsets our camera plans, for the camera must have fairly uniform light for good results. So, as a matter of fact, during the above 30 day period exposures would be made every 10 or 15 minutes while the sun was shining or the plant growing fast, and much less frequently at other times, especially at night, when the necessity of artificial illumination complicates the problem.

Therefore while 960 exposures would be made during the 30 days, they would be made, not according to the actual growth rate of the plant, and not regularly according to the clock, but very carefully nevertheless, and just for the purpose of pleasing you, and making you gasp with astonishment as you view the living beauty on the screen.

Not only the time between exposures but the duration of each exposure must be varied. For if the light is good, as on a bright sunny day, the shutter and the lens must be opened less than on a dull day or late in the evening.

Most other trick pictures are made in the same general way, with modifications to suit the subject. For instance, in the picture where a pair of shoes travels about apparently unaccompanied, it is easy to imagine that in reality they were very much accompanied, and were most carefully placed in each of the thousands of positions, which when shown at the rate of a thousand per minute, convey to your mind the idea of smooth and independent motion.

You do not see the stage manager or director, nor the camera man nor the small crowd of hangers-on, who watched the original production as amusedly as you watch the reproduction on the screen, for the camera in good hands is very obliging, and only sees and records what is proper to be shown to you and the few million other people who will laugh at the blithesome antics of those most studiously placed shoes.

The black-board and other "lightning-artist" stunts are similarly made, and the hand that moves so quickly over the screen probably went very slowly and jerkily between the clicks of the camera. Likewise the animated letters that group themselves in myriad formations with such graceful speed and apparent ease, finally settling down into a "title," may be the outcome of many days of most arduous and painstaking labor. In fact, the strain upon the nerves of the geniuses who plan and carry out some of these wierd programs is great enough to drive them to the verge of insanity.

In figure 14 you will note a small black opening to the left and below the place where the crank is fastened to the box. It is through this opening that the crank is attached when trick pictures are to be made. Ordinarily the crank is turned twice per second, making eight exposures each time, but when trick pictures are made it is more convenient to make one exposure to each turn of the crank, hence the mechanism is so designed that it will move just one-eighth as fast when the crank is in "trick position."

Many other things can be done with a "professional" camera. The film can be run backwards, and then if the pictures are projected on the screen in the usual way, everything will seem to be going backwards. Divers will be seen coming out of the water feet first, etc., and in the case of the growing tulip, it would be seen to fold up its petals and shrink down into the earth.

DOUBLE EXPOSURES AND GHOST PICTURES.

Some cameras have a so-called "fade-away" attachment which permits two pictures to be taken on the same part of the film without doubling the time of exposure. This is accomplished by gradually closing the lens opening, and then, after the scene has been finished, turning the film back to the start (lens being capped meantime) and superimposing a different scene by gradually opening the lens while the already partly exposed film is run through again. Ghost pictures are readily made in this manner, for of course you can see the "ghost" and also see the things that were recorded on the negative before the ghost began to walk, and this gives the impression that you are looking right through the ghost.

In figure 15 is illustrated the kind of tripod which is used when panoramic pictures are taken, and also and more often when it is necessary to follow moving objects, as parades, automobiles, etc. The same figure also shows (in the upper right hand corner) an attachment known as a tilting top which may be placed directly on top of the panoram head by turning it so that the two handles will not interfere.

When using these devices it is customary to have the camera man's assistant operate the panoram and tilt. The need of this is very apparent from figure 16, where it will be seen that the operator would literally have his hands full with two, not to say three of the crank handles shown.

(To be continued)

Lubin Produces "The District Attorney"

A DRAMA OF POLITICS

A PUBLIC official who "plays the game" from a high point of duty and honor against a gang of grafting politicians is the basis of "The District Attorney" one of the latest of the Lubin special features. This well known drama written by Charles Klein and Harrison Grey Fiske was adapted for the screen by Clay M. Greene and enacted by a special company of Lubin players under the direction of Barry O'Neil.

The play attracted wide interest on the legitimate stage because it depicted with such unswerving truth a phase of our American political life, familiar to almost everyone old enough to cast a vote, interwoven with the story of a woman's love and loyalty that was intensely interesting. As a photoplay "The District Attorney" has gained greatly in dramatic strength due to the wider latitude permitted screen plays and in its new form it should make a strong appeal to American audiences.

Matthews Brainerd (Charles Brandt), a wealthy contractor and the head of a gang of grafting politicians, with some of his henchmen, plan to fleece the city of $50,000. They persuade Frank Pierson (A. H. Van Buren) to stand trial for the crime, with the understanding that after serving a few months he will

A climactic moment in Lubin's "The District Attorney."

be pardoned and paid a large sum of money. Pierson, who needs the money in order that he may marry Helen Knight (Dorothy Bernard), becomes their stool pigeon and goes to the penitentiary. The politicians

Celebrating the election of the district attorney.

let him remain behind the bars for three years and refuse to help him.

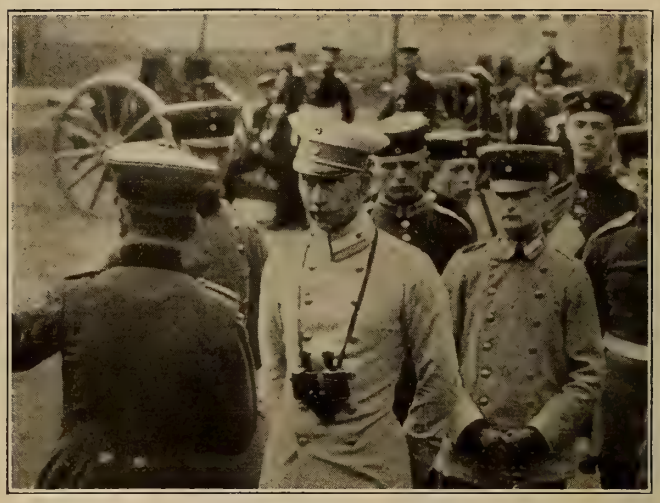
Miss Knight, realizing her lover is innocent, begins a hard, uphill fight to have him freed. She eventually reaches the district attorney who was not only elected to office by the gang but is a son-in-law of Brainerd. The district attorney begins a fight to break the web woven by the crooked politicians and the latter do everything in their power to "get" the district attorney. It is a thrilling battle, filled with action and unexpected climaxes.

In the end the district attorney is successful. He smashes the web, has Pierson liberated and sends some of the crooks to jail and drives the others from the city. The strongest and best done scene in the play comes when the district attorney unexpectedly discovers, while conducting an investigation in his office, that his own father-in-law is the head and brains of the crooked politicians.

The crushed and broken boss pleads for mercy, but even his own daughter cannot bring herself to see him cleared at the expense of her husband's honor, and since Brainerd's death seems only a matter of a very short time, his arrest and trial are left for future consideration.

News of the Week as Shown in Films

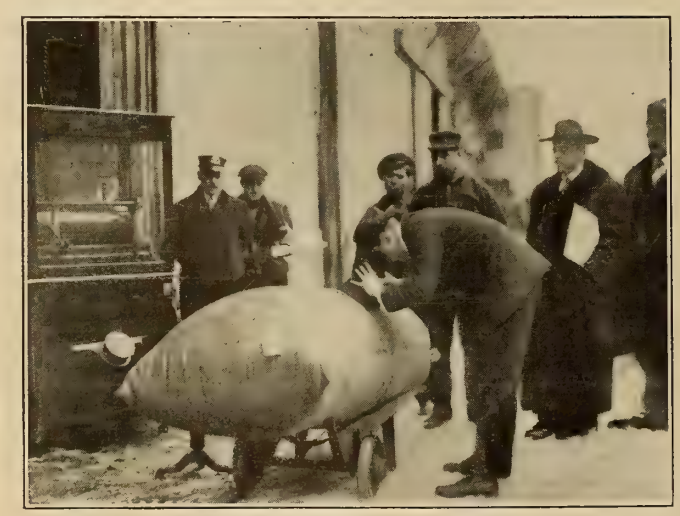
Testing French caterpillar gun at Vincennes, France. Copyright, 1915, by Pathe News.



Germany's Crown Prince photographed in Belgium. Copyright 1915 by Universal Animated Weekly

New German army being drilled at Frankfurt, Germany. Copyright, 1915, by Hearst-Selig News Pictorial.

Indian boy scouts at Carlisle Military Academy. Copyright, 1915, by Pathe News.



Examining cotton bales with X ray in hunt for contraband. Copyright, 1915, by Hearst-Selig News Pictorial.

England's heaviest field guns going to the front. Copyright 1915 by Universal Animated Weekly

Money Problem Pursues "Runaway June"

BY CHARLES R. CONDON

IN each episode of the "Runaway June" series June becomes involved in a little domestic drama, the center of which is the question of money. Sometimes the trouble is caused by the wife's extravagance, sometimes, by the husband's, and sometimes, by his not allowing his wife enough money with which to manage the household. But whatever the cause, in June's mind it always resolves itself into a wrangle over money. It was the question of money that caused her to leave her husband, and she seems to be beset with the problem on all sides on getting out into the world.

The fourth episode of this Reliance serial is crowded with events, startling, humorous and pathetic, and introduces no less a personage that James Montgomery Flagg who presides over a hotel register and waves guests and baggage to elevators, doors, and seats as though he has been accustomed to playing in pictures for years. With the exception of a silk-hatted, gesticulative Frenchman, and a few extras, one of whom was shaken up for a week as a result of the realism injected into the hotel lobby fight, the cast remains the same.

The end of the third installment left Ned close to the trail of June and her Vandyked shadow, Blye. Ned sees Marie leave the boarding house with an armful of June's clothes, and follows her to the Hotel Daniel. Just previous to this June has entered the hotel, registered, and gone up to her room. Blye, who has followed her in, notices the name under which she registered, and loiters about the lobby for a while though he keeps one eye turned toward the door as if fearful lest some of June's friends may unexpectedly appear in search of her.

Blye follows June when she again seeks employment.

June happy in the Wiles' home.

Marie enters, inquires the number of June's room, and is about to go up in the elevator when she is overtaken by Ned. During the scene which follows Blye attempts to steal out into the street, but is seen by Ned, who follows. The man with the black Vandyke makes his escape on an elevated train, Ned being held up by the guard since the train has begun to move. Ned summons June's relatives, and they go to the Hotel Daniel, but are too late. June, warned by Marie, has gone to the home of Mrs. O'Keefe, the mother of one of the hotel's bellboys.

Mrs. Wiles engages June as a governess.

Mrs. Blye's detectives, over-zealous in their efforts to capture her husband, pounce upon every Vandyked man they see, causing a great deal of confusion and embarrassment. When they do come upon the real Blye he knocks them all down and escapes.

An employment agency to which she applies for work secures June a position as governess in the Wiles family. She becomes greatly attached to Dolly Wiles, her charge, and is thoroughly happy in her new position. One day while in the park she meets Blye, who offers her a ride in his car. To please Dolly she accepts, and Blye drives them about for an hour. He leaves them at the Wiles apartments, and makes a note of the address. The strain of his wife's extravagance proves too much for Mr. Wiles' resources, and he becomes bankrupt.

Blye accosts June on the street, but she pays no attention to him. He hails a taxi, precedes her to the employment agency, and issues a few instructions to the woman who seems to know him. When June enters the woman answers her request by giving her the address left by Blye. June departs, pursued by Blye.

New Comedy Producer

The World Comedy Stars Film Corporation, a one hundred thousand dollar concern, has just been formed with Phil. Gleichman, well known in the motion picture field, as the dominant figure. The aim of this new corporation is to manufacture and market one-reel comedies with famous stars of the legitimate and vaudeville stage in the leading roles. Contracts have already been signed with Jeff De Angelis, well known as having been the star in "The Beauty Shop," "Fantana," and many other Shubert successes; Lulu Glaser, another widely known star, who has appeared in "Erminie" with Francis Wilson; "Dolly Varden" and other successes too numerous to mention; Florence Tempest of the well known vaudeville team, Tempest and Sunshine; Katherine Osterman, who made a reputation for herself in "Piff Paff Pouff," "A Persian Garden." Edmund Lawrence, who has had an interesting and varied experience on the legtitimate stage as director, and was more recently with the Kalem Company, has been engaged as director; William W. Jefferson of the famous Jefferson family of actors is to be associate director.

The scenarios are to be written by Mark Swan, who has been engaged in turning out scenarios for the Edison Company and who is also a well known playwright for the legitimate stage.

The World Comedy Stars Film Corporation, according to the advice of Mr. Gleichman, is here to fill a place which, up to the present time, has been sadly neglected. These comedies with well known names, are to be released on a regular program.

Zukor on Mysterious Mission

Adolph Zukor, president of the Famous Players Film Company, left New York Monday on a trip to Los Angeles, where the western studios of the Famous Players Film Company are now situated, for a purpose said to be of the utmost importance to the trade in general and to the Famous Players Film Company particularly. What the real reason for the trip is cannot be definitely ascertained, but it has recently been commonly rumored in the trade that when the present European war terminated the Famous Players' plans of producing a series of important feature subjects in Europe, Mr. Zukor began active contemplation of continuing the foreign film invasion in countries not affected by the continental conflict.

Recently it became a matter of belief that the Famous Players Film Company was planning to produce a number of elaborate film subjects in Japan. The knowledge that the Famous Players possessed the film rights of "Madam Butterfly" strengthened this impression; and when Mary Pickford was sent to the Pacific Coast, it was generally theorized that she would go thence to Japan to begin work on the film version of this celebrated opera and play.

The fact that Mr. Zukor is expected to be away for a considerable period of time tends to the belief that his ultimate objective is a trip across the Pacific to the Orient.

Horsley Opens Bostock Arena

David Horsley's Bostock Arena and Jungle opened its gates in the heart of Los Angeles on Tuesday, January 26, to a capacity gathering that represented the finest element of the city.

Horsley Park as the exhibition place is called, is located at the corner of Main and Washington streets, and occupies a plot of ground 650x450 feet in extent. A substantial concrete wall, finished in California mission style, runs along the entire front, while a huge archway toward the lower end carries out the same scheme and forms at once the main entrance and executive offices. The interior arrangements are highly artistic and novel, the walks being laid out in Tropical Gardens and palm draped lanes, through which the elephants trudge about carrying loads of happy children on their backs. Then comes an immense semi-circle of dens, containing the animals that have gained fame and glory in every section of the globe. A concealed passageway at the back connects each den with the arena at the center, where the performances are held. This huge iron-barred enclosure fronts on a covered auditorium in which twelve hundred people can be comfortably seated to watch the exhibition of trained wild animals.

Big Addition to American Plant

The growing demand for films of the American and Beauty brands has necessitated extensive additions, not only to the Santa Barbara plant of the American Film Manufacturing Company, but also to the Chicago plant of the same concern.

Within the past week, MOTOGRAPHY was shown the plans of the new and enlarged plant of the American Film Manufacturing Company in Chicago, work on which will begin as soon as the frost is out of the ground this spring. The American Company has purchased the land running from the west end of the present plant clear out to Broadway, the adjoining street, and on this will erect a plant which will more than double the present capacity of the concern. On the ground floor of the new portion will be stores, while the whole second story will be devoted to private offices of the president, the manager and the factory superintendent. An extensive drying room will more than double the present drying capacity and there will be a de luxe projection room where the pictures may be inspected and shown to department heads or film reviewers of the various trade journals.

The present plant will be changed in innumerable ways, giving more room to all departments, and when completed will be one of the most completely equipped and handily arranged developing, printing and shipping plants in the United States.

Special Company to Release "The Clansman"

D. W. Griffith, the Mutual director, spent a few hours in Chicago on Tuesday, February 2, while on his way to the west coast. During his stay in the Windy City he said that "The Clansman" would be released by a special company and that it would be shown at the highest prices ever asked for a motion picture. All the details have not been arranged and Mr. Griffith hinted that he would soon be called East again.

He is to resume work at the Mutual studios and will put the finishing touches on another multiple reel subject to be about the same length as "The Avenging Conscience." Mr. Griffith is very enthusiastic over "The Clansman" and feels that it will receive a warm reception from motion picture patrons.

Miss May Allison has signed a long-term contract with the Jesse L. Lasky Feature Play Company.

Dog Actor Displays Wonderful Skill

BY NEIL G. CAWARD

THOUGH the Pathe studio in which "The Exploits of Elaine" is being filmed has never been touted by the press agent as a menagerie or a zoo, one certainly has to admit after seeing episode six of the exciting Pathe serial, referred to above, that as a producer of animal pictures, Pathe is "a comer."

Elaine's collie, as a star is worthy to rank alongside Pearl White or Arnold Daly, for in the sixth episode it is the dog which succeeds in getting a clue to Elaine's whereabouts after all others have failed. When the deductive science of Craig Kennedy proves futile, when the suspicions and surmises of members of her own family as to her whereabouts prove totally inadequate, it is the dog which takes the center of the stage, and leads the friends of Elaine to the hiding place of the Clutching Hand, whither she has been carried.

Elaine is overpowered and kidnapped

This sixth episode is entitled "The Vampire" and opens in the home of Elaine, just after Kennedy has presented her with an automatic revolver and a permit from the mayor to carry same. That night an emissary of the Clutching Hand visits her boudoir on some evil purpose of his master's, is seen by Elaine as he comes through the window and made a target for her new revolver. The man falls off the window ledge to the court below, and is picked up by a waiting accomplice, put into an automobile and driven to the headquarters of the Clutching Hand.

Kennedy finds and saves Elaine

Upon examination, the man is found to be so badly wounded, that the Clutching Hand summons Doctor Martin, a famous surgeon

Upon his arrival the great physician declares that the man will surely die from loss of blood, his wound being so extremely dangerous that an operation would have no chance for successs, unless saved by the operation called the transfusion of blood, in which it is evident that the other party to the transfusion may himself die from losing too much blood.

Elaine shoots the intruder

The Clutching Hand thereupon sees an opportunity of killing two birds with one stone, that is, to save his tool's life and destroy that of Elaine. He sends two accomplices to Elaine's home, chloroforms her, and confines her within a suit of armor which stands in the reception room of her own home. The next morning an expressman is sent for this suit of armor, which has been damaged and orders for repairing which have been given, and thus the helpless Elaine is boldly kidnapped in broad daylight, and taken to the Clutching Hand's abode. There her arm is bared, strapped to that of the wounded man, and the great doctor prepares to perform the critical operation.

Meanwhile, Kennedy and Elaine's family are panic stricken over the girl's disappearance, but the collie which has followed the trail of the expressman, finally leads them to the hiding place of the Clutching Hand. Police are summoned and they batter in the door just in time to see the Clutching Hand disappear through a sliding panel in the wall. Kennedy orders the operation stopped, and thus saves the life of Elaine, though the desperado breathes his last almost immediately afterwards.

The art gates of the new million-dollar Jungle-Zoo, built by W. N. Selig at Los Angeles, Calif., were decorated by Sculptor Carlo Romanelli, of Florence, Italy.

Helen Leslie, the new Universal star, does some splendid acting in the Rex production, "Wolves of Society."

Irene Wallace Joins Selig Forces

Miss Irene Wallace has joined the Selig forces in Chicago to play leads with the company there. Later Mr. Selig has promised her that she may go to California with his company on the coast, where she has never been and which it has been the height of her ambition to visit. Strange as it may seem, Miss Wallace has never found it possible to visit the coast, though her professional duties have taken her West. Ever since she was a child she has been on the point of having her desire gratified, but always something prevented. When she was one of May Wards' Animated Dollies, and that was when she was less than ten, her vaudeville tour took her to San Francisco, but a switch in bookings at the last moment kept her from going to the Golden Gate city. Miss Wallace has spent her entire life in some form of stage activity and is one of the best known actresses in three branches of the profession, though she is one of the youngest film stars. Her greatest triumphs on the screen have been with the Universal, where she played Trubus' daughter in "Traffic In Souls," Esther in "Jewish Freedom Under King Casimir of Poland" and many other important roles. Equally as good in comedy and drama, Miss Wallace has had the opportunity to play a much wider repertoire than most actresses and for that reason is an extremely useful member of any company. In several films she made a wonderful hit in boy parts, as she did when on the legitimate stage.

Irene Wallace.

Cast for "The High Hand"

"The High Hand" a five-part photoplay from the novel by Jacques Frutelle, produced by the Favorite Players is now nearing completion at the studio in Los Angeles. Carlyle Blackwell enacts the leading part of Jim Warren of Warborten, a mill hand, who successfully works his way up to the governorship of the state. Edna Tillinghast, the heroine of the story, is the character enacted by Neva Gerber. William Brunton, as Big Tom Simmonds, a saloonkeeper, and Douglas Gerrard, as Francis Everard Lewis, the political state boss, fight Jim Warren tooth and nail for the possession of the political machine of the state. John Sheehan, as Franques, secretary to Lewis, enacts the part of the go-between, who double crosses Lewis, and unsuccessfully tries to do the same thing to Jim Warren. The story abounds in excellent action, and the machinations of the political intriguers form an excellent background for the clear cut delineation of sterling manhood portrayed by Carlyle Blackwell, as Jim Warren.

Much Terrtoriy Sold

That features of quality will sell on a state rights basis and that this plan of distribution is not a thing of the past has been proven by Harry R. Raver's experience with Itala's new four-act drama, "The Treasure of the Louzats." New York, New Jersey, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, North Carolina, South Carolina, Tennessee, Georgia, Louisiana, Alabama, Florida, Arkansas, Texas, Oklahoma, Illinois, Indiana, Wisconsin, were disposed of immediately following Mr. Raver's first announcement and the balance of the United States territory is now under negotiation with prospects of closing within the next few days.

Notwithstanding the fact that Itala films are popular and that stars of "Cabiria" are being used in the new releases, it would seem by this record that state rights are not dead.

"The Firing Line"

Under the name *The Firing Line*, a new weekly house organ of the World Film Corporation makes its debut under the date of February 1. Volume 1, No. 1 of the four page pamphlet contains an introductory announcement by Lewis J. Selznick, vice president and general manager, on its first page, and a ginger talk to salesmen by C. R. Seelye, director of sales, on page three. Announcement is made of the first award under the profit sharing plan recently inaugurated by the concern, the first prize of $100 being awarded to R. H. Fox of the Chicago office, while Messrs. Lamb and Sobel of the New York office win second and third places and prizes of $50 and $25. Motography extends congratulations on the snappiness of the first issue of the new publication and has no doubt but that it will be widely read.

New Power Catalog

The Nicholas Power Company has just mailed out a new 52-page catalog, compiled by Mr. Barry of that company. The catalog is very complete and covers every machine and machine part made by the Nicholas Power Company in detail, with considerable instructive description, which exhibitors will find very valuable.

The Power company also includes several pages on rheostats, carbon savers, arc lamps, lamp houses, stereopticons, lenses, etc., together with minor accessories, which, bearing the Power trade mark, may be considered as of the same high quality as the machines which this company has been placing before exhibitors for years.

California Star Again Well

After spending three weeks in a sanitarium, recovering from injuries received while playing the title role of Bret Harte's California heroine, "Salomy Jane," Beatriz Michelena, the beautiful prima donna, starring with the California Motion Picture Corporation, is back with her company again, taking the title role in another Bret Harte film romance, "The Lily of Poverty Flat." Many of the scenes in this engaging screen drama are being photographed in the heart of the far-famed Santa Cruz redwoods, where some of the largest sequoias in the world are to be found.

"Justified," a Heart Interest Story

BY NEIL G. CAWARD

"JUSTIFIED," the two-reel American feature announced for release on February 8, is a story of the West in which such popular favorites as Ed Coxen, Winnifred Greenwood and George Field are featured. The story contains enough real heart interest to interest and enthuse the average theater patron, and yet is marked by action enough to satisfy the picture fan who insists on a stirring story as well as a beautifully photographed and well acted one.

The rainstorm effect seen in the first reel is so realistic that it is worthy of special comment, for it is seldom indeed that so natural a rainstorm is noted on the screen. One's wonder grows, when he realizes, that, of course, the picture was filmed on a bright clear day, and that the rainstorm is only an "effect," though this, of course, all the more entitles the producer to praise.

Ed Coxen is seen in the role of Tom Allen, an industrious miner, who is happy with his young wife, but inclined to be jealous when he finds her in conversation with Joe Hill, a shiftless rascal, who covets the results of Tom's industry, but is too lazy to work for it.

Returning one day from his claim, Tom surprises his wife in conversation again with Hill, and after ordering Hill away, tell his wife that unless she refuses to see the man again, he will suspect that she is in love with him.

Hill, angered by Tom's ordering him off the premises, feels revengeful, and creeps back to peer through the window of the cabin, and thus discovers where Tom keeps his nuggets hidden in a closet.

Following Tom's departure from home one evening, Hill creeps up to the lonely cabin, and entering through the open window is about to make away with the nuggets stored away by Tom, when Mrs. Allen surprises him by entering to secure some sewing she has put away. Mrs. Allen comes face to face with Hill, and while she is trying to discover the reason for his being there, Tom returns unexpectedly, finds them together and believes the worst. Hill, as an excuse for his presence in the house, declares that he is there as Mrs. Allen's lover, and though the wife vehemently denies this assertion, Tom drives her out into the storm which has just begun to rage.

Tom meets his wife and child after many years.

All night she wanders over the hills in the pouring rain, and when the morning dawns, is picked up, exhausted, miles from home and cared for by a friendly prospector, who takes her to a distant settlement where she manages to eke out a living until after her child is born.

Tom, following her departure the night of the storm, has relented and gone forth to seek her, but is unable to find her. Returning home again, he discovers the nuggets to be missing, and then realizes for the first time that Hill had lied in explaining his mission to the cabin. The sewing of his wife, found in the clothes closet, opens Tom's eyes to the fact that a child is expected, and this more than ever convinces him of his sad mistake.

Five years later, Tom recognizes Hill in a saloon, and, in order to make certain that he is not mistaken,

The nuggets, Tom found, were gone.

Tom surprises his wife with Hill.

sits into a card game at which Hill is dealing. The men quarrel ere the game has progressed very far, and Tom is wounded in the arm, but draws his revolver and shoots Hill before he can escape. Tom then flees and takes refuge in a barn where he is discovered by a little lad, who informs his mother that a strange man has entered the barn. The mother goes to investigate, and Tom and his wife are again brought face to face, for the mother is Mrs. Allen, and the child, Tom's own son. The sheriff later arrives and arrests Tom, and after a trial the latter is declared justified in the shooting since he had drawn his weapon in self-defense.

Going to Columbus?

Ohio exhibitors are this week receiving a final appeal to attend the Columbus Convention on February 9 and 10, and it is expected this gathering will put up a last ditch fight against the pending oppressive legislation in Ohio, which threatens to ruin the motion picture industry in that state, and will make an unusually strong effort to abolish or repeal the present Ohio censor law.

A committee consisting of Sam Bullock, Chairman, S. E. Morris, F. M. Kenney, Emery N. Downs, W. J. Slimm and Ernest Schwartz sign the call for the convention, and also the following appeal which is being sent to every exhibitor on record in the state of Ohio.

Last spring, we conducted a mail referendum vote among the exhibitors of Ohio for the repeal of the Ohio Censor Law.

In July last we followed the recommendations of the National Convention at Dayton and again re-organized as Cleveland Local No. 1, inasmuch as the Ohio Censor Law and its sponsors were repudiated at that convention.

We are battling hard to wipe that infamous piece of legislative graft from the statutes and with your help and vote can repeal the bill. Without it we cannot succeed. It is your business as much as ours. Will you do your part and come to the Columbus open Convention on Feb. 9 and 10? The legislature will be in session. There are half-a-dozen "propositions" from the "common enemy" that will cost you dearly if you fail to come and help. Cleveland cannot fight this battle alone. Read the trade papers for details and come.

Cleveland has no "slate" for election of officers, but will lend its strength to "put none but anti-censor men on guard."

If we kill legalized censorship the politicians will let us alone on everything else. A percentage tax on your gross receipts is threatened. Can you stand it? You had to stand the war tax.

"The Adventures of a Boy Scout"

On February 3 the World Film Corporation released a five-reel picture entitled "The Adventures of a Boy Scout" that is a direct and convincing appeal for the promotion of the Boy Scout movement, and contains a good story and plenty of interesting action besides. The initiative of embodying the theory and practice of the boy scout propaganda is due to R. Dinwiddie, a well known writer. Campbell McCullough, a government official, was commissioned to write a story of heart interest which was passed upon by the boy scout authorities, and then produced by the National Movement Motion Picture Bureau, Inc., of which Alec Lorimore is president.

Edwin Warren directed the picture, obtaining a company of boy scouts to play in it, and working a touching story of boyish affection and chivalry into their daily routine. It deals with the welfare of Tom Slade, who is left to shift for himself by his worthless father. Tom scoffs at the neat-looking and orderly boy scouts until he comes to realize that they are just as manly as he, but are without the air of bravado and the inclination for mischief which rules him. Later Tom becomes a scout and is proud of the fact. In time John Temple and his son Wilfred are converted to the movement, and its influence even reaches Tom's father, causing him to reform. C. R. C.

Kinetophote's Good "Villain"

"Heavies," that is, good "heavies," are not so common that they can be picked up anywhere and Edward Mackay, who directed "The Span of Life" for the Kinetophote, is congratulating himself on the work of Lyster Chambers, who was picked for the villain in the late Sutton Vane's famous melodrama. Mr. Chambers had never played in a picture before, although he had been on the stage for twelve years, and his excellent characterization of the role of Dunstan Leech was like that of a veteran of pictured drama. Mr. Chambers is an American actor who has played with Rose Coughlin, Willie Collier, and other well known stage stars. His appearance with Mme. Kalish as leading man will long be remembered by admirers of that noted stage woman and her supporting companies. Still later, Mr. Chambers found success in the part of Leland in "Deep Purple." He has also had considerable experience in stock companies. Mr. Chambers found a character well within his art in "The Span of Life," and it is very probable that he will be found in other pictures. He likes the work and seems particularly adapted to it.

Lyster Chambers.

Carl Ray Now a Producer

Carl Ray, one of the best known motion picture exhibitors in the country, has incorporated the Carl Ray Motion Picture Company of 931 S. New Hampshire Street, Los Angeles, California, and is even now at work on the first six-reel motion picture, which is to be an animal production, and in which Big Otto is to have a share. It is expected the first release will be known as "The Vengeance of the Wilds," in which Charles Wheelock, who has been with both the Lubin and Selig concerns, and more recently in the Mission play, staged in California, will be featured.

Mr. Ray has not yet definitely decided on his releasing medium, but it is understood he is in receipt of many letters and telegrams from various concerns offering him flattering inducements to release his features through their program. After the definite arrangements have been made, the readers of Motography will be advised as to how the picture can be secured, and from whom it may be booked. Certainly Mr. Ray's many friends unite with Motography in wishing him success in his new undertaking.

A Pair of Essanay Two Reel Subjects

BY CLARENCE J. CAINE

ESSANAY'S two-reel release of February 19, entitled "An Amateur Prodigal," based upon the short story by Albert Payson Terhune which appeared in *Short Stories* magazine, presents an interesting situation in a pleasing manner.

One thing of special importance was noted by the reviewer in the film and that was the fact that the name of a real city was used instead of giving a misty suggestion as to the locale of the story. There has been more or less discussion about stating actual locations on the screen but it seems that the logical thing to do is to say that the action transpired in a certain city, Cleveland, O., in this instance, for it proves more satisfying to one who views the film. There is, of course, the question of accurate settings but where no special part of Cleveland, merely a residence district is called for, it can easily be made plausible. It appears to be the policy of Essanay to use the names of actual cities wherever possible and it is safe to say this will meet with public approval.

To get back to the film, however, the photography is clear throughout and the settings well chosen. Joseph Byron Totten appears as the millionaire hero, Ruth Stonehouse as the girl, Lester Cuneo as the worthless brother of the girl and Helen Dunbar as her mother. The early part of the story is thoroughly enjoyable but the climax appears to be hurried. It is an offering which will, doubtless, prove acceptable in the majority of houses.

The story of the film opens when John Andrews, a wealthy young clubman, returns to his apartment one night and finds a man under the bed. After a struggle he throws him out. Returning to the room he finds an opened envelope addressed to John Andrews, Superior apartments, Cleveland, O. He does not remember opening any such letter, but this is his name and address, so he reads the note. It is signed "Your sister Ruth." It tells that his mother is now totally blind and can do nothing but sit and remember and pray for his return.

Andrews is still more puzzled when he receives more letters to the same effect, begging him to come to his dying mother. After some hesitation he decides to carry out the adventure, so goes to the small town in response to the letters. He is greeted with open arms by the girl who had been signing her name "Sister Ruth," and is ushered to the bedside of an old lady, who throws her arms about him after being told that he is her son. She dies, happy that her boy had returned to her.

Years before, a John Andrews, her son, had been sent to prison. His last address was Superior apartments, Cleveland. Most of the letters fell into the hands of a different John Andrews at the same address. While the adventurer is at the Andrews home, the real son arrives and the millionaire recognizes the man he found in his apartment. He gives the ex-convict money to get out of town, confesses to Ruth that he is not her brother and asks her to marry him. She has fallen in love with him and consents.

Charles Chaplin in "His New Job"

IN "HIS NEW JOB" Charles Chaplin makes his debut as an Essanay star. The film was released on Monday, February 1, and is two reels in length.

All the familiar Chaplin antics, made famous when

The release of the real son in "An Amateur Prodigal"

The millionaire poses as the son in "An Amateur Prodigal"

he was with the Keystone Company, are again to be witnessed in this Essanay burlesque drama.

Charles is employed by a motion picture concern, after many laughable adventures with other applicants, and when one of the stars is missing from the studio, one day, he gets a chance to show what he can do.

His awkwardness results in spoiling many feet of film and causing no little commotion in the studio. The director finally loses his patience and sends Chaplin back to his first job, that of a stage carpenter. Besides Mr. Chaplin himself such Essanay comedians as Leo White and Ben Turpin are to be seen in the picture which has been eagerly awaited by exhibitors the country over.

Reel Fellows' Activities

Plans are practically completed for the Reel Fellows' Ball, which is to be held at the Hotel Sherman on the evening of February 22, and from present indications this will be one of the most elaborate and largely attended affairs that has ever been given by representatives of the film industry in Chicago.

The regular February meeting of the Reel Fellows' Club of Chicago will be held in the Italian room of the Hotel Sherman on the evening of February 17, this meeting will be doubly interesting, as ladies' night, and all members of the club are cordially invited to be present with their wives, sweethearts or friends. At this time it is expected Mr. Zeck, cameraman of the Essanay Film Manufacturing Company, will discuss cameras and their operation, while an additional feature will be the projection of a picture taken at the January meeting of the club when everyone present participated in the film, directed by Harry Webster, with the camera in charge of Daniel Webster McKinney. Elaborate precautions are being taken to prohibit any film magnates or their representatives being present, lest some of the club members display such talent as actors, that they would be snapped up and starred in multiple reel productions, much to the detriment of their present employers.

Far East Shown in Films

Three reels of interesting educational films were shown to the trade press on January 28 in the Fulton exhibition rooms, Chicago, by the United Photoplays Company. The pictures were taken in the Orient by Dr. George A. Dorsey, head of the Field Museum of that city and will attract much attention because of their sharp photography and the unique subjects which are depicted.

Manchuria as it is today was the subject of one of the reels and Nara, Japan, with its beautiful landscapes, occupied another thousand feet. The most interesting of all, however, was the reel devoted to the whaling industry off the coast of Japan. A whaling crew are seen landing a whale and later the entire fishing village is seen cutting it up. C.J.C.

Barker's World Picture Stories

Edwin L. Barker, who has been in charge of the International Harvester Company's Service Bureau, and P. W. Swan, who was Mr. Barker's first assistant in the same organization, have united in what is now known as the Barker-Swan Service, located in the Peoples Gas Building, Chicago, and have taken over the Agricultural Extension Department of the International Harvester Company.

Mr. Barker has purchased from the International Harvester Company, its three entertainments in the form of motion pictures, colored views, etc., and has changed the name from "International Industrialogs" to Barker's World Picture Stories. It is the intention to add from time to time, educational pictures of a similar character and to circulate industrial, educational, health and civic lectures, motion picture slides, booklets, etc.

Miss Ethel Hopp Killed

Film circles of Chicago were grieved to hear that Miss Ethel Hopp, the twenty-one year old daughter of Mr. and Mrs. Joseph Hopp of 454 Wrightwood avenue, Chicago, was killed in an auto collision one day last week, when riding in a limousine with her mother and sister, Miss Pearl Hopp. Mrs. Hopp, with her two daughters, was en route downtown to meet her husband, Joseph Hopp, who is president of the Union Film Company, and just as the car swung out of Wrightwood avenue, a heavy touring car speeding down Lakeview avenue collided with it, though the drivers of both machines are said to have striven desperately to avoid the collision. Miss Ethel Hopp was thrown through the window of the car in which she was seated, and struck the pavement with such force as to be rendered unconscious. Though hurried immediately to a hospital, she died within an hour afterwards. Many well known in the industry were present at the funeral services and the sincere sympathy of all in the trade is extended to the Hopp family in their bereavement.

Nifty Little House Organ

The February issue of the *California Motion Picture Review,* house organ of the California Motion Picture Corporation, has been received, and contains a number of interesting items, that not only tell of the activities of the California Motion Corporation, but also relate to the motion picture industry, as a whole.

On the eighth page of the booklet is a halftone showing the covers of three widely circulated magazines, all of which utilized as a cover subject the portrait of Miss Beatriz Michelena, the star of the California Motion Picture Corporation, in various poses. Among the trio, is shown the cover of the December 12 issue of Motography, which carried Miss Michelena's picture as a cover in two colors. The California people are to be congratulated on the excellent little house organ they are issuing.

Wrestling Champion Signed by Selig

The Selig Polyscope Company has contracted with Frank Gotch, the world's champion wrestler, for his appearance before a motion picture camera, in three wrestling bouts and arrangements have been made for the trying out of the big wrestlers preparatory to their appearance with Gotch in the genuine contest before the camera.

These pictures which will be called the Selig Physical Culture Series, will be ready for release within a short time, the first public showing to be made the first week in April.

Diamond Mine Heiress Imprisoned

BY NEIL G. CAWARD

IN the twelfth episode of "The $20,000,000 Mystery," one is taken from the Zudora diamond mine in South Africa to the home of Madam Duval, the woman of mystery, and its meeting place of the conspirators, not to mention the innumerable side trips to such places as the old structure, in the basement of which is a tunnel which leads to the home of Madam Duval; the offices of detective Hunt, where Zudora and her friends are planning her defense; and the quiet residence in which Zudora now resides.

Zudora finds a new friend in Howard, the superintendent of the Zudora mine in Africa, for when Howard learns that Zudora is being robbed by the conspirators, who have concealed from her the fact that she is the heiress to all the wealth of the amazingly rich diamond mine discovered by her father, he promptly decides that he will inform her of the real situation, and aid her in every way possible to secure her just deserts. The story, therefore, resolves itself into a battle of wits between Madam Duval, Captain Radcliffe and their desperate band on one side, and Zudora, Detective Hunt, Jim Baird, John Storm, and, now, Howard on the other side.

As the story begins on the screen, one is shown the Zudora mine in South Africa, and sees Howard,

The loss of the gems is discovered

the superintendent, receive a message from the conspirators urging him to start immediately for America with such diamonds as are then on hand, while the same hour sees him receive a message from John Storm, Zudora's attorney, in which an appeal is made for the superintendent to aid the girl in getting her rightful dues.

Howard starts for America with the intention of not only delivering the diamonds to the conspirators, as ordered, but also seeing that Zudora is informed of her wealth, and her right to a share, at least, in the profits of her mine.

He is welcomed upon his arrival by the members of the band and taken to Madam Duval's through the underground tunnel that has its beginning in an apparently deserted building some distance away. The uncut diamonds he removes from his traveling bag and delivers to Madam Duval, who hides them away, but the conspirators follow him to his hotel and learn his intention of communicating with Zudora.

After his departure, Madam Duval sends three members of the band with the uncut stones to the diamond cutters and enroute they stop at a corner saloon to quench their thirst. Jim Baird, who has

The jewels are hidden away

been shadowing the house, sees them leave and follows them to the saloon, and by means of a side entrance and a door opening into a back room of the saloon in which the messengers are seated, Jim manages to obtain the grip-sack containing the jewels by skillfully hooking his cane through the handle and jerking it out into the hallway, without their knowledge. He hastens away to turn the jewels over to Zudora, and explains to both her and Hunt how he secured them.

Meanwhile, the loss of the grip-sack is discovered and when the messengers who were entrusted with the gems report again to Madam Duval and Captain Radcliffe, Radcliffe severely punishes them for their carelessness and sets about securing the missing gems.

Believing that Howard has aided Zudora in se-

The Zudora diamond mine

curing them, Radcliffe orders one of his band to shadow Howard and overpower him. Bound and helpless, he is hurled into an automobile and taken to a private mad house where he is left for safe keeping

with the superintendent, who is told that he is violently insane.

Suspecting that the gems have reached Zudora, Captain Radcliffe hastens to Zudora's home, and there institutes a search for the jewels, but does not find them, since Zudora and Jim have hidden them in the false bottom of a flower pot that stands on the library table.

Radcliffe makes noise enough in his search to arouse Zudora, and when she appears on the scene, he promptly seizes her and after binding and gagging her, takes her through a window, down a ladder, and conveys her in an automobile to the same private mad house in which his other victim has been confined.

Edgar Selwyn and Margaret Mayo's Debut

Samuel Goldfish announces that Edgar Selwyn and his equally distinguished wife, Margaret Mayo, have agreed to make their first screen appearances under the management of the Jesse L. Lasky Feature Play Company. This will all take place in connection with the picturization of Mr. Selwyn's own very famous and successful play, "The Arab," in which he was himself the star during its original engagement in New York at the Lyceum theater. Mr. Selwyn, it is now officially announced, will interpret for the screen the same stellar role which he created for the stage. Mr. Selwyn and Miss Mayo, who is known as the author of such hits as "Baby Mine" and "Twin Beds," will start West for the Lasky studio in Hollywood, California, within the next few days. Though the picture version of "The Arab," is not to be released until late in the spring, because of the many preceding productions already announced and scheduled for release, Mr. Selwyn is anxious to get to Califronia in time to see the finishing touches put on the Lasky picturization of his noted play, "The Country Boy," which is to be released on March 18.

Edgar Selwyn.

"Uncle Sam at Work"

What is really a big understaking is the six-reel governmental picture entitled, "Uncle Sam at Work." It has just been completed and the sample print has been sent to Washington for the inspection of the government officials. As an individual undertaking it is unique, being the first attempt to thoroughly cover the entire workings of the United States government in motion pictures.

The entire expense of this film was borne by Henry W. Savage, the well known theatrical producer. Incidentally this is the first active participation in motion picture work by Mr. Savage. Some of his play property has been produced in pictures and he may have more or less financial interest in the films, but in this governmental picture he has given it his personal attention, spending much of his time both at Washington and at the production plant.

"Uncle Sam at Work" will not be put out as a photoplay for popular amusement; at least not for some time. It is the intention of Col. Savage to exploit it as a high-class lecture attraction.

You'll Laugh at "Old Dutch"

A laughing evening was that of Feb. 3 for those who attended the invitation showing of "Old Dutch," the Lew Fields comedy to be released by the World Film Corporation on Feb. 7. The cast is excellent and well selected, (Vivian Martin is the feminine lead), the settings, rich, and realistic, the comedy very much so, without classifying at all as slap-stick, the direction, which is that of Frank Crane, is especially fine and Lew Fields, in his sevenfold role of inventor, hostler, porter, boot-black, soda fountain clerk, barber and head-waiter, makes his every minute on the screen one of telling humor.

Lew Fields and Charles Judels in scene from World Film's "Old Dutch."

"Maybe" Lew Fields doubted, speaking to a representative of Motography during an intermission, "maybe, there's too much drama in it. But I hope the people will like it." Judging from the way those of Sunday night received it, they will.

The sub-titles may be given credit for many of the laughs. For instance, "Every day has its dog," "Will you have a Nutty Sunday or an Ash Wednesday?" "Never thought I would be chamber-maid to a horse!" an exclamation of Field's as he hangs his hat on the horse's hip-bone and picks at the animal's ribs in imitation of a mandolin player, were some of the laugh-makers.

There's humor in plenty in "Old Dutch" and its future as a screen success seems assured.

Marston Becomes Selig Director

Lawrence Marston, one of the most experienced producers of big photoplays, arrived in Chicago this week and reported at the general offices of the Selig Polyscope Company. He will proceed at once to organize a strong company and will direct the productions of some of the pretentious Selig Diamond Specials to be filmed from the works of America's leading authors.

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Are We Becoming Grumblers?

CITY exhibitors are becoming quite adept in discovering reasons why their business is bad. Some of them can give you an instant explanation of bad attendance any day in the week, in any kind of weather. Ask any of these gentlemen today the familiar American question, "How's business with you?" and he will reply, "Rotten the last few weeks. You see it's been a little too cold for them." Or maybe it has been too warm, or too wet, or too sloppy under foot; or the circus was in town, or the weather was too nice and folks wanted to stay outdoors, or times were hard and there was no small change.

Now all these things, and many others, are beyond the control of the exhibitor. So when business really is poor, it is a very simple matter to shift the responsibility on to Providence and adopt a philosophical air. And that doesn't make business any better.

A few years ago, when the pictures were still something of a novelty, not one exhibitor in twenty was ever heard to complain about business; or if he did, he set about finding the reason and changing the condition that caused it.

Pictures are no longer a novelty; but they are certainly more entertaining and more attractive today than they ever were. People are willing to pay higher prices for admission and to go oftener than they used to. Yet never in the brief history of the art have there been as many grumblers among exhibitors as a desultory canvass shows today.

It is the easiest thing in the world to fall into the habit of taking business as it comes, in fatalistic style—and under those conditions it generally comes badly. To devise explanations for bad business takes less mental effort than to devise cures for it. And once you get used to it, you can readily convince yourself that your explanation is the true one, and that nothing in the world would improve conditions until the weather, or something else, changes.

As a matter of fact, however, nothing is so sensitive and reacts so readily to persuasion as the public. If the "bad business" grumbler would only refuse to accept his own explanations and excuses, or realize that they neither explain nor excuse, he might win back some of his lost trade. It is the exhibitor's duty to himself and his industry to make his show more attractive and more interesting than moonlight strolls or home firesides or circuses or anything else under the sun. To admit that any other influence can keep the people away from your show is to admit that you are a poor salesman.

Don't admit it; and don't grumble about bad business. Study your show as carefully as you would any other business you expected to succeed in; and study the people in your neighborhood. With the right sort of application you find why business is rotten.

Producing Without a Scenario

JUST think, he directs his pictures without any scenario whatever! Makes 'em up right out of his head as he goes along! They say he often goes on the studio floor without having any idea of what he is going to do. It just seems to come to him. Isn't it wonderful?

It used to be, and probably still is, common for magazine editors to receive short stories and especially "poems" with a letter from the author explaining that he "dashed off" the little gem while waiting for his coffee to cool, or at some other odd moment. There are lots of these "dash off" writers; but the editors don't ever use their stuff. Most of it isn't worth the paper it is written on.

We would not go so far as to say that pictures produced without a scenario are no good; but they are certainly born under a handicap. The motion picture director who expects to produce anything worth its raw stock without a scenario has an infinitely bigger job on his hands than the writer who thinks he can "dash off" a hundred dollar story without ever putting any thought upon it. The director, besides his story, has a number of more or less temperamental and sometimes unruly human beings to manage, stage settings to prepare, properties to arrange. If he can carry all these things in his head simultaneously with the development of his impromptu story before the camera, he must come under the class commonly

known as geniuses.

That there are motion picture producers who can actually do good work without a scenario we cannot deny, and do not want to. These can take care of themselves; we utter this warning merely because it seems to be the vogue just now among the newer and lesser directors to work as far as possible without a guide. No doubt every director of intelligence can produce something without a scenario; but obviously the result would be his poorest, and not his best. We take it that everyone feels impelled to do the very best work he is capable of, and to take advantage of every assistance in so doing. This is especially true where competition is so severe and continuous as it is in motion pcture producton.

One of the greatest of motion picture directors has asserted time and again that the story's the thing—the scenario is more important than even the producer. With that conviction, do you imagine he would be content to rely for his plot on a half-baked story extemporized as he went along? The really great director demands a well prepared scenario and sees that he gets it.

Training the Audience

NEXT to changing seats during the showing of a picture, perhaps the most annoying thing with which the patron of the motion picture theater has to contend is the talking and laughing of persons sitting near him. It seems strange that, where the ear plays no part whatever in the entertainment, the sound of a voice, even though it is muffled, should distract the mind almost completely from the entertainment but nearly everyone can recall occasions on which he has seen persons inclined to be aggressive change their seats or leave the theater because the man or woman sitting near them knew this thing or that about such and such a player, and was certain that the play which was being shown was going to end with the heroine in the hero's arms, after the villain had been thrown from the cliff, and because this wiseacre persisted in letting those near him know that he knew.

This unfortunate condition is a difficult one to correct, but some exhibitors have started on the right path by using slides requesting patrons to refrain from noise-making during the showing of the films. In one or two theaters in Chicago a film is often stopped and the sign thrown on, this being done rather for a crying baby than for conversation, for the former annoys only those near the pest, while the latter disturbs the whole house.

Ushers pacing up and down the aisles formerly was considered quite the thing, but this is of as much annoyance to those seated on the side of a small theater as are the other disturbances, for the usher is always obstructing some person's view of the screen. Of course, if the noise continues after the slide has been flashed on the screen, it then becomes the duty of the usher or manager to personally request the disturber to cease. The examples cited above are only a few of the questions pertaining to handling the audience which often puzzle the manager who seeks to make his house a place of comfort for all who attend and, while there are many ways of getting the desired results, an appeal to the audience, via the screen, to do all in its power to make the show enjoyable for the others in attendance will probably prove as successful a means as any other which may be employed.

Just A Moment Please

Ben Schulberg's steno, though usually a vurra, vurra good girl, offended this week by sending us a press sheet referring to the new Select Film Booking Agency as a "special hooking agency." On second thought, though, she may have some inside information and so be right, after all.

—

Byron (whoever he is) in the *American Photoplay Weekly*, published by the Liberty Theater Company of Salt Lake City, Utah, will win the everlasting gratitude of a host of scenario bugs by his verse, which reads:

Ba, ba, black sheep, have you any plots?
Yes, sir; yes, sir, several hot shots.
One is a joke, and another is a steal—
Expect 'twill be filmed as a multiple reel.

—

From out in Los Anglaise we are advised that Miss Agnes Vernon of the Nestor company has announced her engagement to A. Deuce. (Yes, it is a peculiar name, isn't it?) The only thing we know to beat such a combination as a pair of Deuces is three of a kind.

—

S— — — — S— — — — — — — — — — — — S

(Watch It Grow.)

—

Yes, as you've probably guessed, the above is the advance advertising of our serial.

—

Speaking of advertising reminds us we've got to run a "Personal" this week in our advertising space. Gosh, but we were embarrassed this week to receive a letter beginning "My Dearest Babe," though the envelope was addressed to us all right. The fellow that wrote it evidently sent the letter intended for us to his best girl, and she got ours. Now to fix it up and straighten matters out:

—

PERSONAL.

PERSONAL—KENT. YOUR LETTER TO BABE WE GOT. SEND us the one you intended for us and we'll return hers to you, after you have remitted for this personal. Us.

—

A prominent newspaper of the middle west is having lots of fun in trying to ascertain the most popular outdoor sports among certain groups of individuals. Gee, in the film game that would be easy. We should classify them about as follows:

1. *SHOOTING THE BULL.*
2. *THROWING THE HAMMER.*
3. *PASSING THE BUCK.*

—

We clamp by an esteemed Noo Yawk contemp. that the "Hypocrites" is to continue its metropolitan run indefinitely. Gee, but Truth has become strangely popular. We fear we shall scarcely know our Noo Yawk!

—

OUR BURG.

Bill Selig and J. A. Berst was seen to the depot one day this wk. These w. k. cits are getting to be regular commuters.

Paul Davis, Secy. of the Synd. Film Corp. and Executor of the C. J. Hite Estate, was to Our Burg on Biznis this wk.

The w. k. and popular Carl Laemmle Tuesdayed in Our Village and then flitted back to 1600 Broadway.

Jesse Goldberg, Sec. & Gen. Mgr. of the Life Photo, was seen on Main St. one day this wk. Jesse, as usual, was busy as two men.

Another Noo Yawker to be seen in our Village the past wk was Jim Maher of the Photo Drama Co. Broadway may be all right but they have to come to Wabash Ave to do business.

Dave Griffith, the w. k. chap as stages these here motion picters which was recently seen at the Opry House, was registered at the Congress House this wk. He allows as how he'll keep right on makin' picters.

—

Well, the ground hog didn't see his shadow.

—

Now for an early Spring and—

—

The baseball fever.

N. G. C.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	2-1	Fate's Protecting Arm	Biograph	1,000
C	2-1	Found—A Flesh Reducer	Edison	1,000
C	2-1	The New Teacher	Essanay	1,000
D	2-1	The Swindler	Kalem	2,000
C	2-1	Patsy Bolivar, No. 6	Lubin	1,000
T	2-1	Pathe's Daily News, No. 9, 1915	Pathe	1,000
D	2-1	The Vision of the Shepherd	Selig	2,000
T	2-1	Hearst-Selig News Pictorial, No. 9	Selig	1,000
C	2-1	Cabman Kate	Vitagraph	1,000

Tuesday.

C	2-2	Three Hats	Biograph	2,000
D	2-2	Olive and the Heirloom	Edison	1,000
D	2-2	The Creed of the Clan	Essanay	1,000
C	2-2	The Insurance Nightmare	Kalem	1,000
C	2-2	The Belated Honeymoon	Lubin	1,000
D	2-2	Forked Trails	Selig	1,000
C	2-2	How Cissy Made Good	Vitagraph	3,000

Wednesday.

C	2-3	Seen from the Gallery	Edison	500
C	2-3	A Thorn Among Roses	Edison	500
C	2-3	The Fable of "Elvira and Farina and the Meal Ticket"	Essanay	1,000
D	2-3	The Apartment House Mystery, No. 2	Kalem	2,000
D	2-3	A Night's Adventure	Lubin	2,000
T	2-3	Pathe's Daily News, No. 10, 1915	Pathe	1,000
D	2-3	Just Like a Woman	Selig	1,000
C	2-3	The Combination	Vitagraph	1,000

Thursday.

D	2-4	The Borrowed Necklace	Biograph	1,000
C	2-4	Sophie's Home-Coming	Essanay	1,000
D	2-4	The Regenerating Love	Lubin	3,000
C	2-4	In the Palmy Days	Mina	1,000
T	2-4	Hearst-Selig News Pictorial, No. 10	Selig	1,000
D	2-4	The Understudy; or, Behind the Scenes	Vitagraph	1,000

Friday.

D	2-5	It Doesn't Pay	Biograph	1,000
D	2-5	Oh! Where Is My Wandering Boy Tonight?	Edison	2,000
D	2-5	Third Hand High	Essanay	2,000
C	2-3	The Hicksville Tragedy Troupe	Kalem	1,000
D	2-5	The Nameless Fear	Lubin	1,000
C	2-5	Cats	Selig	1,000
C	2-5	The Green Cat	Vitagraph	1,000

Saturday.

C	2-6	Winning the Old Man Over	Biograph	1,000
D	2-6	The Stone Heart	Edison	1,000
D	2-6	Broncho Billy's Greaser Deputy	Essanay	1,000
D	2-6	The Escape on the Fast Freight	Kalem	1,000
C	2-6	The Furnace Man	Lubin	1,000
D	2-6	The Leopard's Lair	Selig	1,000
D	2-6	For Another's Crime	Vitagraph	2,000

Monday.

D	2-8	The Stray Shot	Biograph	1,000
C	2-8	Suspicious Characters	Edison	1,000
C	2-8	Sweedie Goes to College	Essanay	1,000
D	2-8	In the Hands of the Jury	Kalem	2,000
C	2-8	Patsy Bolivar, No. 7	Lubin	1,000
T	2-8	Pathe's Daily News, No. 11, 1915	Pathe	1,000
D	2-8	The Passer-By	Selig	2,000
T	2-8	Hearst-Selig News Pictorial, No. 11	Selig	1,000
C	2-8	Hearts to Let	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	2-9	Pere Goriot	Biograph	2,000
D	2-9	Olive's Greatest Opportunity	Edison	1,000
D	2-9	A Romance of the Night	Essanay	1,000
C	2-9	Mr. Pepperie Temper	Kalem	500
C	2-9	The Mexican's Chickens	Kalem	500
C	2-9	His Soul Mate	Lubin	1,000
C	2-9	Roping a Bride	Selig	1,000
C	2-9	The Wrong Girl	Vitagraph	2,000

Wednesday.

C	2-10	The Tailor's Bill	Edison	500
E	2-10	The Life History of a Silk Worm	Edison	500
C	2-10	The Fable of "The Good People Who Rallied to the Support of the Church"	Essanay	1,000
D	2-10	The Disappearance of Harry Warrington, No. 3	Kalem	2,000
D	2-10	Bags of Gold	Lubin	3,000
T	2-10	Pathe's Daily News, No. 12, 1915	Pathe	1,000
D	2-10	The Odd Slipper	Selig	1,000
C	2-10	Breaking In	Vitagraph	1,000

Thursday.

C	2-11	Getting Rid of Nephew	Biograph	500
C	2-11	The Big Night	Biograph	500
C	2-11	Slim the Brave and Sophie the Fair	Essanay	1,000
D	2-11	The Trapper's Revenge	Lubin	2,000
C	2-11	The Masquerade Hero	Mina	1,000
T	2-11	Hearst-Selig News Pictorial, No. 12	Selig	1,000
D	2-11	On the Altar of Love	Vitagraph	1,000

Friday.

C	2-12	Their Divorce Fund	Biograph	1,000
D	2-12	The Glory of Clementina	Edison	2,000
D	2-12	Thirteen Down	Essanay	2,000
C	2-12	Ham and the Sausage Factory	Kalem	1,000
D	2-12	An Obstinate Sheriff	Lubin	1,000
C	2-12	The Perfumed Wrestler	Selig	1,000
C	2-12	When Greek Meets Greek	Vitagraph	1,000

Saturday.

D	2-13	The Woman Who Paid	Biograph	1,000
D	2-13	The Girl Who Kept Books	Edison	1,000
D	2-13	Broncho Billy's Sentence	Essanay	1,000
D	2-13	The Red Signal	Kalem	1,000
C	2-13	When Father Interfered	Lubin	1,000
D	2-13	The Bugle Call	Selig	1,000
D	2-13	Mother's Roses	Vitagraph	3,000

Mutual Program

Monday.

D	2-1	The Law of the Wilds	American	2,000
D	2-1	At the Bottom of Things	Reliance	1,000
C	2-1	Title Not Reported	Keystone	

Tuesday.

D	2-2	In the Jury Room	Thanhouser	2,000
D	2-2	An Old Fashioned Girl	Majestic	1,000
C	2-2	Which Would You Rather Be?	Beauty	1,000

Wednesday.

C	2-3	Shorty's Adventures in the City	Broncho	2,000
D	2-3	Imitations	American	1,000
D	2-3	The Beast Within	Reliance	1,000

Thursday.

D	2-4	A Modern Noble	Domino	2,000
C	2-4	Title Not Reported	Keystone	
T	2-4	Mutual Weekly, No. 5	Mutual	1,000

Friday.

D	2-5	College Days	Kay Bee	2,000
D	2-5	Nell's Strategy	Princess	1,000
C	2-5	The Double Deception	Majestic	1,000

Saturday.

D	2-6	Heart Beats	Reliance	2,000
C	2-6	Title Not Reported	Keystone	
C	2-6	The Star Boarder	Royal	1,000

Sunday.

D	2-7	Imar, the Servitor	Majestic	2,000
C	2-7	Bill Turns Valet (No. 16)	Komic	1,000
C	2-7	Big Brother Bill	Thanhouser	1,000

Monday.

D	2-8	Justified	American	2,000
D	2-8	The Studio of Life	Reliance	1,000
C	2-8	Title Not Reported	Keystone	....

Tuesday.

D	2-9	The Smuggled Diamond	Thanhouser	2,000
D	2-9	His Last Deal	Majestic	1,000
C	2-9	Mrs. Cook's Cooking	Beauty	1,000

Wednesday.

D	2-10	The Chinatown Mystery	Broncho	2,000
D	2-10	A Heart of Gold	American	1,000
D	2-10	The Chinese Lottery	Reliance	1,000

Thursday.

D	2-11	The Bride of Guadaloupe	Domino	2,000
C	2-11	Title Not Reported	Keystone	....
T	2-11	Mutual Weekly, No. 6	Mutual	1,000

Friday.

D	2-12	In the Tennessee Hills	Kay Bee	2,000
D	2-12	Across the Way	Princess	1,000
C	2-12	The Wily Chaperon	American	1,000

Saturday.

D	2-13	The Death Dice	Reliance	2,000
C	2-13	Title Not Reported	Keystone	....
C	2-13	The Escort	Royal	1,000

Sunday.

D	2-14	How Hazel Got Even	Majestic	2,000
C	2-14	Music Hath Charms	Komic	1,000
C	2-14	The Gratitude of Conductor 786	Thanhouser	1,000

Universal Program

Monday.

D	2--1	Cards Never Lie	Victor	2,000
D	2-1	The Story of the Silk Hats Told	Imp	1,000
C	2-1	The Blank Note	Joker	1,000

Tuesday.

D	2-2	The Girl of the Secret Service	Gold Seal	2,000
D	2-2	Seven and Seventy	Big U	1,000
C	2-2	All Over the Biscuits	Nestor	1,000

Wednesday.

D	2-3	The Lure of the West	Eclair	2,000
C	2-3	The Butcher's Bride	L-Ko	1,000
T	2-3	Animated Weekly, No. 152	Universal	1,000

Thursday.

D	2-4	Her Bargain	Big U	2,000
D	2-4	The Girl and the Spy	Rex	1,000
C	2-4	Love and Dough	Sterling	1,000

Friday.

D	2-5	The Awaited Hour	Imp	2,000
D	2-5	The Bride	Victor	1,000
C	2-5	Lizzie's Dizzy Career	Nestor	1,000

Saturday.

D	2-6	Ridgeway of Montana	"101 Bison"	3,000
C	2-6	He Cured His Gout	Joker	1,000

Sunday.

D	2-7	The Flash	Rex	2,000
D	2-7	Their Hobo Hero	Eclair	1,000
C	2-7	Zip and His Gang	L-Ko	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Monday.

D	2-8	Everygirl	Victor	2,000
D	2-8	The Heart Punch	Imp	1,000
C	2-8	The Plumber Wins the Girl	Joker	1,000

Tuesday.

D	2-9	The Heart of Lincoln	Gold Seal	1,000
D	2-9	Dad	Big U	1,000
	2-9	No Release This Week	Nestor	....

Wednesday.

D	2-10	Terror	Eclair	1,000
C	2-10	Father Was a Loafer	L-Ko	1,000
T	2-10	Animated Weekly, No. 153	Universal	1,000

Thursday.

D	2-11	The Vaudry Jewels	Big U	2,000
D	2-11	The Phantom Warning	Rex	1,000
C	2-11	Billie's Strategy	Sterling	1,000

Friday.

D	2-12	The Stake	Imp	1,000
D	2-12	A Bogus Bandit	Victor	1,000
C	2-12	All Aboard	Nestor	2,000

Saturday.

D	2-13	Terrors of the Jungle	"101 Bison"	2,000
D	2-13	A Double Deal in Port	Powers	1,000
C	2-13	Won With Dynamite	Joker	1,000

Sunday.

D	2-14	Wolves of Society	Rex	2,000
D	2-14	Sight of the Blind	Eclair	1,000
	2-14	Title Not Reported	L-Ko	....

Miscellaneous Features

Her Triumph	Famous Players	4,000
It's a Long, Long Way to Tipperary	Pathe	3,000
Buckshot John	Bosworth	4,000
Money	Keanograph	5,000
The Man Behind the Door	Broadway Star	4,000
The Three Black Trumps	Picture Playhouse	4,000
The Black Envelope	Picture Playhouse	4,000
Souls Enchained	Gloria-American	5,000
Trapped by Camera	True	3,000
The Avalanche	Life Photo	5,000
The Temple of Rogues	Apex	3,000
The Coveted Heritage	Pathe-Balboa	3,000
Queen Margaret	Pathe	5,000
A Woman of Impulse	Great Northern	4,000
The Explosion of Fort B 2	Picture Playhouse	5,000
The Bachelor's Romance	Famous Players	4,000
Saved From Himself	Pathe-Balboa	3,000
Beyond His Fondest Hopes	Pathe	1,000
Col. Heeza Liar—Ghost Breaker	Pathe	1,000
The Adventures of a Boy Scout	World	5,000
A Daughter of the People	Dyreda	5,000
The Wizard of Oz	Oz	5,000
A Modern Magdalen	Life Photo	5,000
The Price of Justice	Apex	4,000
A Life at Stake	Apex	3,000

Kriterion Program

D	2-1	$500 Reward	Paragon	1,000
C	2-1	Percy Made Good	Santa Barbara	1,000
D	2-1	An Intercepted Gift	Alhambra	1,000
C	2-1	The Boob's Elopement	Thistle	1,000
D	2-1	Tainted	Santa Barbara	1,000
C	2-1	Capturing Stella	C K	1,000
D	2-1	The Adopted Baby	Monty	1,000
C	2-1	Frank's Nightmare	Alhambra	1,000
D	2-1	The Foster Brother	Trump	1,000
C	2-1	A Wonderful Lamp	Pyramid	500
E	2-1	Cotton Industry	Nolege	500
D	2-1	Thoughts of Tonight	Navajo	1,000
C	2-1	A Man for A' That	Punchinello	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Big U, Nestor.
WEDNESDAY: Animated Weekly, Eclair, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brevities of the Business

In order that he may devote all his time to the writing of photoplays Harvey Gates, who has achieved a reputation in the film world as a publicity expert and photoplaywright of exceptional ability, has left the Lubin company at Phoenix, Arizona, of which Romaine Fielding is the director. It was two months ago that Harvey, as he is known to a host of friends in the game, severed his affiliations with the Universal company where he had been associate editor of the *Universal Weekly* and handled a great part of the trade paper publicity, to write photoplays for Fielding and do his personal publicity work. One of his two-reel plays, "West, Two Thousand Miles" is just being completed in Phoenix and another, "Dr. Gonzales, from Mexico," in three reels, is the next one scheduled for production. The publicity dope put out for Fielding by Harvey has attracted wide spread attention.

Mr. Gates first broke in as a writer and film reviewer on the *Dramatic Mirror* over two years ago. Here he remained for a year and during this time he started the writing of photoplays and found success almost immediately. Following, he became associated with the Universal and while his duties as editor and publicity man were arduous, he found time to turn out scenarios which sold. Among those which he has had produced are: "I Was Meant for You," Biograph, "Concentration," Biograph, "His Father's House," Biograph, "The Scar," Biograph, "The Elder Brother," two-reel Essanay featuring Francis X. Bushman, "When the World Was Silent," a three-reel Imp, "At the Banquet Table," a two-reel Imp, and "In the Hands of the Potter," Essanay. Most of his plays have been either dramas or melodramas, the class of stories in which he excels.

For the present Mr. Gates will be located in Salt Lake where he has gone, with his wife and baby, to visit his parents from whom he has been separated several years.

Edward B. Selden, one of the special representatives of the World Film Corporation, was seriously hurt in a taxi accident which occurred on Broadway and 29th street, New York, recently. Mr. Selden was on his way to the Pennsylvania station to catch a train and the taxi, owing to the carelessness on the part of the driver, ran against another machine. He was compelled to postpone his western trip for several days because of the accident.

The American studios at Santa Barbara, Calif., have taken on an unusually busy atmosphere these days. President Hutchinson has been very active in the acquisition of new talent and stellar attractions.

The filming of the Essanay photoplay, "Graustark," from the novel by George Barr McCutcheon, now is completed. Some of the scenes were taken in New York and Washington. Francis X. Bushman takes the leading part; that of the young American who wins a princess.

Ed. J. Le Saint of the Selig Company is hard at work on "The Circular Staircase," from the story by Mary Roberts Reinhart which he put into scenario form himself. In this four-reeler Stella Razeto has the leading part.

Joseph A. McKinney, general manager of the United Film Service (Warner's Features, Inc.), will retire at the end of the week from that organization to engage in other operations. Other operations will claim Mr. McKinney's attention after he has allowed himself a brief vacation in spite of immediate demands on his services coming from several sources. He states that he prefers, for the present, not to discuss his future plans.

On Monday, January 25, the Vitagraph Company took the first motion pictures ever made in the interborough subway, New York City. Powerful arc lights were installed at the Grand Central Station, the camera was set up in the "crow's nest" and arranged to show the congestion at the rush hour when the crowds changed from the local to the express. This will be used in the reels of the "Greater City" for the Panama-Pacific Exposition.

A picturization of another Rev. Cyrus Townsend Brady story, "The Island of Regeneration," is the feature picture of the Vitagraph theater program this week.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	140	...
Biograph Film Co.	69	72
General Film Co. *pref.*	49	53
Majestic Film Co.	150	170
Mutual Film Corp. *pref.*	54	56
Mutual Film Corp. *com.*	76	77½
New York Motion Picture Corp.	73	75
Reliance Motion Picture Corp.	35	42
Thanhouser Film Corp.	63	70
Thanhouser Syndicate Co. *pref.*	52½	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	110	125
Universal Film Mfg. Co.	155	....
World Film Corp.	4¾	5

Syndicate Film Corporation stock sold at 118 within the past week. A meeting, at which it will be decided whether this company will embark on a new venture, will be held some time this week.

American Film Manufacturing Company stock is reported to have sold at 150 last week. This is a new high record and represents an advance of about 55 points within the last three months, as a considerable block of stock passed hands at 95 at that time.

Complying with requests from many sources for definite information as to capitalization, etc., of certain companies, the following information is furnished:

Biograph Film Company. Incorporated in New Jersey. Par $100. Capital $2,000,000, practically all outstanding. From 1911 to 1914 they paid at the rate of 1% monthly, but in 1914 they reduced it to ½% monthly. In 1915 they paid 50% scrip dividend to run two years. This is convertible into cash or stock, according to the decision of the directors.

General Film Company. Incorporated in Maine in 1910. Capital stock $1,000,000; outstanding, $795,000 7% preferred, $100,000 common. Common stock cannot be secured and bids of $2,500 have been made within the last year.

Majestic Motion Picture Corporation—Incorporation California. Capital $1,00,000. Par $100.

Mutual Film Corporation—Incorporated in Virginia. Capital authorized, $1,800,000 7% preferred, outstanding, $1,535,800. Common, $1,700,000 authorized, $1,582,500 outstanding. Preferred pays annually 7% and common 1% per month.

New York Motion Picture Corporation—Incorporated in New York. Capital $1,000,000, all issued. Par $100. During 1914 they paid 2% monthly dividends, until July, when dividends were discontinued, but are expected to be resumed this month.

Reliance Motion Picture Corporation—Incorporated in New York. Capital $200,000 7% preferred and $800,000 common. Par $100.

Thanhouser Film Corporation—Incorporated in New York. Capital $400,000. Par $100.

Thanhouser Syndicate Corporation—Incorporated in Virginia. Capital $75,000 preferred, $225,000 common.

Syndicate Film Corporation—Capital $100,000 preferred and $200,000 common. This has already paid out about 88% in dividends on both classes of stock.

Universal Film Manufacturing Company—Incorporated in New York. Capital outstanding $883,000 common and $841,000 6% preferred.

World Film Corporation—Capital $2,000,000. Par $5.00. Outstanding $1,500,000.

Contracts have been concluded by the Jesse L. Lasky Play Company for the services of the famous legitimate artist, Victor Moore. The play in which he is to appear is George Bronson Howard's drama, "Snobs," which is generally considered to be the keenest satire on New York society ever produced.

Kathryn Osterman, who is known in the theatrical world as the laughter loving comedienne, has joined the World Comedy Stars Film Corporation and will be featured in a number of one-reel comedies.

Jess Willard, the white hope, played the principal role in an Imp fight drama entitled "The Heart Punch." This film was produced almost overnight as Mr. Willard was compelled to leave for the West on short notice. Stuart Paton wrote the scenario and directed the production.

Director Charles Brabin, of Edison, is now finishing the last picture in the "Lord Stranleigh" series and is making every effort to make it a fitting and beautiful climax to this unusual series.

Frank Fisher Bennett, the well-known juvenile leading man, has returned to the Mutual-Reliance Company after an absence of several months, and appears in the two-reel feature, "Heart Beats."

In the "Terence O'Rourke" series, George Periolat has played a Russian, Frenchman, German and Bulgarian and is cast for roles of men in almost every other foreign nationality.

Bosworth, Inc., has made further additions to its plant at Los Angeles, Calif., by purchasing a site opposite its studio where several buildings are being erected to make the sets for "Captain Courtesy," a forthcoming release on the Paramount program, featuring Dustin Farnum, who has been loaned by the Jesse L. Lasky Feature Play Company.

Blistered hands and sore backs were all the style at the Essanay studio at Niles, Calif., because the actors became ambitious to plow a large portion of land in the studio grounds. Fritz Wintermeier and Ernest Van Pelt started it and then all turned farmers. Soon there will be gravel walks and flower beds instead of wild grass and weeds.

Fritzi Scheff, whose signature was recently secured by the Oliver Morosco Photoplay Company to appear before the motion picture camera, has arrived at the Bosworth-Morosco studios in Los Angeles, Calif. She is to star in a screen version of her Broadway success, "Pretty Mrs. Smith."

An unusual photographic feat, a quadruple exposure, was successfully executed by Edison Director Eugene Nowland in "The Boston Tea Party," a forthcoming release, in which the effect is tellingly used in a patriotic speech during a stirring moment of the play.

Scene from Lasky's "The Country Boy."

The Majestic-Reliance studios in Hollywood, Calif., are the scenes of great building activities these days. A force of carpenters is busily engaged in erecting an enclosed studio, where four companies can work either day or night. The structure will be electrically lighted throughout. The stage itself will measure 60 by 80 feet. A huge open air stage, measuring 50 by 100 feet, also is being built. Director-General D. W. Griffith has added several directors to his corps. The new members include George Nicols, Paul Powell, R. A. Walsh, George Seigmann and G. A. Berabger. Including Mr. Griffith, there now are twelve directors engaged in directing Majestic, Reliance and Komic productions at these studios.

Because neither President Carl Laemle nor Stuart

The funny waiters' quartette in "Old Dutch," World Film production with Lew Fields featured.

Paton, the Imp director, can find a suitable title for a two-reel feature which is to be released on February 27, the Universal Film Manufacturing Company offers a fifty dollar prize to the one who will suggest a fitting name for the photoplay. The contest closes August 1, 1915. All answers must be typewritten and on one side of the paper only. In addition to the title each contribution should be accompanied by a fifty-word explanation of the contestant's choice of title.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, left New York last Monday for a trip to the Lasky studios in Hollywood, Cal., the special object of his journey being to complete the organization and equipment of the special company which is to go to Japan for the production of "The Darling of the Gods."

Elsie Janis has proved herself such a success upon the screen that Bosworth, Inc., for whom she appears before the camera, has offered her a salary far in excess of any woman director in the world—$150,000 a year and an interest in the business—for which she is to make eight pictures a year and direct some of the Bosworth releases. Miss Janis, who arrived in New York last week, states that she had been obliged to forego the signing of a contract because of her European engagements which she is now about to fulfill.

Helen Holmes, of Kalem, has been presented with a handsome diamond ring by her director, J. P. McGowan, for her work in directing "The Hazards of Helen" during his tenure in the hospital. Miss Holmes has worked hard and well, and during the long nights she stayed near the bedside of McGowan, besides taking all her meals with him.

Harry Weiss, manager, Chicago office World Film Corporation, wears a smile that will not come off. It's no wonder for, in one day, he and his staff put on the following business: Clifton theater, Chicago, renewal of contract; Crystal theater, Hartford, Wisconsin, yearly contract; Idle Hour theater, Jefferson, Wisconsin, yearly contract; the Nickelette theater, Peru, Ill., yearly contract; Grand theater, Chicago, a yearly contract. R. H. Fox, manager of the special feature department, went up to Milwaukee and signed up the Rainbow and the Idle Hour theater of that city.

Frank Crane insists upon having things done properly and when he saw that there would be an occasion to use some beautiful models in the Palm Beach scenes of the Lew Fields photoplay, "Old Dutch," he sent his assistants to the studios of the most famous artists of America to get the models to come to Fort Lee and pose in the Lew Fields picture. The following responded: Helen Hawley, Howard Chandler Christy; Peggy O'Neil, Hamilton King; Dorothy Goodrich, Haskell Coffin; Mary Smith, James Montgomery Flagg; Dorothy Robbins, Harrison Fisher; Eva Frere, Henry

Hutt; Katherine Lane, Charles Dana Gibson; and Anita Wood Penryn Stanlaws.

Otis Turner, of Universal, is making great headway with his series, "The Black Box." He is taking scenes two and three together, as the sets are up. This means much changing of dress for Anna Little, Herbert Rawlinson and William Worthington, who are playing the leads.

Irving Cummings is to make his first appearance for American in "Beauty" productions, under title of "The Happier Man," released Tuesday, February 16. It is not determined whether Mr. Cummings will continue in "Beauty" productions, but for the time being he will participate in some of these popular pictures.

"How Hazel Got Even," a Majestic two-reel comedy-drama featuring Dorothy Gish, was recently completed after a delay of almost two months. At the Mutual studios this picture is regarded as a hoodoo. Donald Crisp started the production of it two months ago and became ill a few days after the picture was started. George Seigmann succeeded Crisp during the latter's illness. On the second day under Seigmann's direction, Dorothy Gish was struck and injured by an automobile. Upon Miss Gish's recovery, Seigmann finished the picture.

John Emerson, who made his first appearance in motion pictures in the Famous Players' "The Conspiracy," returns to the screen in a four-part film adaptation of the celebrated sentimental comedy, "The Bachelor's Romance," by Martha Morton.

The "Seven Lubin Carrs" are quite the most interesting series of models that the Lubin Company possesses and collectively and individually they are just as popular among the players as they are when seen on the screen. Heading the list is Mrs. Mary Kennevan Carr and then follow her children, Luella, fifteen years; Jack, eleven years; Stephen, eight years; Thomas, seven years; Rosemary, four years, and Maybeth, two years. And every one of them is a Lubin photoplayer.

Sidney Bracy is running James Cruze a race for daredevil honors at the Thanhouser studios. Last week Director Howell Hansel was taking a scene for "The Twenty Million Dollar Mystery," which required Mr. Bracy to climb onto an iron shutter from a fourth story window. He did it, but not without throwing the girls in a boarding-school across the street into mingled spasms of terror and delight.

W. N. Selig has arrived in the tropics and sends word that work is proceeding for the filming of "The Ne'er-Do-Well," from the celebrated book of Rex Beach. All of the members of the Selig Company, which is headed by Kathlyn Williams, are reported to be in good health and excellent spirits.

A six-part picturization of Cyrus Townsend Brady's latest and, as he himself claims, best work, "The Island of Regeneration," was the feature at the Vitagraph theater during the week beginning January 31, and it can be said without hesitation that it is by far one of the best pictures yet released by the Broadway Star Feature Company.

F. C. McCarahan, well known in Chicago film circles, is now the president and treasurer of the United States Motion Picture Company, a recently organized concern which announces that it will manufacture, distribute and exhibit motion picture films. Other officers of the company are B. D. Russell, vice-president, and J. S. Stout, secretary. The offices of the company are at 37 South Wabash avenue.

Joseph Byron Totten, the Essanay actor, has returned from a ten days' visit to his farm at Pendleton Hill, Conn. Mr. Totten has a forty-seven-acre stock farm where he keeps six horses, a herd of cattle and a large kennel.

The New York Motion Picture Corporation announced last week that Ford Sterling had signed a two-year contract to appear in Keystone comedies. This does away with the vaudeville tour he had planned to make. Two more comedians, Tolly Moran and Harry Gribbon, have also been added to the Keystone forces.

Joe Engle is intrenched within the private office of the Tiffany Film Corporation, busy on preparations for releasing of "The Heart of Maryland" film and the campaign of publicity which will accompany it.

The Film, the snappy little magazine published by the Reliance Motion Picture Corporation, which has Arthur James as its editor and Albert S. LeVino as associate editor, has issued its fifth weekly number. There is much of newness and interest in this latest magazine-release, chief of which is an article relating to David W. Griffith and in which he is accorded the title "the Shakespeare of motion pictures." The back cover of *The Film* is left blank so that the exhibitor may have the use of it for announcing his own program.

Appreciating the value of the motion picture as a means of spreading propaganda, the Massachusetts Women's Suffrage Association, in conjunction with the Boston *Evening Record,* has announced a scenario contest, the theme to be a dramatization of the tenets of equal suffrage, with a prize of $75 for the winning sketch submitted and of $50 for the one deemed second best. Subjects submitted must lend themselves to one-reel picturization, the number of scenes to be about twenty. The winning suffrage drama will be released through the United Film Service. The scenarios should be addressed to Women's Suffrage Scenario Contest, Boston *Evening Record,* Boston, Mass.

C. Lang Cobb of Ramo Films, Inc., who is making a tour of his branch offices, paid MOTOGRAPHY a visit this week while stopping in Chicago.

ROLL OF STATES.

CALIFORNIA.

A new $6,000 theater is to be erected at East Twelfth street and Seventh avenue, Oakland, by Elizabeth and J. E. Loughrey. The building will be a one-story brick structure and will be used for motion picture purposes.

William B. Harrison has signed a lease for a moving picture theater building to be constructed by C. H. Howard on his property on Main street, Huntington Beach. The theater will be of masonry construction and will have a seating capacity of 450.

DELAWARE.

Work of laying the foundation for the new motion picture theater building to be constructed on the plot of ground at 810-12 French street, Wilmington, by Dr. S. G. Elbert, at a cost of $25,000, is progressing very favorably. The new building will be one of the finest in the city.

Associated Bioscope Corporation.—Manufacture of photographic films, etc.; capital, $150,000. Incorporators, H. E. Latter, W. J. Maloney, O. J. Reichard, Wilmington.

The Phoenix Films Corporation.—Manufacture of motion picture films; capital, $1,500,000. Incorporators, W. M. Pyle, G. G. Stiegler, L. W. E. McCarthy, Wilmington.

FLORIDA.

Evans Dozely of Fort Worth is contemplating erecting a $50,000 moving picture theater at Tampa.

Over a thousand dollars in two days in a house seating three hundred persons, at a fifty-cent admission, is the record of "Cabiria" in Jacksonville. The Itala Film Company's report from H. R. Mason, who is exploiting the famous production in the South, brings this information.

ILLINOIS.

United States Motion Picture Company, Chicago; capital, $100,000; general motion picture business; incorporators, F. C. McCarahan, E. W. Veirs, J. S. McClure.

A. M. Blake has sold his moving picture show business in Chenoa to Boardwell & Richardson, of Effingham, who have taken charge.

W. G. Collins, of Beloit, is to open a motion picture show in the Derrick opera house, Belvidere, in a few weeks.

Preparations are being made to remodel the Eggler building, in Dundee, into a motion picture theater to seat about two hundred. Carl F. Windt will be manager.

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Brief Stories of the Week's Film Releases

General Program

His New Job—Essanay—(Two Reels)—February 1.—The first Charles Chaplin release in which the comedian rises from

the position of scene shifter to that of a star. A review appears on page 247 of this issue.

Hearst-Selig News Pictorial No. 9—Selig—February 1.—In this issue of the weekly a close-up view of Liu Sung Fu, commissioner from China to the Panama Pacific Exposition, is given; a huge mountain of coal at the docks in Norfolk, Va., ready for shipment to Europe, is seen; close-up views are given of Harry K. Thaw in his Manchester, N. H., home, and the opening of Boston's new thirty-six story custom house is pictured. In the war section are views of the first refugees from Tsing Tau arriving in San Francisco, and more of the remarkable pictures secured by A. E. Wallace at Frankfurt, Germany.

Hearst-Selig News Pictorial No. 10—Selig—February 4.—This issue of the weekly shows the searching of cotton bales being shipped to Europe, by the British consul; a close-up view of John D. Rockefeller, Jr., and Mother Jones, who have been referred to in the newspapers the past week; Chicago views are given of the new steam roller to be used on the streets for melting snow, and of an elevated railroad trip taken by a number of Broadway theatrical stars. In the war sections are to be found scenes taken in Germany by A. E. Wallace, as well as views snapped near Arras, Dixmude and Nieuport, Belgium.

The Stray Shot—Biograph—February 8.—The girl's husband and his partner leave for a new prospecting field in a distant town. The husband gambles away nearly all his money in a faro game and then, suspecting that he has been cheated, draws his revolver and as he is about to pull the trigger his arm is thrown up and the bullet goes through the ceiling. Rushing upstairs to his room he finds his partner lying on the floor and believes he has killed him. He escapes and returns to his wife. The partner, who has been slightly wounded, recovers, and also returns towards his young friend's cabin. The gambler, meanwhile is chased out of town by the citizens and arrives at the young man's cabin to seek lodging. When the young man recognizes the gambler he is compelled to take him into his home, lest the gambler expose him for murder, and upon the husband's departure next day the gambler attacks the wife. She seizes her husband's revolver and fires several shots through the window, as a signal. The husband returns and is choking the gambler to death when his old partner arrives and separates them. So joyful is he over the discovery that his hands are not stained with blood that he permits the gambler to depart, and the partners are once more re-united to take up their old life.

Suspicious Characters — Edison — February 8.—Jim and Bill, burglars of little skill but much nerve, enter the Erbstein home and proceed to rifle the safe. The policeman on the beat and the Erbsteins make things so disagreeable for them that they take the safe home to finish the job in peace. After a succession of farcical incidents and situations the pair return to their hall room to indulge in stolen pies. C.R.C.

Sweedie Goes to College—Essanay—February 8.—Wallace Beery and Ben Turpin are featured in another one of the Sweedie series, in which Sweedie, the cook, secures a position in the college kitchen, where her services are used to pay her tuition. When Romeo arranges with her to elope at 11 o'clock one evening, Sweedie oversleeps, and Betty, who has planned to elope with her young man at the same hour, descends the ladder and is taken to the minister's by Romeo. Later Sweedie responds to the whistle of Betty's sweetheart, and at the minister's the lovers discover with amazement that they have the wrong girls and make an exchange. N. G. C.

In the Hands of the Jury—Kalem—(Two Reels)—February 8.—Doctor Butler and his young partner, Doctor Haines, are examining a deadly poison when Murdock calls. Haines leaves the room and Murdock quarrels with Butler, shatters the vial, and its contents instantly kill Doctor Butler. Frightened, Murdock flees, taking with him Haines' hat by mistake. Lennice, Butler's daughter, meets him in the hallway and a little later discovers her father's dead body. Fate accuses Haines of the murder and he is tried for it, Murdock being on the jury. As the jury returns to the courtroom with its verdict, Lennice Butler, who has found the hat, accuses Murdock of being the guilty man, and he confesses, thus freeing Haines. Harry Millarde and Anna Q. Nilsson featured.

Patsy in a Seminary—(Seventh Episode of the Patsy Bolivar Series)—Lubin—February 8.—Mary, who has accepted a position in a young ladies' seminary, arrives, accompanied by Patsy, and secures him a position as gardener. Patsy pays so much attention to the young women of the seminary that he is discharged, and immediately a strike is on and the girls demand his reinstatement. When Mrs. Squills discovers Patsy's athletic ability he is given the chair of physical science, but he forces the girls to exercise so strenuously that their parents rise up in their wrath and order the in-

structor discharged. At this time Sykesy arrives and believing his new trouble is Sykesy's doings he ducks Sykesy in the swimming pool. Later the girls give him a midnight banquet in one of their rooms and after an exciting time he is hurled bodily out of the window by the husband of Mrs. Squills. Clarence Elmer featured.

The Passer-by—Selig—(Two Reels)—February 8.—Fay Thompson, a beautiful Southern girl, when her brother Jamie is drafted for war, asks her lovers to take her brother's place, but none of them will agree, and she hangs a golden cross to the branch of a tree and offers to marry the man who will take it, wear it away to the war and upon his return claim her as his bride. Frank Coakley, totally unknown to Fay, takes the cross and distinguishes himself on the field of battle in Jamie's place. One day he is wounded and loses the cross, which is found by Colonel Morrison. After the war is over Coakley returns to claim his bride, but she will not agree to marry him, since he does not have the cross. Eventually Morrison appears, identifies Coakley, returns the cross and Fay and her soldier lover are married. Stella Razeto and Guy Oliver featured. See review on page 207, issue of February 6.

Hearts to Let—Vitagraph—February 8.—Birnell, a novelist, is unhappy with his wife, and when the husband pays attention to Grace Martin, a friend of Mrs. Birnell's, the wife becomes jealous and as a result of this jealousy the two are finally divorced and later the wife accepts the attentions of young Ralph Lyons, and goes to select an apartment for them. Birnell, who has been abroad, returns home, and seeking a suitable apartment, happens to visit the same place. A broken door-knob in the room results in their being temporarily imprisoned in the place, and coming face to face the humor of the situation strikes them, and before they realize it they are planning the decoration of the place, as if for their own home. Discovering after all that both have interests in common, a complete reconciliation takes place. Leo Delaney and Leah Baird featured.

Pere Goriot—Biograph—(Two Reels)—February 9.—Madam Goriot, the wife of a wealthy manufacturer, dies after being injured in a runaway, and her friend Madam Blanc takes charge of her two daughters, Anastasie and Delphine.

Through her the girls meet two titled fortune hunters, a count and a baron, and in order to make a proper appearance before these titled men, are compelled to spend every cent they possess and to run their father heavily into debt. Madam Blanc profits by the introduction both through the girls and the fortune hunters. When Goriot, utterly lonely, appeals to his daughters for a small room in their household, he is refused, and later the girls gamble and lose heavily to Madam Blanc. Their husbands refuse to pay their debts, and they appeal to their father, who sacrifices his last cent. In his old age, Goriot's sole comfort in life is the affection of Eugene and Victorine, two young lovers, and when dying, Goriot sends Eugene to bring his daughters to him, but both are leaving for a ball and refuse to visit their father. Eugene, indignant, goes to the ball-room and denounces the daughters, and then returns to comfort Goriot in his last hours.

Olive's Greatest Opportunity—EDISON FEBRUARY 9.—This is the last of the "Olive's Opportunities" series and ends in Olive's marriage to Vance Coleman. Mabel Trunnelle and Edward Earle made an excellent pair for the leading parts, and were ably directed by Richard Ridgely. The conclusion is a perfectly logical one. The situations leading to it are developed entirely in the last chapter of the series, none of the previous episodes giving even the slightest clue as

to the identity of Olive Arden. Madame Forresti gives a house party at her home in the woods, and invites Vance Coleman as one of the guests. While the party is out skating on a nearby pond a gypsy enters the house in search of food. On leaving he sees Madame Forresti and recognizes her as his former wife. Haunted by the familiarity of the face she has just seen, the woman tells Olive the story of her marriage to Franz Delli, a gypsy. Olive recognizes his picture as that of the man who left her at the gypsy camp years before. This proves Olive to be Madame Forresti's daughter. The next day Delli's body is found in the pond. Olive's happiness in being reunited to her mother is followed shortly by an even greater event in her life—her marriage to Vance Coleman.

C. R. C.

The Romance of the Night—ESSANAY—FEBRUARY 9.—A quick-moving melodrama, in which Richard C. Travers, Ruth Stonehouse and E. H. Calvert are featured. Bob Halran is amazed to have a young lady passing in an automobile throw a slipper into his lap, and, suspecting the owner is in trouble, he overtakes the car and meets Helen Darrel, who was being kidnapped. He rescues her and, after being taken to her home, learns that Regan, the chief conspirator, has secured from her father the missing half of a plan which he has been trying for years to obtain. Darrel, Helen's father, tells Bob the hiding place of Regan and his gang and, arriving at the place, Bob overpowers Regan and the gang and secures the missing document, which is returned to Mr. Darrel.

N. G. C.

Mr. Pepperie Temper—KALEM—FEBRUARY 9.—Pepperie Temper gets stuck in the mud while hunting, climbs out of his boots and shoots them to pieces in his anger. The following morning, going out on the back porch for a newspaper, the door, which is equipped with a spring lock, closes behind him, leaving him in his pajamas and bathrobe. His frantic efforts to arouse his wife attract the neighbors' attention, and one of them turns the hose on him, finally subduing him. John Brennan featured. On the same reel is:

The Mexican's Chickens—KALEM—FEBRUARY 9.—When the revolutionists steal his chickens, Senor Sourface joins the federal army in revenge. He is captured by the enemy, and sentenced to be shot out of the mouth of a cannon at sunrise. His wife and daughter hasten to a spot a mile away and catch him in a blanket when he is shot out of the cannon. It happens he was an ex-circus performer and used to do this act twice a day in a big circus. John Brennan featured.

His Soul Mate—LUBIN—FEBRUARY 9.—Albert Maynard loves two coquettes, Dolly and Polly, while his stenographer Nellie is simply crazy over him. Unable to decide which he loves the best, Polly or Dolly, he goes home one night and falls asleep and dreams that he marries Dolly, who dies, and later enters into a second marriage with Polly, who also dies. Visiting his office, he finds that Nell is not there, and learns with surprise that she is also dead. When he himself dies and goes to heaven, he starts in a search for those who have previously departed, and finds that Dolly is the soul mate of another man, while Polly also has a new mate in heaven. Discouraged he pleads for knowledge as to who really is his soul mate, and finds Nell sitting on a cloud by herself waiting for him. He thereupon awakens and next morning proposes to Nellie. Ethel Clayton and Joseph Kaufman featured.

Roping a Bride—SELIG—FEBRUARY 9.—An uproarious comedy in which Tom Mix is featured. Tom and Dick are staunch friends, both in love with Vera,

the daughter of the local doctor. To decide which young man is to marry her, Vera agrees that the boys shall ride at full speed and cast their lariats upon her, the one making the first successful cast to win her as the prize. In practicing the boys cast their lariats over a calf and a donkey, and when Vera discovers this, on the day of the race she refuses to marry either, telling them to go back to the calf and donkey.

The Wrong Girl—VITAGRGAPH—(TWO REELS)—FEBRUARY 9.—Banker Dryden's daughter, Elsie, is courted by Count De Brie, assisted by Elsie's French maid, Zelie, secretly the count's sister. Elsie and Tom Hastings, her brother Jack's college chum, see each other's photographs and later meet and fall desperately in love. Tom is to be leading lady of the junior college play, and on the night of the play Zelie sends word to Jerry, the count's chauffeur, of the gown which Elsie is to wear, since it is the count's intention to have Jerry kidnap her. Meanwhile, the seniors steal the costume to be worn by the junior leading lady, and Tom is compelled to borrow Elsie's gown to wear at the performance. He is thus mistaken for Elsie and carried away by Jerry and the count, while Elsie is captured by the seniors in their attempt to break up the show, though she later escapes. After a grand rough house between the juniors and seniors, Tom and Elsie both arrive on the scene and explain all that has happened. The count is attacked and ducked in a pond, and Tom boldy proclaims his love for Elsie. Wally Van and Nitra Frazer featured.

The Life History of a Silkworm—EDISON—FEBRUARY 10.—An interesting educational treating on the life and habits of the silkworm, showing him weaving his cocoon about him and emerging from it in the spring, winged and ready for a new life. On the same reel is:

The Tailor's Bill—EDISON—FEBRUARY 10.—This is a comedy verging on slapstick, featuring Arthur Housman and William Wadsworth. Platz, a reckless sport, neglects to pay Gumm for his masquerade costume and the tailor swears revenge. As a matter of fact, Platz did lay the money on the counter for Gumm, but the bill was attached to a string and made its escape before Gumm could lay his hand on it. The tailor waits outside of the dance hall for his debtor. Platz, to fool him, does not wear his costume, but Gumm recognizes him in his street clothes and immediately things begin to hum. It ends up by Platz's paying the tailor for the rental of the costume and also paying off the policeman who threatens to arrest him—both with the same bill, and he still has it on his string.

C. R. C.

The Fable of the Good People Who Rallied to the Support of the Church—ESSANAY—FEBRUARY 10.—The loyal women of the church decide to pull off a festival and raise some coin. The gazelles blow $82 for finery, while the older sisters use up $27 worth of complexion and $19 worth of groceries making cakes and candies. The deacon puts in $12 worth of time decorating the parlors with $20 worth of junk. The night of the big doings, Lucy Wilson, who has rented a gypsy costume for $6 and told fortunes, took in $2.75, while another girlie, who had spent $4.96 for her glad rags and ran a fish pond, gathered in two beans and a quarter. At 10 p. m. the majority of the refreshments being still unsold, the kids are given a free hack at them. The expenses of the affair amount to $250, but when the sisters discover

The Disappearance of Harry Warrington—Kalem — (Two Reels) — February 10.—Another of "The Girl Detective" series in which Ruth is called upon to solve the disappearance of Harry Warrington, who has been kidnapped from his own room. Ruth, disguised, visits the meeting place of a band of anarchists, and learns that Warrington had once been a member of the band, by playing upon the jealousy of Olga, sweetheart of one of the gang leaders. She discovers Warrington's whereabouts and, aided by the police, rescues him. Ruth Roland featured.

Bags of Gold—Lubin—(Three Reels)—February 10.—Weldon returns from Alaska and leaves his gold with Eliot to be put in his vault. Reed, Parker and Brent, three crooks, learn of the gold, and Reed gets a job as Eliot's secretary, Parker as his butler and Brent is given charge of a woodchopper's shack. Gradually the fascination of the gold grows upon Eliot and he plans to transfer it to his home and arrange a fake robbery. Hardy, an artist, who has been painting a portrait of Eliot's daughter, Nan, discovers Eliot's plans, and also suspects the butler and the secretary of being crooked. When Reed takes the only bag of gold from Eliot's vault he is discovered, but Eliot is afraid to make a charge against him, since he is himself a thief, and instead he orders Reed to accompany him home. In the meanwhile Brent suspects Hardy and after knocking him unconscious flees with him to a cabin and ties him to a keg of gun powder in which is a lighted fuse. Parker, endeavoring to find the gold in Eliot's library, is discovered and escapes in a wagon, while Nan springs into the back part of the vehicle to follow him. Hardy is rescued just before the cabin is blown up and Brent is pursued by the wood choppers and falls over a precipice. Parker's horse runs away and as it is about to cross a railroad track Nan escapes by grabbing a beam of a low bridge beneath which it passes, while the horse dashes on. Eliot and Reed quarrel and Reed in the struggle falls to his death beneath the wheels of the train. A moment later the train hits the runaway, killing Parker, and as the story finishes Hardy proposes to Nan. John Smiley and Justine Huff featured.

The Odd Slipper—Selig—February 10.—A surprising melodrama which holds one's interest to the very end. Dr. Randall is mystified to have a dainty slipper one day fall on his shoulder as he is leaving the hotel. Unable to discover from whence it came, he is both puzzled and interested. Later Randall is called on to treat a patient, and he visits the house, which is just across the street from his own home. On arriving at the home of his patient he learns that she is Grace Villers, an orphan, and during his examination the girl tells him that he will learn all about her if he will look in the slipper he has in his possession. The doctor returns home and finds under the insole of the slipper a note which explains that the girl is wealthy and her uncle and aunt have literally captured and imprisoned her, in an attempt to make her appear insane and thus eventually secure her fortune. The slipper had been hurled through the window by her in order to attract someone's attention. The doctor summons the police and Grace escapes from her bondage and the doctor is rewarded later with her heart and hand. Lillian Hamilton and Robert Adair featured.

Getting Rid of Nephew—Biograph—February 11.—The doctor's nephew arrives with a letter reading, "get my boob son a job and oblige brother Bill." The doctor takes the boy to his old friend Hypo, a photographer, who hires him as assistant, and when a newly wedded pair enter to have their pictures taken the boy flirts with the bride, and calls the husband into a dark room to see the negative developed. While hubby is thus engaged the boy again embraces the bride, who screams and the husband then attacks the boob. Hypo returns and discharges him. The nephew then returns to his uncle's home and fools with some chemical apparatus; there is an explosion and a little dust is all that is left on the floor. Sweeping up nephew's remains, the doctor pours the powder into a mortar and pulverizes nephew past all hope of reincarnation. On the same reel is:

The Big Night—Biograph—February 11.—Hubby attends a performance of the Ginger Girls Burlesque Company at the town hall, despite his wife's attempts to prevent him from doing so, and nearly breaks up the show by his attentions to the girls. When one of the company puts on as a special feature "the dance of the seven veils," hubby makes love to her, and at this moment wifey arrives and leads him out by the ear, much to the enjoyment of all present.

Slim the Brave and Sophie the Fair—Essanay—February 11.—Victor Potel is seen at his best in this comedy. Slim

calls on Sophie, who is very much smitten with Mustang, and Hiram, Sophie's father, chases Mustang from the premises. Later Mustang returns, and Sophie excuses herself to Slim and from her window upstairs arranges with Mustang to elope the next day. Slim learns what is happening and holds up the stage coach as Mustang and Sophie are departing. Mustang flees in terror, and Slim, after taking off his disguise, appears as the hero who rescued her, and secures Sophie's promise to marry him.

N. G. C.

The Trapper's Revenge—Lubin—(Two Reels)—February 11.—Two Canadian trappers are handling illicit whiskey across the Canadian border. Pierre is in love with Jean's daughter, Marie, but Marie scorns his love and cares more for Paul Marr, a member of the mounted police, though when Hugo Sinclaire, a new mounted policeman, appears, she imagines she cares more for him. Hugo has only been amusing himself with Marie and when he boasts of his conquest at the post, Paul attacks him. Later, Marie is shut up in a cabin by her father, and Hugo comes to visit her. He arrives in time to see Jean concealing some whiskey jugs and in the struggle Jean fires at Hugo. Marie hears the shot and tries to release herself. Hugo goes

to her assistance, but as he reaches the door is shot and killed by Pierre, who has crept to the window. When Jean regains consciousness and finds Hugo's dead body he believes he is the murderer, while the police suspect Paul on account of the recent quarrel. Marie learns of Paul's arrest and compels her father to confess the crime. In the meantime Pierre quarrels with some half-breeds and is shot. Dying, he confesses the murder, thus saving the lives of both Jean and Paul. Marie's eyes have been opened and she consents to marry Paul, the man she really loves. Edgar Jones and Josephine Longworth featured.

The Masquerade Hero—Mina—February 11.—McQuarrie's wife discovers an old Indian head dress in his trunk and asks him where he obtained it. He tells her a wild-eyed story of his single handed cleaning up a whole tribe of Indians, and she believes him. In the midst of the story his little son enters and is delighted to find that his father is such a hero. After the family have gone to bed, McQuarrie thinks over what really happened, recalling the evening he secured the head dress when going to a masquerade ball and with this thought in mind he falls asleep and dreams that he is awakened by Indians. Meanwhile his little son also dreams of an Indian massacre and sets out to become a hero like his father. Walking in his sleep he visits

his father's bedroom and smashes him over the head with a poker, when both awake. Mother also awakes and later the doctor arrives and announces that McQuarrie will recover in a few weeks.

Breaking In—Vitagraph—February 10.—"Silent" Jones, a self-made millionaire, in order to give his wife and daughter, Melba, a broader view of life, takes them from their home on a western plain to New York City, and there Jones enters the Wall Street game, led on by Van Ardsley, the leader of a clique of financiers known as "The Big Six." The Joneses attempt to break into society,

but are flouted by all the wealthy folks they know. Jones, disappointed, determines to get even and corners every available share of a certain stock. When "The Big Six" go short on this stock, Jones is able to ruin them all. When Van Ardsley humbly calls to beg for mercy he is told, "you were too good for my wife and baby girl, now I've got you, I'm going to break you." Mrs. Van Ardsley attempts to intercede but meets with no better success. Sickened with their city experiences, the Joneses return to the plains. Ned Finley and Lillian Walker featured.

On the Altar of Love—VITAGRAPH—FEBRUARY 11.—Margaret Dare quarrels with Gerald Lynn to whom she has been engaged, and leaves for the city to study painting. Gerald becomes a pupil of the same school, and though they have become friends, pride prevents them from speaking their love. When an enormous prize is offered for the best painting, both Gerald and Margaret prepare pictures. Gerald's eyes bother him, and as a result, his picture is a poor one, and when he goes totally blind, Margaret is induced to substitute her picture for his in the test, and as a result Gerald becomes famous. When the prize is awarded his picture he forgets Margaret, and the girl, broken hearted, returns home, but later Gerald's sight is restored, he learns of Margaret's sacrifice, and visits his old home to claim her as his wife. Maurice Costello and Estelle Mardo featured.

Their Divorce Fund—BIOGRAPH—FEBRUARY 12.—A young bride leaves home when her husband engages a new cook, as she considers this a slur to her own cooking. Later the two again agree to live in the same house, after the cook has been discharged, but a screen is erected in the middle of the house, and hubby remains on one side, while wifey lives on the other, meanwhile putting away some money towards a divorce fund. This sum grows to a large amount, and each resolves to hide the money and pretend that it has been stolen. The wife secures the cash box and retreats to her side of the screen, but the husband, missing it, follows, and sees her with the money in her hand, and as she has gained in experience and is really becoming a proficient cook, his heart relents and he crosses the barrier to fold the repentant bride in his arms.

The Glory of Clementina—EDISON—(TWO REELS)—FEBRUARY 12.—Miriam Nesbitt and Marc MacDermott featured. At his wife's request, Quixtus consents to sit for a portrait. Clementina Wing, the painter, and he become well acquainted and like each other, but only as friends, for Quixtus is devoted to his invalid wife, and Clementina is too honorable to try to alienate his affections. Their next meeting is in a cafe in Paris. In the meantime Mrs. Quixtus has died, and the widower is becoming infatuated with worldly Mrs. Fontaine, who has designs on his money. Clementina breaks up the party which was the result of Mrs. Fontaine's "accidentally" meeting Quixtus, and draws the latter away from the woman. The scene then shifts to America, where Mrs. Fontaine renews her efforts to fascinate Quixtus. Clementina, who has always been more or less careless and old-fashioned in her manner of dressing, meets Mrs. Fontaine with her own weapons, stylish clothes, and appears to such good advantage in them that Quixtus casts off Mrs. Fontaine and proposes to the painter. C. R. C.

Ham and the Sausage Factory—KALEM—FEBRUARY 12.—Ham and Bud are hired by the proprietor of a sausage factory, Bud to collect dogs and Ham to grind them into sausage. Some of the canines display wonderful intelligence, and after they have been ground into sausage follow Ham about. A bull dog eats a stick of dynamite, and its master starts to chase it, Bud catches it and sends it down the chute to Ham, and when the dog bites Ham, the latter in self defense, swings at it with a huge sledge hammer. There is an explosion and Bud and Ham wake up four miles away. Lloyd V. Hamilton and Bud Duncan featured.

The Red Signal—KALEM—FEBRUARY 12.—Another of "The Hazards of Helen" railroad series in which Brent, the night operator, rendered unconscious by an accident, is replaced by Helen, the girl operator. A furious storm arises causing a washout, and Helen sets the danger signal to stop the limited. Brent, rendered temporarily insane by his injury, escapes from his room and visits the signal tower. He thrusts Helen into a closet and swings the semaphore arm back to "clear." Helen manages to escape and resets the semaphore to the red signal She then crosses the washout and stops the fast freight on the very brink of the ruined trestle. The semaphore signal stops the limited and the crew find the insane man in the tower. Helen again becomes a heroine.

An Obstinate Sheriff—LUBIN—FEBRUARY 12.—Steve, a cowpuncher, loves the sheriff's daughter, and when her father objects to their engagement, plans to elope with her. As they are hurrying to the parson's home they encounter Mexican Pete and his pal, two bandits, and both are captured and tied up, the girl being carried away, while Steve is left bound. He manages to release himself and with a posse of sheriffs and cowboys sets out to capture the bandits. The bandits use the girl as a shield and it is only when Steve attacks them from the rear that they are finally rounded up. The sheriff congratulates Steve on his bravery and he finally secures the hand of the girl he loves. Raymond Gallagher and Velma Whitman featured.

The Perfumed Wrestler—SELIG—FEBRUARY 12.—Fritz, a German boy who works as a clerk in a grocery store, loves pretty Mamie, who prefers the attentions of Patsy, the champion wrestler.

Fritz eventually challenges Patsy to a wrestling match and proceeds to train by eating enormous quantities of limburger cheese, together with strings of garlic, and on the day of the match wins the contest by breathing his breath, which contains all these foul odors, upon his opponent. When Patsy declares that he is not knocked out but asphyxiated, Fritz departs to claim Mamie, but later Patsy arrives, takes the girl away from Fritz and claims Mamie's hand. John Lancaster, Elsie Greeson and Lee Morris featured.

When Greek Meets Greek—VITAGRAPH—FEBRUARY 12.—Hudson Turner, a millionaire bachelor, falls in love with Margery Cooke, the daughter of a hotel manager at Laughing Springs, where Turner is spending the summer. Reading of his uncle's engagement, Ellis, his nephew, fears lest he lose the fortune which is to be his at the time of his uncle's death, and finally succeeds in persuading his uncle that Miss Cooke is marrying him solely for his money. The uncle agrees to make a test and returns to Laughing Springs pretending to be very ill. When Margery is solicitous and sympathetic, Ellis sees his plan is failing and so tells Margery of his uncle's scheme. Margery then calls on Doctor Diggs to give her lover a most strenuous and uncomfortable treatment. Hudson pretends that he dying of heart failure and makes a will in Margery's favor. Ellis is wild with rage, but Margery tears the will to pieces and falls on her knees in tears. Convinced then of her real love, Hudson realizes his nephew is a blackguard and marries Margery. Sidney Drew and Jane Morrow featured.

The Woman Who Paid—BIOGRAPH—FEBRUARY 13.—When the wife discovers that her husband is paying attention to another woman, she commits suicide, and later when the husband visits the other woman, he is repulsed, and the woman goes to a quiet village, where she eventually meets the minister, a middle-aged widower, through her attentions to his daughter. He asks her to marry him and before agreeing she shows him the newspaper account of the suicide, and admits that she was the cause. Later the minister's daughter is taken ill and pleads to see the pretty lady again. While at the bedside of the girl the doctor arrives and places the house under quarantine, and during the time they are together the minister realizes her true nobility. When the quarantine is lifted he asks her to marry him despite her past, but she declares she has no right to the happiness she took from another, and goes out of his life forever.

The Girl Who Kept Books—EDISON—FEBRUARY 13.—This is one of "The Girl Who Earns Her Own Living" series, featuring Gertrude McCoy. It pictures the disadvantages that shadow a girl in commercial life, even though she be able to do a man's work. A large bank finds that it is being systematically robbed by one or more of its employes, and decides to have the books audited. Jarvis, an expert accountant, is assigned the work, and does it secretly at night in a hotel, assisted by Gertrude Neyland, who is unusually keen at ferreting out errors. At first the bank president demurs about having Gertrude work on the books, saying that it is a man's work, but gives in when Jarvis frankly confesses that she is as good an auditor as he. On the third night Gertrude discovers the keynote to the thief's system and also his identity, clearing her sweetheart, Nelson Thorpe, and proving to the satisfaction

of Mrs. Jarvis that she is her husband's assistant and nothing more. C.R.C.

Broncho Billy's Sentence—Essanay—February 13.—Broncho Billy, an outlaw, holds up a stage coach, and later, after being wounded, is refused care by a girl in whose home he seeks refuge. He drags himself to the home of a minister and tells him he was accidentally shot, and is allowed to remain at their home for some time, during which period he becomes converted. One night he leaves a note explaining that he is an outlaw, goes to the sheriff's office and gives himself up. Years later, in the penitentiary, he conducts the weekly services in the chapel and finally one morning is called to the warden's office and given his pardon for good behavior. G. M. Anderson featured. N. G. C.

When Father Interfered—Lubin—February 13.—The Wallingtons are a very old and aristocratic family, and when Arthur, the only son, falls in love with little Dolly, an actress in the local stock company, his father and aristocratic Aunt Emma are scandalized that a Wallington should be ensnared by "a woman of the stage," and with the assistance of cousin Herbert Wallington, they plan to disillusionize him, and securing Dolly's consent, cousin Herbert takes her to a cafe, while father escorts Arthur there. Herbert and Dolly pretend to be thoroughly drunk, in the hope that Arthur will not think so much of the girl, but Arthur "tumbles" to the plot and insists on joining the two at the other table, where he orders more wine, and finally sends Herbert and his father home in a pickled condition. Next day he calls on Dolly and compels her to admit her part in the plot and then produces a minister and a marriage license. Arthur Johnson and Lottie Briscoe featured.

The Bugle Call—Selig—February 13.—Another of the interesting single-reel Selig jungle zoo pictures, in which lions and tigers are featured. According to the story, Ehrman Wolfshon, who lives near a South African military post, falls in love with Nancy O'Farrell, the daughter of the colonel of the regiment. Some of his soldier friends decide to play a joke on Wolfshon and, taking some articles of Nancy's clothing, they prepare them in the form of a dummy, which is later attacked by a lion. Ehrman, finding the ghastly remains, things Nancy has been killed by one of the jungle beasts, and as a result loses his reason. After all hope has been given up of his recovery, Nancy manages to restore his sanity by blowing again a signal on a bugle such as the lovers had been accustomed to use as a signal in making their trysts. Ehrman then regains his reason and realizes that Nancy is alive and well.

Mother's Roses—(Broadway Star Feature)—Vitagraph—(Three Reels)—February 13.—Helen, daughter of John Morrison, a Wall street financier, becomes infatuated with Delevan, who seems to exert a hypnotic influence over her. Payne Morrison, Helen's brother, warns her against the man, but she is planning to elope with him, when the sudden illness and death of her mother prevents it. The shock of his wife's death deranges John Morrison's mind, and Payne has to carry on his father's business. When Helen refuses to elope with him, Delevan plans to ruin the Morrisons, since he believes he possesses the controlling interest in a certain railroad stock. Payne learns of Delevan's plan and remembering that his father had given his mother some of this stock, sets out to find it. The spirit of his mother

appears and he is told the stock can be found in the pages of the old family Bible, and there Payne finds it. The excitement of the hunt clears John Morrison's mind and at a directors' meeting the Morrisons are not only able to control the stock, but elect John Morrison, now himself again, president of the concern. James Morrison and Dorothy Kelly featured.

Mutual Program

The Beast Within—Reliance—February 3.—Jim Rose, relieved from prison, is hounded by a detective, and loses his position, Tom Bailey, another detective who believes that Jim is doing his best to live straight, succeeds in having him reinstated in his old position. He does this partly because he is in love with Jim's sister, Mamie. Spike Hennessey and another former pal of the ex-convict attempt to blow the safe in the office of the firm employing Jim, and the latter catches them. Deaf to their pleas and threats, Jim summons the police and has the crooks arrested. Bailey's and Mamie's faith in Jim is vindicated, and the head of the firm honors his heroic employe.

The Double Deception—Majestic—February 5.—A wealthy girl, tired of her aimless life, buries herself in a country town. Henry, a rich young clubman, chooses the same place to escape city life. They meet, fall in love, and become married. Each believes the other to be in rather straitened circumstances, and on their return to the city they start housekeeping in a small apartment. One day Henry sees Laura trying on a pearl necklace and becomes suspicious, but she disarms him by saying they are only paste. He learns differently however, after they are stolen, for the pawnbroker in whose shop he finds them assures him that they are worth a fortune. Meanwhile Laura finds a diamond-studded watch in Henry's bureau and fears that he is a burglar. They accuse each other on their next meeting, and then each confesses.

Nell's Strategy—Princess—February 5.—Nell Winters is compelled to take in sewing to support herself and her father, who is a drunkard. Maurice, a young millionaire, becomes infatuated with Nell, but she dislikes him, being in love with Bob. The latter discovers a way of enriching the iron company by whom he is employed and is sent to New York to superintend the city office. The interest on the Winters' home comes due, and there are no funds in the house to meet it. Nell's father tells her that it is her duty to marry Maurice. She pretends to consent, but wires Bob secretly, explaining her predicament. He hurries back, pays off the mortgage, and saves Nell from a miserable marriage.

Heart Beats—Reliance—(Two Reels)—February 6.—Passing Frank Middleton's house Policeman Moriarty witnesses, silhouetted on the curtain of a rear room, Middleton's murder by a tall figure costumed like the Devil. He notifies Lee, chief of the detective force, and the house is raided, and all of the guests are taken to the police station to be examined. On the table in Middleton's room Lee finds a diary, a woman's handkerchief, and a key. The key proves to

belong to a room in which a pretty girl is found weeping. She refuses to make any statement, and is taken into custody. At the station an electric lamp is placed on the floor, and Moriarty reviews the silhouttes on the wall as Middleton's guests pass the lamp. Floyd Parker and Edwin Hurlburt both resemble the figure the policeman saw kill Middleton, and are put through the "heart-throb machine" ordeal. The girl rushes into the room during the middle of Hurlburt's examination, and inadvertently reveals him as the murderer. A note in Middleton's diary substantiates their story—that Hurlburt killed Middleton to save Janet's honor—and Lee closes the machine, saying that it was a justifiable deed.

The Star Boarder—Royal—February 6.—A fickle young man learns that his landlady has money in the bank and straightway starts to help her spend it. A pretty girl comes to the boarding house, and the young man falls in love with her. They are about to be married when the boardinghouse keeper hears of it, and causes the bride to be arrested. The landlady then turns her back on the youth's appeals to be reinstated in her affection.

The Shoplifter—Thanhouser—February 7.—Meg and Meta, sisters, are employed in the silk department in a department store. "Sport" Strubel induces Meg to help him in stealing silk. The manager discovers the loss, and holds Meta responsible. She tells Strubel that he is discovered, and he, thinking that Meg has given him away, writes her a note directing her to meet him at a certain time and place. Meg, meanwhile, alarmed over the turn things have taken, confesses her part to the manager. Meta receives Strubel's note, and notifies the police of where they can catch the thief. For Meta's sake the manager pardons Meg, and her sister helps her keep her vow to live straight.

Bill Turns Valet—KOMIC—FEBRUARY.—This is chapter seventeen of the "Bill" series. Hadley engages a new office boy named Bill whose first duty happens to be to take the boss' ink-stained trousers to a tailor. Ethel stops Bill on his way out and gives him her dress which the tailor is to shorten. The tailor is out, and Bill decides to make good by doing the work himself. Meantime Hadley and Ethel are surrounded by newspapers and

embarrassments which finally lead to a visit from the police. In the nick of time Bill returns with the missing garments.

"Justified"—AMERICAN—(TWO REELS)—FEBRUARY 8.—Tom Allen drives his wife from home when he believes her flirting with Joe Hill, a ne'er-do-well, but later discovers that Hill has visited the cabin to rob him, and that his wife is innocent of any wrong doing. Five years later the two men meet, and in a quarrel over a card game, Hill shoots Tom in the arm and the latter kills the man who has wronged him. Seeking a hiding place to avoid the sheriff, Tom hides in a barn and is there discovered by his wife, who lives in the village. Affairs are all explained and the two are reconciled, Tom being judged not guilty at his trial. See review on page 245 this issue. N. G. C.

The Studio of Life—RELIANCE—FEBRUARY 8.—This is a strong one-reel subject with a gripping heart-interest, featuring Winifred Burke, Charles Mason, Evelyn Dumo, Joseph Fay, George M. Marlo, Mrs. White, and Miss James.

His Last Deal—MAJESTIC—FEBRUARY 9.—Dan Mallory, a confirmed gambler, becomes involved in a scrape and is imprisoned. His son, Tom, and Molly, a hired girl, marry, pay a small deposit on a farm and start in bravely to work it themselves. Their crops are successful, and they pay off the rest of the debt—when Dan Mallory is released from prison. He tries to borrow money from the happy couple, and failing in this, steals it and loses it gambling. The next day Tom and his wife are ejected from their property by the Mexican who won the money from the gambler. Mallory attacks the Mexican, gets back the money, and Tom and his wife, overjoyed, buy back the farm. But the old father, returning to town, pays for his last deal with his life at the hands of a band of Mexicans.

Mrs. Cook's Cooking—BEAUTY—FEBRUARY 9.—A laughable and thoroughly natural comedy in which Virginia Kirtley and Joseph Harris have the leading roles. Cook, dissatisfied with his wife's cooking, goes to a restaurant and there gets into a quarrel which results in his being arrested. When he calls up his wife to come and bail him out, she merely laughs and hangs up the receiver, so Cook spends a whole day in jail on a diet of bread and water, and when arraigned in court is fined "$30 or thirty days." Another appeal to Mrs. Cook results in her arriving to pay his fine,

and Cook goes home to eat what he declares is the best meal in the world. N. G. C.

The Smuggled Diamond—THANHOUSER—(TWO REELS)—FEBRUARY 9.—The Secret Service Bureau receives word that a celebrated diamond has been smuggled into this country, but the information that it is concealed in a certain man's cane arrives too late to enable the officials to capture him at the pier. No sign of the jewel can be found among his effects at the hotel. The men confess themselves baffled, but a young woman with natural detective ability traces out the mystery, locates the jewel, and compels the smuggler to confess.

A Heart of Gold—AMERICAN—FEBRUARY 10.—A human interest story with the sea for a background, and such excellent players as Harry Von Meter, Jack Richardson and Vivian Rich featured. Jim, a big fisherman, lives in the cottage of Mrs. Carr, and is dearly beloved by all the children in the neighborhood, who enjoy his flute playing.

Mary Price, unable to endure her husband's drunkenness, leaves home and is taken in by Mrs. Carr. Jim meets her, and one day proposes, not knowing that she is already married. When he discovers the truth, his heart all but breaks, but later he meets Jake, Mary's husband, and endeavors to make him realize his unworthiness of so sweet a woman. Following a severe storm at sea, Jake's boat is wrecked on a reef and Jim goes to his rescue. When brought ashore, Jim vows never to touch another drop of liquor, and Mary returns to her home, while Jim once more seeks happiness with the children and his flute. N. G. C.

The Chinatown Mystery—BRONCHO—(TWO REELS)—FEBRUARY 10.—Frank Sloan, reporter on a big city paper, is detailed to work in Chinatown upon the mysterious disappearance of a Chinese slave-girl, Woo. His nerves becomes unstrung and he falls into the opium habit. Some time later he obtains some inside information on a murder mystery, and promises Captain Wells that he will put him in a position to arrest the murderer if he will keep the fact a secret for just one hour—time enough for Sloan to get a scoop on it for his old paper. After the story is landed some of Sloan's friends shanghai him aboard a steamer bound on a long cruise, and he finally overcomes his cravings for opium. On his return he receives his old position again, and becomes reconciled to his fiancee.

The Chinese Lottery—RELIANCE—FEBRUARY 10.—Through Jason Hunter's help Mary obtains a position as newspaper reporter. She decides to get a scoop on a lottery raid, finds out the location of one of the dens in Chinatown, and makes arrangements with the police to have it raided after ten o'clock when they will be sure to catch the owner. Too late to undo her work Mary learns that Jason Hunter is the owner of the place. She changes the laundry sign to a house two doors away. The police raid the innocent place and the next day Mary is discharged for failing to get a live story of the affair. Jason hears of it, confesses his foolishness to his father, promising to give it up, and Mary is restored to her position.

The Bride of Guadeloupe—DOMINO—(TWO REELS)—FEBRUARY 11.—Felipe, a desperado, has Ricardo abducted to allow him a clear field in his suit for Berta's hand. Under threat of death the prisoner is compelled to write his sweetheart, telling her that he has sailed to Spain to marry another girl. Brokenhearted, Berta enters the convent. Ricardo manages to steal away from his guard, organizes a posse to capture Felipe and his band, and, on Berta's being released from the convent, marries her.

The Wily Chaperon—AMERICAN—FEBRUARY 12.—Julius Stern, father of Myrtle, objects to Dick Willis as a wooer, and advertises for a chaperon to care for his daughter. Mrs. Brown Smith, a dashing widow, answers the ad, and so captivates Julius that she is engaged. Myrtle at first objects, but when she finds the new chaperon is not going to interfere with her love affair, she gets Mrs. Brown Smith to help her elope with Dick. Julius, endeavoring to console her when Myrtle and Dick depart, is caught by the newlyweds returning, and as a result finds himself engaged to Mrs. Brown Smith, though he hardly realizes how it all happened. Charlotte Burton, Harry Von Meter and Vivian Rich featured. N. G. C.

In the Tennessee Hills—KAY BEE—(TWO REELS)—FEBRUARY 12.—Jim Carson is unable to pay his overdue rent to Calhoun, a landowner, because of the large amount of money spent for medicine, etc., for his sick mother. During Jim's absence, Calhoun and his deputies evict Mrs. Carson and Millie James, Jim's sweetheart, who is nursing her. The shock kills Mrs. Carson. When Jim learns of it he sets out to kill Calhoun. In the struggle the landowner's gun is accidentally discharged, and he falls, dead. Jim is overtaken by the overseer, Simms, who has him placed upon a horse and strung to a tree. Simms knows that

the horse will return home at sundown, leaving Jim hanging in midair. He taunts Millie with her lover's fate. A mountaineer friend of Jim's overhears his boast, and covers him with his gun while Millie rides to save her lover. He escapes north where, later, Millie joins him.

Universal Program

Animated Weekly No. 152—Universal—February 2.—Harry K. Thaw returns to the Tombs in New York; Lawrence Sperry demonstrating automatic aeroplane balancer for navy use; Mrs. Jeanette Schwartz, 115 years old, poses for the camera in Brooklyn, N. Y.; American aeroplanes built for use of allies; English troops on patrol duty watching for Zeppelins; troops of the Allies; English troops on patrol duty motor busses being used by French troops in their battles; training the English troops for battle in Belton Park, England; view of the Krupp gun works, Essen, Germany; an unmanned locomotive sent by Belgians to crush a train bearing enemy's cannon wrecked in time; views of the firing line in Belgium and result of the heavy firing at Lille, France; Jack Johnson arriving in Buenos Aires, Argentina; cartoons by Hy. Mayer.

The Heart Punch—Imp—February 8.—Jess Willard searches for work but without success. One night he becomes involved in a fight in a saloon, and Jack Gordon, a fight promoter, is so impressed with his prowess that he induces him to train, and matches him with a celebrated heavyweight. Jess' wife begs him not to keep his agreement when she sees the articles of contract he has signed, but he, thinking of the straitened circumstances at home, fulfills his contract and triumphs over his opponent. Hastily donning his street clothes he dodges the cheering crowd, and hurries home, anxious about his little girl's illness. The crisis passed, the girl recovers rapidly and Jess promises his wife that he has fought his last ring battle.

Everygirl—Victor—(Two Reels)—February 8.—This is an allegorical subject featuring Mary Fuller and Charles Ogle. Everygirl is the modern type of girl who

must run the gauntlet of Vanity, Conceit, Vice, Temptation, Trouble, and Pleasure in order to reach the goal presided over by Work, Love, Truth, and Happiness.

The Plumber Wins the Girl—Joker—February 8.—Dad will not allow any plumber's apprentice into his house for fear that they will make love to Mandy. When the girl accidentally breaks a water pipe, flooding the house Dad summons the boss plumber, telling him to leave his apprentice at the shop. The wise apprentice follows, and, when Dad discharges the plumber because of his slowness, the boy offers to fix the pipe if Dad will consent to his marrying Mandy. Dad consents, and the boy turns off the water.

Dad—Big U—February 9.—Hearing that his son and his wife are living at a fast pace in the city Dad pays them a visit. He sizes up the situation at once and sets about correcting it. This he does by having Willie receive a letter addressed to his wife and purporting to come from some other man, and by paying Kitty Norman to write Willie a love letter and seeing that it falls into his wife's hands. After this first burst of jealousy and anger the couple realizes how foolish they have been and become reconciled.

The Heart of Lincoln—Gold Seal—(Two Reels)—February 9.—Betty is loved by two men, a Southern and a Northern colonel, who are great friends. Just before the war she has a little gathering at her house. Both of the colonels

and Abraham Lincoln are present. A heated debate takes place between the two friends as to the merits and faults of Lincoln, the Northerner, of course, taking Lincoln's side. When war is declared the two men part, embittered towards one another. The Southerner's mother becomes dangerously ill, and Betty manages to get word through the lines to him. He returns home, and is seen by the Northerner who, instead of arresting him, only reports his presence in the vicinity. Another soldier arrests the Southern colonel and the Northerner is imprisoned. At the court martial the Southerner is condemned to death as a spy. Betty writes Lincoln to save him, but receives no reply. She meets him shortly afterwards, learns that he did not receive her letter, and pleads for the men's freedom. The president grants her request, and the Southerner returns to his command with a much different opinion of Lincoln than he formerly had.

Terror—Eclair—(Two Reels)—February 10.—A bully and a bad man of a western town kills a man in a drunken rage, and forces his brother to take the blame. The innocent man is obliged to flee from the town on the day of his marriage to escape being lynched. A dreadful plague attacks the town, killing off the residents, causing a famine, and making the town a place of pestilence and stark terror. The bully, a coward at heart, sees grim death stalking at his side. Meanwhile, the brother, now a doctor, is summoned from the neighbor-

ing town and, returning, works miracles with a wondrous cure of his own. Coming face to face with the man he wronged, the bully flees, chased by the maddened mob, and falls over a precipice. Norbert Myles, Erma Earle, and Carl Levinus play the principal parts.

Father Was a Loafer—L-Ko—February 10.—When triplets are added to the four children already driving him insane Brummel deserts, and infatuates Miss Rocks, a multi-millionairess. In the meantime his wife forgets her sorrow in the company of Baldwin who has no objections to the presence of seven squalling children. Just as Baldwin thinks his suit is successful Mrs. Brummel reads of her husband's coming marriage with Miss Rocks. Her arrival at the Rocks mansion is the beginning of a whirlwind of exciting events for Brummel.

The Vaudry Jewels—Big U—February 11.—The Secret Service has long been puzzled by the operations of Mrs. Vaudry, whom, they are convinced, is smuggling in jewels, and detail Dudley Crisp to capture her "with the goods." The detective meets Mrs. Vaudry and they are mutually attracted to each other. Crisp discovers that Mrs. Vaudry makes repeated trips between Europe and America, always on the same boat, and that, on landing, she advertises for a maid and it is always the same girl that answers the ad. In time he has enough evidence against Mrs. Vaudry to convict her of smuggling, and is then in a quandary as to whether he ought to yield to his love and allow her to escape, or do his duty and have her sent to prison. He decides on the former, but Mrs. Vaudry, becoming aware of the situation, surrenders herself to the police to save Dudley's honor. A year later the two are reunited.

The Phantom Warning—Rex—February 11.—Alice, a seamstress in the employ of Manton & Son, protests to the senior partner about the conditions and wages in the mill. He discharges her. She waits for the girls at the factory door, and advises them to strike. For this she is arrested. Victor Manton, who is in love with Alice, has a dream in which he sees a huge grinder converting girls into money. He awakes to find his father shaking him saying that he wants him to take full charge of the mill. Victor's first act is to release Alice from jail, and ask her co-operation in bettering conditions in the mill.

Billy Was a Smart Boy—STERLING—FEBRUARY 11.—Billy's flirtations with Carmen lead him into all sorts of trouble out of which he emerges much the worse for a quarrel with Carmen's sweetheart. In the end he is scorned by both Olive and Carmen. Billy Jacobs, Olive Johnson, and Carmen DeRue featured.

The Stake—IMP—FEBRUARY 12.—John Thornton and Tom, supposedly his nephew, live together. Tom's one fault is gambling, and he returns home one night ashamed, discouraged, and out of money. In the library he finds Thornton, greatly agitated. After listening to Tom's confession of his weakness for gambling, the old man tells the boy the story of how, during his younger days, the girl he loved had been stolen from him by Hack Martin, a drummer whose two great faults were drinking and gambling. Thornton plays Martin for Mary's freedom and happiness after having won all of his money, and wins again. They return to Mary's home and find her dead. Martin attempts to take the baby boy, but Thornton prevents him. The old man then informs Tom that he is the boy, and that Martin, his father, is lying in bed in an adjoining room. The man was in the act of robbing Thornton's house when he caught him and recognized him. As Tom enters the bedroom, the butler informs Thornton that the beggar is dead.

All Aboard—NESTOR—FEBRUARY 12.—Eddie boards a train for his uncle's where he is to meet the girl that is to be his future wife. Victoria takes the same train, bound for her aunt's to meet her future husband. They become acquainted, and are the butt of a number of amusing incidents which are brought about by the porter and three children that were left in Eddie's care by one of the passengers. They are married on the train by a minister, not knowing that they are fulfilling their relatives' wishes. The knowledge comes as a big and pleasant surprise to them both.

A Bogus Bandit—VICTOR—FEBRUARY 12.—Buck Carson, a cowboy, reads a description of Bat Collins, an outlaw wanted by the sheriff, and recognizes him as the man who held him up the night before. The reward offered for Collins is $500. Buck meets an old drifter and his daughter who are in great want, and generously decides to give himself up to the old man as Collins in order that he may obtain the reward. The cowboys decide to lynch the notorious outlaw. Meanwhile the real outlaw has held up a ranchman in the vicinity. He rides to tell the sheriff and arrives just in time to prevent Buck's being lynched. The old man tells his story, and a collection is taken up among the men to relieve his wants. Buck finds his reward in the girl's love.

The Heart of Sampson—101 BISON—FEBRUARY 13.—Val Sampson and his sister, Nan, live in a sort of a primitive way in a cabin in the Canadian mountains. Old Foxen, a trapper, looks upon Nan with the love of a father. Cash Durkin, meets Nan, gains her confidence, and betrays her. Nan, fearing that Durkin is not going to return to marry her according to his promise, visits his cabin and finds it deserted. Foxen tells Val of Durkin's perfidy, and they proceed to the man's cabin to make him keep his promise. The find Nan lying on the floor dead, Durkin's picture clasped in her hands. Val sets out to find Durkin, and, on their meeting, a fight to the death ensues.

Terrors of the Jungle—101 BISON—(TWO REELS)—FEBRUARY 13.—Paula Deering and Bill Jonas, the sole survivors of a wrecked schooner, are stranded on the coast of Africa. Bill's advances become so repulsive that Paula leaves him, and plunges into the jungle. She loses her way, and is found, half starved, by Dirk Vedder, a wild animal trapper. Bill comes upon the party and flies into a rage on discovering that Paula and Dirk are in love. The two men come to blows and Bill, beaten, leaves the camp, vowing vengeance. A year elapses. Paula and Dirk are now married. Bill, a veritable wildman of the jungle, steals their baby, and returns to the jungle with it. A short time afterwards Dirk misses the child, puts his dog on Bill's trail, and pursues him. Hampered by the baby, Bill makes but little headway, and finally drops it. Dirk finds the baby, and returns home with it, forgetting his desire for revenge. The next day he searches for Jonas, and finds his remains at the entrance to a lioness' den.

Won With Dynamite—JOKER—FEBRUARY 13.—Much against Papa Higgins' wishes Mandy encourages Tom's attentions. The town council resolves that the constable must round up a desperate outlaw who has been terrorizing the community. Higgins accepts the inevitable and starts out to hunt the man. He finds him, but Black Bart proves to be so bad that Higgins takes refuge in an auto truck. Bart visits the constable's home and makes love to Mandy. Her mother, hearing her scream, calls out the deputies. Bart presses the truck into service and tries to make his escape with Mandy, but Tom takes up the pursuit, and soon overtakes the truck. In trying to fight off Tom's party Bart explodes the dynamite with which the truck is loaded, and its occupants are blown skyward. Bart lands in the waiting constables' arms. Higgins gives Tom permission to marry Mandy as a reward for his bravery.

Sight of the Blind—ECLAIR—FEBRUARY 14.—The monotony of minding her father's country store wears on Edna King, and she is delighted when an attractive stranger stops in town. During Mr. King's absence the stranger induces Edna to go away with him. Before leaving Edna prepares some medicine for her blind sister, instructing her to take it at five o'clock. On arriving in the city Edna is quickly disillusioned as to the stranger's motives in taking her away from home. At the same time she realizes that in her haste has put a poison tablet in her sister's dose of medicine. The country girl tells her story to a police sergeant. He sees the necessity of prompt action, obtains an auto, and, accompanied by Edna, races for the girl's home. They arrive just in time to knock the glass of "medicine" out of the blind girl's hand.

Wolves of Society—REX—(TWO REELS)—FEBRUARY 14.—Paula, an adventuress, and her accomplice, Gilbert Carstairs, work themselves in Henry Mayhew's confidence, posing as brother and sister, and later Paula and Mayhew become married. Ruth Mayhew, the old man's niece, dislikes the atmosphere of the house with its new mistress, and leaves. Richard Dare, her sweetheart, is greatly disappointed on returning from an engineering trip in Mexico at not finding her at home. In front of the house he meets an outcast who tells him of events in the past of Paula and Carstairs. Years before the man had been a trusted em-

ployee in a bank, but he met Paula, became fascinated by her, and in time betrayed his employer's trust to obtain money to meet the siren's demands. Dare notifies the police of the character of the pair that are plotting Mayhew's ruin, and they are arrested. By chance Ruth and Dare meet, and she consents to return home to her uncle's home to live.

Feature Programs

Alliance

The Chocolate Soldier—(FIVE REELS).—Major Spiridoff is in love with Nadina, daughter of Colonel Popoff. Both officers belong to the Bulgarian army and at the declaration of war between Bulgaria and Servia they leave for the front. Lieutenant Bumerli, a young Swiss adventurer, joins the Servian army, and after a battle is pursued by a number of Bulgarians. He lives on chocolate drops for several days, and in the end he escapes by getting in Nadina's room, she protecting him. Her mother and cousin are attracted to him as well as she and the three give him their pictures when he leaves, putting them in Popoff's coat which they give Bumerli in order that he may escape detection. Peace is declared and Bumerli and Popoff are sent to sign the treaty of peace. They become friendly and he tells Popoff of the manner in which he escaped and laughs to think how angered the "fool husband of one of the women" would be if he should ever know. Spiridoff and Popoff return home and tell Nadina and the other two women of what the Swiss adventurer had told them. Consternation follows, when Popoff asks for his coat. Bumerli anxious to repay the favor restores the coat to the ladies and the recognition is mutual. The women are worried about the photographs in the pocket of the coat, but Bumerli has secured them. The wedding of Spiridoff and Nadina is about to take place and Bumerli is very sad, until Colonel Popoff discovers the picture of Nadina given the adventurer and breaks the engagement. Nadina and Bumerli then discover their love for one another.

Box Office

The Girl I Left Behind Me—Box Office—(Five Reels).—Robert Edeson has the leading role in this picture, as Lieutenant Hawksworth. Claire Whitney gives grace and charm to "the girl," and Stuart Holmes interprets the part of the coward. Irene Warfield characterizes Fawn Afraid, an Indian girl. The action takes place in and about a lonely frontier army post in the West, and the majority of the exterior scenes were made at Fort Assiniboine, Montana, this assuring the rugged scenery, real cavalry troopers, and real Indians that give the picture realistic atmosphere. The opening scene introduces gallant Lieutenont Hawksworth, who is in love and loved by the commander's daughter. The commander, however, favors another officer as the girl's suitor, and, at a dance held at the post, announces their engagement. While the dance is still going on, both lieutenants are sent out with a regiment to quell an uprising among the Indians. Hawksworth's rival proves to be a coward but, on returning to the post, reports Hawksworth as being the cause of the regiment's defeat. A daring ride to a neighboring fort for help vindicates Hawksworth, and moves the commander to consent to his marriage to his daugther. C. R. C.

Paramount

Mistress Nell—Famous Players—(Five Reels).—In this noted drama of the days of gay King Charles II, dominated by the heroism and gallantry that marked that brilliant period, Mary Pickford plays the role of pretty Nell Gwyn, the favorite of the public and the monarch of England, whose bravery and wit save her royal lover from treachery at home and abroad, and free him at the same time from the toils of a designing woman, who tries to steal his heart from Nell, as well as to wrest his kingdom from him, to give to France. It is Louise, Duchess of Portsmouth, who undertakes this double plot, but little Nell cleverly detects her treacherous plans. After angering and baffling Louise in a score of counterplots Mistress Nell, from a hiding place, sees the signing of certain papers which are to place England in the hands of France if they reach their destination. This, Nell determines, shall never be, and in the guise of a young blade of fashion she wins the confidence of Louise, and is herself given the important documents to deliver. Needless to say, the papers are never delivered, except to the King of England, together with a missive from Louise, which, intended for France's monarch, plainly reveals her duplicity. How Nell further outwits the vengeful woman and wins back her royal lover's heart is dramatically developed in this dashing romance.

Pathe

The Poisoned Room—(Episode Five of The Exploits of Elaine)—Pathe—(Two Reels).—The Clutching Hand sprays the interior of Elaine's boudoir with arsenic and then so arranges electric wires in the basement that hydrogen is released from the water pan of the furnace, passes up through the pipes and mixes with the arsenic to form a deadly gas. Both Elaine and her dog are overcome by the fumes and a physician is first summoned and later Craig Kennedy. The detective solves the mystery, though it endangers his life. A review will be found on page 191 of the February 6 issue.

The Vampire—(Episode Six of the Exploits of Elaine)—Pathe—(Two Reels).—The Clutching Hand's accomplice is shot by Elaine as he is about to enter her room, and when a great doctor is called, he declares the only way of saving the man's life is by a transfusion of blood operation. The Clutching Hand kidnaps Elaine, and prepares to make use of her blood in restoring the life of his tool. Elaine's collie leads Kennedy and the police to the hiding place of the Clutching Hand in time to save the life of Elaine, though too late to capture the Clutching Hand. See review, page 243 this issue.

It's a Long, Long Way to Tipperary—Pathe—(Three Parts).—The lighting effects in this feature are beautiful. This about explains the quality of its photography, for fully half, if not more, of its scenes represent night, most of them around campfires. The story has continuity and reflects human nature. Considering the subject, the present war, the story is cleverly handled, carefully avoiding anything that would seem like animosity for the German side. Briefly, it is of two young Irishmen who are in love with the same girl. They are also political enemies. When the war breaks out they forget their factional enmity, and enlist in the same regiment. One of them realizes that the other is the girl's favored suitor, and, when they both are in the enemy's territory and it is a question of which one is to escape, he sacrifices himself in order that his rival might return safely to the girl. A spirit of patriotism and nobility pervades the entire picture. This is evidenced in one place by the Irish regiment's cheering the Germans after a terrible battle with them. C. R. C.

Colonel Heeza Liar—Pathe.—This is an excruciatingly funny split-reel cartoon comedy from the pen of J. R. Bray. The colonel brags at the club about his prowess at "showing up" ghosts. One of the members takes him up on it, and makes a bet that he cannot rid a haunted castle of its ghostly visitors. The colonel accepts, and has a lively time between twelve and one, the ghosts' recreation hour. On the same reel is:

The Great Eared Bat of Madagascar—Pathe.—An interesting educational subject, showing views of the peculiar bat mentioned in the title. C. R. C.

The Police Dog—(Second Chapter)—Pathe—A one-reel cartoon comedy by C. T. Anderson. The police dog's human partner goes swimming, and after a thrilling experience with a shark, reaches shore to find that the dog has run away with his clothes. His subsequent action provokes the chief and the policeman is thrust into jail. C. R. C.

Beyond His Fondest Hopes—Pathe.—Tony, a newsboy, sees a dainty little girl pass his corner in an auto and wishes she would notice him. He falls asleep and dreams that she returns and takes him to the beach in the machine. There they have adventures with a life-guard and with an old maid, whose clothes they take away. Finally the little girl's maid finds them and chases Tony away. The newsboy wakes and realizes that such happiness was never meant for him.

Pathe News No. 8—The Washington, D. C., babies competing for prizes; the Federal League and Organized Baseball forces in Chicago for their lawsuit; Boy Scouts being drilled at Carlisle; the launching of the new American submarine at Quincy, Mass.; Governor Manning succeeds former Governor Blease in Columbia, S. C.; the opening of the U. S. Custom House of Boston, Mass.; funeral of the deputies killed at the New Jersey fertilizer plant; Martin Brumbaugh succeeds John K. Tener as governor of Pennsylvania; Harry K. Thaw leaving Manchester, N. H., for New York; the war department, showing views from both sides which depicted the most important events recently transpired.

Pathe News No. 9—The *Great Northern,* a new turbine liner, leaves Philadelphia for San Francisco; labor conditions under investigation in New York City; the snow melter, which is said to keep the streets clean, at work in Chicago; Mayor Curley of Boston talks with Mayor Rolph of San Francisco over the transcontinental telephone; Billy Sunday in Philadelphia requested to visit New York; the latest Spring sytles; training the English recruits for battle at Salisbury Plain, Eng.; war views from Ypres, Belgium; Neuilly-Sur-Seine, France; Maidenhead, Eng.; Nieuport, Belgium; Vincennes, France, and Menin, Belgium.

Fires of Affliction—Pathe—(Three Reels)—A woman is married to a widower, and her husband and his son both make life so miserable for her that she leaves home and takes a place as a nurse to an aged and wealthy invalid. He has a young friend who asks the nurse to marry him. This she cannot do, but she admits her love and tells him to wait for her. Then she goes home to accept her husband's offer of a divorce. He refuses to make good, and commences renewed insults. Fortunately, he dies in an angry fit and the troubled wife is able to find happiness with her lover. The closing scenes are particularly effective. C. R. C.

Thanhouser Syndicate

$20,000,000 Mystery—(Episode Twelve)—Thanhouser—Howard, superintendent of the Zudora mine, journeys to New York and delivers a vast quantity of diamonds to Madam Duval and her band of conspirators, but determines to tell Zudora of the fortune which is rightfully her's. Ere he can do so, he is overpowered by Captain Radcliffe and other members of the band and confined in a private madhouse. Later Jim Baird manages to secure the diamonds which Howard has brought over from South Africa, and takes them to Zudora, where he conceals them in her home. Suspecting that she has them, Radcliffe and others of the band search her home, and when she awakens kidnap her and convey her to the same madhouse in which Horton is confined. See review on page 249 this issue.

United

The Doll Wife—Smallwood.—The Grays are a happy couple until Donald's mother arrives and takes the reins away from the young wife. Ethel by accident discovers a half written letter that mother has written in which she says that "her

son has married a doll." Ethel has borne all meekly, but this is too much—she rebels and in order to punish mother she decides to become for a time a real doll. When Donald brings two friends home for dinner he is horrified to see his wife in knee dresses and playing with a doll which she compels the guests to kiss. The doctor comes and examines Ethel and pronounces her hopelessly insane. Ethel, when she sees Donald's sorrow, is hardly able to continue her part of the doll baby, but mother must be taught her lesson and she goes through with it until mother is brought to realize that the girl she thought a doll is really a capable woman.

What's in a Name—GAUMONT.—John Dale, an old millionaire, visits the home of a friend and falls in love with the picture of his friend's daughter, Bess. He leaves a letter for his friend, saying that he will give the girl a check for $100,000 when she becomes Mrs. John Dale. John Dale, Jr., Dale's nephew, finds the check and knowing that if his uncle has a wife he will be cut off, has the old man kidnapped by his friends and then weds Bess himself. When the uncle is released and visits his friend, Mr. and Mrs. John Dale confront him and ask for the check which was to be given Bess when she became Mrs. Dale. The uncle proves himself to be a sport and donates the money.

Universal Special

The Master Key—UNIVERSAL—(EPISODE TWELVE)—FEBRUARY 1.—The shopkeeper tells Ruth and Dore of the strange Hindu to whom he sold the image which, they think, contains the key to the Master Key mine, and they secure passage on a steamer bound for the Orient. Sir Donold Faversham learns that Ruth is in Los Angeles, and calls upon her. On being told of their intended trip he offers his services, having been, at one time, in the British service in India. In passing through the streets Ruth's sympathy is aroused for a poor beggar who is being tormented by the natives, and she goes to his rescue. Later the old man proves his gratitude to her. Disguised as natives the party enter the temple in search of the idol. In trying to steal it Dore is captured. Sir Donald offers to effect his release if Ruth will promise to marry him. Torn by conflicting emotions, she promises to marry the Englishman, and is rewarded by seeing Dore rescued, after a terrific fight with the Hindu guards.

World

Money—KEANOGRAPH—(FIVE REELS).—John D. Maximillian, commonly known as "Croesus," secures control of the wheat market of the world. He is assisted by Cyrus Livingstone, his junior partner. "Croesus" has a daughter, Ruth, from whom the knowledge of her father's operations are withheld. When a number of friends visit Maximillian's steel works escorted by Livingstone the latter takes advantage of the absence of the superintendent, George Crosby, to court his sweetheart, Hope Ross, a stenographer. When Crosby defends Hope he gains Livingstone's enmity and is about to be discharged, but Ruth saves him and Ruth and Hope become friends. The oppression of the workmen leads to a strike. Maximillian refuses their demand and gives a banquet to his friends. While the banquet is in progress the striking forces assault his home. Livingstone attempts to kiss Ruth during the orgie and she is rescued by Crosby. He also manages to send the strikers away from her father's home. Ruth becomes interested in charity work with Hope and falls in love with Crosby, but later she realizes the love affair existing between Crosby and Hope and steps aside. Livingstone and some anarchists plan to abduct Ruth and hold her for ransom, as Livingstone has been stripped of his fortune by "Croesus." Hope, wearing Ruth's cloak, is mistaken for her and kidnapped and Crosby pursues the abductors in a taxi. The yacht upon which Livingstone escapes with the girl runs through the dangerous reefs of Devil's Gap and is eventually wrecked. Crosby manages to rescue Hope. A great lightning storm sweeps the city of New York and the palace of "Croesus" is struck and destroyed by flames. "Croesus" himself perishes within it and Ruth becomes heir to his wonderful works. She sees that justice is done and happily steps aside when Hope marries Crosby.

Miscellaneous

The Black Envelope—PICTURE PLAYHOUSE—(FOUR REELS).—Jim Creelman, hard pressed for funds in the campaign for mayor, borrows $20,000 from Olga Bateman, an actress who has fallen in love with him. This leads him to success in the campaign. After his election he meets Syble Chatfield, fiance of De Bussy, editor of a paper, and falls in love with her. He wins her from De Bussy and they are married. On their honeymoon they are surprised to read in the paper that the loan made by Olga was never repaid. Creelman tells all to his wife and she agrees to help him in defeating the blackmailing scheme, which they know De Bussy and Olga have planned. The receipt for the money which Creelman paid Olga in settlement of the loan was placed in a black envelope, which disappeared, and when De Bussy meets the faithful wife later tells her that the envelope is in his possession and that she may secure it by coming to his house that night. To save her husband's honor she goes and obtains the receipt. When De Bussey insults her she kills him, and her husband, finding her in his apartments, accuses her of being disloyal. In desperation she kills herself as soon as he leaves the house.

The Lure of Alaska—ALASKA FILM CORPORATION—(SEVEN REELS).—An educational film showing the interior of Alaska with its beautiful scenery. Many marvels hitherto unknown are shown in this film, which Dr. Leonard Sugden spent more than three years in taking. The film pictures Alaska more vividly than it has ever been described by a book.

The Folly of a Life of Crime—U. S. FEATURE FILM—(SIX REELS)—This film presents George Santag, the well known train robber and deals with the events which lead to his becoming a criminal. With his brother, John, and Chris Evans they become outlaws, greed being largely responsible for their actions. Later George was captured and his career cut short, but John and Evans led the sheriff's posse a warm chase. On several occasions they became so bold as to visit the posse's headquarters and escaped after killing several of the men. In the end, however, Chris is captured and John is killed, the three bandits being made to suffer for their life of crime.

Kriterion Program

Eliza's Fairy Prince—TRUMP—Eliza is a household slavey, who lives with her aunt. She receives word that she has inherited a million dollars with a proviso that she marries before a certain date. Time passes and she cannot be suited and at last goes to a matrimonial agency to seek a husband. Her "prince" is a young man who has been living in luxury but has come to the end of his string. Seeking adventure he goes to the same agency. They get married and after many serious adventures find their love for each other and live happily ever after.

Accidents Will Happen—PYRAMID.—Adolphus Brown, a travelling salesman, arrives at the town hotel about 10 p. m. Tired after a hard days work he starts for bed. The brilliant bell hop shows him to his room, but forgets his grip. Brown goes down to the lobby, but upon his return gets into the wrong room. He undresses and is about to get into bed when a women comes in and starts delivering a suffragette address, not knowing a man is present. Brown makes a try for the closet, but is caught in the act by the woman, who notifies the hotel staff. While the woman is downstairs giving the alarm, Brown jumps into bed

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feigning sleep. When the hotel staff arrive at the room they apparently waken Brown from heavy slumbers and when accused by the woman he points to her head and says "nobody home." The woman is taken for one demented and Brown enjoys a good night's rest. On the same reel:

Zoological—Nolege.—This subject is a study of all sorts of animals in captivity.

(THE FOLLOWING SYNOPSES COVER THE KRITERION RELEASES FROM FEBRUARY 1 TO 5.)

An Intercepted Gift — Alhambra— (Two Reels).—Al Ross, an outlaw, steals a string of pearls belonging to Captain Torres and gives them to his sweetheart, Alice Montrose. Captain Torres sees the pearls on Alice's neck and asks where she got them. She tells him Ross gave them to her. Torres threatens to arrest them both unless she marries him. She refuses and both are arrested. When in prison Torres offers to free Ross if she will marry him. She consents and tells Ross of the agreement. Ross, feigning illness, gets the guard within his cell, overpowers him and escapes. He follows Torres and Alice and rescues her. They shoot Torres and his guards, ride over the border into the land of freedom.

Frank's Nightmare—Alhambra.—Frank introduces Fred, his pal, to his fiancee Rena, and at once becomes jealous. This jealousy is accentuated when he finds Fred looking at Rena's picture. He goes to bed, and falling asleep, dreams. The story on the screen then shows Frank's nightmare. Fred climbs out of bed, dresses and leaves the room. Frank follows in his pajamas. Suspecting Fred of planning to elope with Rena he stays close behind. This is exactly what Fred has planned and when Rena refuses he carries her off. After saving her from Indians, highwaymen, counterfeiters, and Fred's hired assassins, Frank wakes up to find himself being shaken by Fred, who wants to know what the trouble is.

Capturing Stella—C K.—The sheriff of a small western town in love with Stella, is being jollied because of his inability to locate a horse thief, who is causing a great deal of trouble in the neighborhood. Stella meets the horse thief, and not knowing who he is consents to go to a dance with him. The sheriff, seeing them together, becomes jealous. Going home from the dance he sees a fellow put a note under the wheel of an abandoned wagon and when he has left he takes the note, reads it and discovers that the fellow Stella is infatuated with is the horse thief. Stella is taken home by the thief and he takes her to his cabin. The sheriff follows and is shot in the arm by the rustler. The sheriff, sitting at the table, rolls a cigarette, throws the tobacco in the thief's face, binds and overpowers him, then turns to the girl. When the rest of the posse arrive upon the scene, they find the girl and the sheriff obvious to all excepting themselves. They lead the thief away and leave the other two in each other's arms.

The Adopted Baby—Monty—(Two Reels).—This is an interesting child story. A baby is abandoned on the doorsteps of a wealthy family. The child of the house discovers the baby and thinking it more to her liking than her dolls decides to take and keep it in her doll house. Finding it difficult to keep the baby without detection it is brought to the house. The father and mother decide to adopt the baby in place of one that is gone.

Thoughts of Tonight—Navajo—(Two Reels).—A young easterner meets a girl of the mountains and learns that she is the daughter of the guide. He boards at their home during his stay and Black Steve, a half-wit, takes a dislike to him. While out hunting the easterner shoots the guide by accident and rushes to the cabin, arriving just as Black Steve has overpowered the girl. He saves her and they return to where the guide had fallen, but he had regained consciousness and wandered away. The half-wit sets a trap for the easterner and after he is caught in it goes to get the girl. The guide regains his memory when he sees a picture of his own home in a neighboring camp and on the way home gets a note which the easterner has tied to the horse's mane. He arrives home in time to save the girl from Black Steve and a few moments later the latter is bitten by a rattlesnake and dies. The guide and his daughter rescue the easterner and he asks the girl to become his wife.

$500 Reward—Paragon—(Two Reels). Garth, a country doctor, is prejudiced against modern medical methods and resents the entrance of Kent, a young surgeon, in the village. He is further incensed when his daughter falls in love with Kent. Garth falls into the snares of Shrubbs, a money lender, and the latter threatens to foreclose a mortgage on his cottage. Tom, Garth's servant, steals a note from Shrubbs' office and the latter offers $500 reward for anyone who will identify the thief. Circumstantial evidence points to the fact that Kent is guilty. Tom gives the note to Winnifred and she and Tom go to the court house to clear Kent. Tom confesses his guilt and demands the $500 reward and Shrubbs is compelled to pay it to him. Kent, because Shrubbs suspected him, forces the money shark to let Tom go free. The doctor then consents to the marriage of Kent and Winnifred.

A Man for A' That—Punchinello.—Vera's father insists she marry Count Di Lucca, a man whom she has never seen. Vera objects to the marriage. A persistent suitor also hears of this proposed marriage and schemes to kidnap the count and substitute an organ grinder in his place. Di Lucca, desiring to ascertain the girl's worth, changes place with his valet. As a result the valet is kidnapped and when the count arrives, after being delayed, he finds the household in a turmoil because of the antics of the supposed count. His valet escapes from the office in which the kidnappers put him and hurries to the house. After due explanations the count reveals himself and all are made happy. Vera has no further objections to the marriage and we see her resting contentedly in the count's arms.

A Wonderful Lamp—Pyramid.—This picture shows the adventures of a tramp who dreams he finds an old lamp. There suddenly appears before him a genie who says that he is the slave of the lamp and anything that he desires, as he is now possessor of the lamp, he will procure for him. After many delightful adventures the tramp awakes to find a policeman standing over him. On the same reel is:

Cotton Industry—Nolege.—This is a very interesting film showing the latest inventions for the betterment of the cotton industry.

Tainted — Santa Barbara — (Two Reels).—Richmond is the man with the taint. His child is born blind and Richmond begs Dr. Jackson, the man with the gambling taint, to keep this fact from his wife. At the same time the wife of McGraw, the man with the liquor taint, gives birth to a child and the doctor changes the babies. Twenty years pass and the children have grown to manhood and womanhood. McGraw is killed by a fall and the girl, who is blind, has to sell flowers for a living. Jackson, heavily in debt from gambling, constantly demands money from Richmond and the latter determines to confess all to his wife, but Jackson's death leaves him the only one who knows of the change of the children. The boy falls in love with the girl, whose place he has filled in the Rickmond household and they are married. This saves Richmond from the obligation of confessing to his wife.

Percy Made Good—Santa Barbara.—Percy calls for Betty and takes her out in his auto; father takes another auto and pursues them. He catches up with them and makes Betty come home with him. Percy follows and goes to Betty's home; they plan to elope. Percy decides that if he is going to be married he needs more money-so he goes to the bank and draws out all of his money. He goes back to Betty's home and finds a check of father's on the floor. He rushes to the bank to have it cashed. Father returns for the check and cannot find it. When Percy returns he tells father the bank failed at two, but that the check has been cashed. Father, after a little persuasion, gives Betty to Percy and all ends well.

The Boob's Elopement—Thistle.—The Boob and his sweetheart Rena plan to elope and Rena's father overhears the plans. Freddy, a lunatic, escapes from the asylum. He arrives at the farm and makes father exchange clothes with him. He then follows Rena and the Boob. After many adventures the lunatic catches them and when they discover he is perfectly harmless they go to a minister and are made one. Freddy is led back to captivity and father thinks he might as well give his consent and blessings.

The Foster Brother—Trump—(Two Reels).—Paul Burke is an adopted son of Doctor Burke. The doctor had promised the dying wife of a drunkard and gambler to care for the child. Paul bears three scars upon his wrist as a result of his father's fury while in a drunken frenzy. Edwin Burke, the doctor's son, is in love with Edith, a ward. Paul becomes jealous and goes out to a gambling den. While playing poker he is caught cheating by the owner of the den, Paul's real father. The gambler recognizes his son by the marks on his wrist. He takes advantage of the fact that the young man is in debt and has cheated at cards and persuades Paul to steal a formula of a cancer cure which the doctor has discovered. While Paul and his real father are in the home of the doctor to secure the valuable data, Paul turns a gun on him and in the fight that follows is injured. The police are after the gambler and trap him in the laboratory, where he is killed in a skirmish. Paul saves the formula and proves that he is a man.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, FEBRUARY 20, 1915 No. 8

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Vol. XIII CHICAGO, FEBRUARY 20, 1915 No. 8

New Characters in Pathe Serial Film

BY FLORENCE M. ENK

IN "The Double Trap," the seventh episode of the "Exploits of Elaine," the Pathe serial of mystery, we are introduced to "Weeping Mary" and "Gertrude the Pippin," two new characters who work in conjunction with the Clutching Hand to dispose of Elaine Dodge and Craig Kennedy.

Heretofore all the Clutching Hand's assistants have been men, but this time he employs two women, one to trap Elaine, the other to trap Craig, believing that in this way he will be able to dispose of the two of them at one time. The introduction of the two new characters adds more interest and no little amount of comedy.

The fight which takes place between Craig Kennedy and one of the emmissaries of the Clutching Hand at the top of a church steeple, many feet in the air, will cause the spectators to hold their breath more than once.

"Weeping Mary," representing herself as Mrs. Taylor Dodge, the lawful wife of Taylor Dodge, one of the victims of the Clutching Hand whose murder has caused Craig Kennedy and Elaine Dodge to seek the Clutching Hand, presents herself at Mr. Bennett's office and desires an interview with him.

Bennett, who is Elaine's lawyer, refuses to see her unless she states her business in writing, and while she is doing this Elaine enters. Noticing the weeping attitude Mrs. Dodge has assumed, she questions Ben-

Kennedy bluffs the criminals.

nett, who just then receives the note "Weeping Mary" has written, in which she states that she is the lawful wife of Taylor Dodge.

Elaine becomes indignant and demands proof of the marriage which "Weeping Mary" is very willing to supply. All unsuspecting Elaine accompanies "Weeping Mary" and her son to the church where the supposed ceremony between "Weeping Mary" and

The Clutching Hand captures Elaine.

Taylor Dodge was performed. Here they are greeted by one of the helpers of the Clutching Hand, disguised as a minister. He asks the ladies to be seated. Elaine taking a chair near a closet in which the Clutching Hand conceals himself and while the supposed minister pretends to look for the record of "Weeping Mary's" marriage with Taylor Dodge, he steps out and confronts Elaine. Elaine becomes frightened and tries to escape, but the Clutching Hand grabs her and puts her roughly back in the chair.

In the meantime, "Gertrude the Pippin," a very beautiful woman, visits Kennedy's apartments and appeals to him to recover her jewels which have been stolen.

Kennedy, suspecting the meaning of all this, assumes a very interested attitude and, finally, he and Jameson, his assistant, accompany "Gertrude" to her home.

While Kennedy and Jameson pretend to look for clues and at a time when their backs are turned, the emmissaries of the Clutching Hand emerge from behind some curtains and cover the two men with revolvers.

Kennedy pulls out a small box which he informs the men contains a chemical so dangerous that were the box to be dropped the buildings in the entire vicinity would be blown to pieces, and then invites them to shoot. At this information they become frightened

and all manage to escape with the exception of one man, who does not enjoy himself when Kennedy unwraps the box supposed to contain the dangerous chemical and shows that it only contains candy.

The fight on the church steeple.

After many threats they induce the man to direct them to the church where Elaine is held prisoner. Kennedy releases Elaine and then pursues her captor to the top of the steeple where a hair-raising fight takes place. Elaine follows and shoots, killing the emmissary, who falls to the ground, bearing the cross he had clung to during the struggle.

Kennedy descends to the small balcony in the steeple where Elaine stands and again we see the love which is gradually coming to these two brave young people, Elaine Dodge and Craig Kennedy.

Pennsylvania Exhibitors Form League

On January 28, at the end of a three day session in Harrisburg, the Motion Picture Exhibitors' League of Pennsylvania started upon its career as a concrete body embracing exhibitors throughout the state of Pennsylvania. Ben H. Zerr of Reading is the president of the organization, G. W. Sahner, first vice-president; Gilbert C. Miller, Plymouth, second vice-president; James Delves, Pittsburgh, secretary; Charles Segall, Philadelphia, treasurer and Frank A. Gould, Reading, publicity agent. Frank J. Herrington, Pittsburgh, was elected national vice-president.

Nine separate locals were organized, being located in Philadelphia, Wilkesbarre, Reading, Harrisburg, Williamsport, Altoona, Pittsburgh, Erie and Dubois. The first four locals have been in existence for some time as independent organizations. Williamsport will be an entirely new local, while the others have been formed by men who heretofore were affiliated with the Pittsburgh local of the old state association. The committee in charge of the formation of the local districts for each of the nine locals are as follows: Nat Fischer, Philadelphia; J. G. Hansen, Reading; J. S. Thomas, Plymouth; Frank Woods, Indiana; F. B. Whiteman, Roaring Springs, Peter Magaro, Harrisburg and A. G. Thomas, Pittsburgh.

The convention expressed itself as being decidedly against legalized censorship and a committee was elected to do its utmost to repeal the Pennsylvania censor law. Peter Magaro, Fred J. Herrington, Charles Segall, Francis E. Devlin, and Ben H. Zerr were the exhibitors elected on this committee. The exchange and supply men's representatives were Hunt Miller, George W. Bennethum, Harry Schalbe, J. H. Butner, and L. F. Levison. Hon. A. C. Stein was elected as honorary member.

Numerous addresses were made during the convention, some of the speeches being made by Marion S. Pearce, who invited the organization to become a member of the national body, Peter Magaro, who spoke in favor of a law permitting the separation of white and colored patrons in the picture theaters and J. W. Binder of the National Board of Censorship, the theme of whose speech was "legalized against voluntary censorship."

As it is probable that the organization will be given a charter by the Motion Picture Exhibitors' League of America, it was found unnecessary to draw up a constitution. Per capita assessments of seventy-five cents for the quarter beginning January 1 and ending April 1 are to be collected immediately, and out of this money the state league will pay the national organization the amount due for a charter. Another meeting is scheduled for June 7, 8 and 9, at which time the membership will have materially increased.

Four Reelers on Mutual Program

It is reported that after March 8 the Mutual Film Corporation will release a four or five reel feature on every Monday and Thursday. These features will appear on the regular program, and will be the product of all the Mutual companies in turn. Some of the most famous actors and actresses in the country, it is said, will appear in these big productions.

The first one to be released will probably come from D. W. Griffith, featuring Harry Woodruff of "Brown of Harvard" fame. This is to be the first Monday four-reel release, and it is understood that the American Company will follow with the first Thursday feature. According to present plans all of the well-known Mutual companies will then alternate in regular sequence in supplying the augmented attractions.

It is also rumored that the productive power of the Reliance, Majestic, American, Beauty, Broncho, Domino, Kay Bee, Keystone, Thanhouser and Princess plants is being increased to meet the demands of the proposed enlarged program.

Resigns from Position

Agnes Egan Cobb, who is well known for her work in placing the Leading Players Film Corporation and Features Ideal on the market, is said to have resigned the management of the aforesaid corporations, as well as from the board of directors of the Eclair Film Company. Mrs. Cobb has left for Toronto to visit her brother for a week, and upon her return to New York will temporarily assume the management of the Egan Film Company, until the complete recovery of her brother, Charles S. Egan, who is rapidly gaining in health and is expected back in his office in the near future. Soon after his return, Mrs. Cobb expects to make an announcement of importance to the film industry.

Another Essanay Secret Service Story

BY NEIL G. CAWARD

THOSE who enjoyed Francis X. Bushman's exploits as a secret service man will be delighted to learn that another of the secret service series will be available on February 18, when the three-reel picture entitled "The Accounting," is announced for release.

The story is excellent in every respect, being well put together and leading naturally up to a big climax. There are surprises galore scattered throughout the three reels, and one's interest is consequently sustained throughout.

In plot development and construction the picture is undoubtedly one of the best which has been screened for some time and is remarkably easy to follow, though the mystery element also predominates.

As the story begins one sees Gordon Bannock, a U. S. secret service operator, ordered by his chief to get certain papers bearing upon the alliance between Retrograd and Galia, two European principalities. The papers, Bannock is told, are of supreme importance, and he is also warned to beware of Olga Petroff, a clever feminine spy who is known to be operating in the employ of the government of Retrograd.

The scene then shifts to the European principality and one beholds Bannock in the disguise of an interpreter, this enabling him to gain admission to the council of the officials of the two governments, who are bent on forming an alliance. Through interpreting for the officials, he hears the entire proceedings, and is able to secure the treaty after it is signed, though in doing so he is forced to disclose his identity to Sargall, prime minister of Retrograd.

The soldiers attack the innkeeper and his wife.

Immediately Bannock departs and Sargall regains consciousness, he summons Olga Petroff, who appears veiled; and he commissions her to recover the papers.

Olga Petroff discloses her real identity.

Bannock is forced to defend himself.

In the meanwhile Bannock visits a little inn, and there meets the inn-keeper, his wife and their daughter Velvia. Bannock is charmed with the girl's beauty, and is about to begin a flirtation with her when soldiers are heard approaching, and Bannock prevails upon the inn-keeper to mislead them, while he escapes through a back entrance and hides in a nearby forest.

After the soldiers depart, Bannock returns to discover that the inn-keeper and his wife have been killed, while the pretty Velvia lies sobbing on the floor, her body across those of her dead parents. Knowing the girl to be all alone in the world Bannock asks her to marry him, she consents and they travel to another inn, where they take shelter for the night.

Late that night Bannock, sitting alone before the fire-place examining a document he has drawn from his pocket, hears his wife approaching. She snatches the paper from his hand and declares that she is none other than Olga Petroff, the spy. With mocking laughter, Olga taunts him about the way she outwitted him, and then departs to deliver the papers to Sargall.

Bannock, after her departure, secures the real treaty, which has been concealed under a carpet in his room and smiles to think she has been foiled in spite of her treachery. Later, as he realizes his wife will suffer the wrath of Sargall, when the papers are found to be blank, Bannock decides to follow her back to Retrograd. Hiding on a balcony outside of Sargall's room, he sees the blank papers delivered, and Sargall gives Olga the alternative of suffering punishment for her failure to secure the real papers or of sub-

mitting herself to the love he has long felt for her.

Horrified, Bannock leaps through a window and overpowers the prime minister while Olga, who really loves Bannock, falls into his arms and declares that she will flee with him. Knowing their safety to be endangered, Bannock covers Sargall with a revolver, and forces him to accompany them in an automobile to the border.

Lubin Signs Mary Charleson

Pretty and vivacious Mary Charleson has joined the Lubin players and will shortly be seen in a series of novel Lubin productions. Her first appearance will be in "The Governor," a three-reel drama, written by Shannon Fife, in which she will play opposite John Ince. Following this she will be featured in a series of fifteen one-reel romances called "Road O' Strife" by Emmett Campbell Hall. Miss Charleson has thousands of screen friends and has played leads with John Bunny, Maurice Costello, Edwin August and many other prominent photoplayers. Her birthplace was picturesque old Dungannon, not far from Belfast, Ireland. When she came to this country her parents took her to Los Angeles and there won innumerable friends while playing in "Rip Van Winkle." After that she played in stock companies in different cities in California and did a few seasons in comic opera and vaudeville before entering pictures. Miss Charleson arrived in Philadelphia this week and immediately began work upon her first picture.

Mary Charleson.

The Frohman Amusement Corporation

The Frohman Amusement Corporation comes to the film industry with a foundation that establishes it as a most welcome addition. This newcomer has sound financial backing, a business man of tried ability at the head of the business department and no less a figure than Gustave Frohman, one of the famous three Frohman brothers, Daniel, Gustave and Charles, at the head of the artistic and producing departments.

It was William L. Sherrill who conceived the idea of the Frohman Amusement corporation and through his connections in the insurance and financial fields, where he has been a prominent figure for years, he interested some of the most prominent capitalists in New York City and Chicago in this film corporation. Gustave Frohman was induced to sign with the organization to superintend the making of films which they are determined to have clean, wholesome and appealing. The first thought of the corporation is for films which can be seen by the mothers and children. They feel that because a film appeals to this side of the household is no reason why it cannot be made so well that it will also appeal to the fathers and brothers.

The first production of this new organization is from the pen of Marie Hubert Krohman, author of several well-known dramatic successes. It is entitled "The Fairy and the Waif" and features three well known stars from the dramatic stage, all known for their remarkable work in handling children parts. The headliners are Mary Miles Minter, the original "Littlest Rebel," the child who appeared for four years with Dustin and William Farnum in this most successful play; Percy Helton, who has created such a lot of comment by his unusual and forceful characterization of the crippled boy in the latest George Cohan dramatic success, "The Miracle Man," and Willie Archie, who has for years been doing "fat boy parts" in big dramatic successes. The story is clean, strong and above all human.

Griffith Takes Over Liberty Theater

By an arrangement completed with Klaw and Erlanger late Saturday, D. W. Griffith, will take over the Liberty theater in West Forty-second street, New York, at the end of this month for the purpose of presenting there his great spectacle "The Birth of a Nation."

"The Birth of a Nation" is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded his famous novel and play "The Clansman." Where the play proper touched only upon phases of the reconstruction period in the South, the Griffith treatment by means of the marvelously enlarged new art of motion picture embraces the entire historical relationship of the slavery question to the development of American history. After arrangements had been made with Thomas Dixon to utilize his well known story, the author suggested the change in name so that the scope and tremendous appeal of the enlarged story could be more comprehensively covered in the title.

Scene from the Griffith feature "The Battle of a Nation," in which the Ku Klux Klan is seen arriving to quell a riot in the negro section.

The taking of the Liberty by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings theatergoers up to the $2 moving picture.

Over 18,000 people were employed in the making of the great spectacle and a specially written score that elaborates the various themes of the story will be played as an accompaniment to the production by a symphony orchestra of 40 pieces.

"June" Saves Woman of Gambling House

BY CHARLES R. CONDON

AS the "Runaway June" serial continues the wisdom of the Reliance company's form of familiarizing a newcomer with what has gone before in the story becomes more apparent. The first sub-title tells briefly where June ran and why in the preceding episode, enabling one who did not see it to pick up the thread of the story right at the start. Then, after interest is aroused by the action and the developments of the plot, we are acquainted, by means of visions and reminiscences, with an outline of the entire story from its beginning. The cut-backs are necessarily short to prevent their becoming tiresome to those who have followed the serial from its first chapter, but are clear enough to give a chance spectator an outline of the plot.

She had lost money at bridge.

Episode five entitled "A Woman in Trouble" does not attempt anything startling in the way of thrills, and bears less on June's chase than any of the preceding installments, but it contains a drama with a strong human appeal, staged with conscientious regard for atmosphere and and detail in the settings. The presence of a few more women might have added more realism to the gambling room scene, but it is doubtful if anything but actual bloodshed could have contributed to Aunt Debby's sincerity in trying to prevent Marie's escaping her in the public market.

Bly gives notice of the police raid.

The last scene in the preceding installment showed June entering the house to which she was sent by an employment agency. She is ushered into the office, and, after a short talk with the woman in charge, is employed and instructed in her duties. She is horrified to find that she is in a gambling house, and that her duty is to keep a record of the outstanding notes against the patrons.

Aunt Debby tells of seeing June's maid.

Aunt Debby, the Moores' cook, goes marketing and meets Marie, June's maid. The old colored woman questions her as to her mistress' whereabouts, but receives no satisfaction. Indeed, Marie declares that she does not know her, and tries to escape, but Aunt Debby grabs her by the arm, knocks her down, and sits on her. The police interfere, favor Marie in their judgment, and attempt to arrest Aunt Debby, but the old cook is too stout to get into the patrol wagon. At Marie's request they release her, and she hurries to Ned's to tell him of her experience. Accompanied by him Aunt Debby returns to the market place, but no trace can be found of Marie, nor does anyone seem to know which way she went.

In the meantime June has made the acquaintance of Gwendolyn Perry, a patron of the place, whose life has been made miserable by her husband's stringency in regard to the money to be spent in running the household. She is given an allowance as though she were an employee, and has no way of obtaining money in case she exceeds it. Some time before she had lost money at bridge and had turned to the roulette table as a means of recouping her losses. Her account at present shows her to be indebted to the extent of $800, but, after considerable pleading she induces the keeper to accept her I. O. U. for further credit, and enters the adjoining room where she joins the other women at the gaming table.

The keeper calls up Mr. Perry, informs him of his wife's indebtedness, and asks him to make it good. He is furious on learning that his wife is at a gambling house, and threatens to have the place raided. Shortly afterwards he bursts into the office, pays his wife's debt, and asks that she be called into the room. June

suspects from his manner that he intends to denounce Mrs. Perry, and summons the courage to tell him in very plain words that his wife's position and circumstances were caused by his selfishness and the office-like methods that he applied to the affairs of his home.

Her argument wins Perry, and he consents to forgive his wife and be more lenient. Mrs. Perry is seized with fear on seeing her husband and, fleeing into the other room, seizes the croupier's pistol and is about to shoot herself when June intervenes. The place is suddenly filled with smoke, a ruse of the keeper's and Blye's to fool the raiding police. June escapes in the confusion, closely followed by Blye.

New American Star

News has been received that a new star will shortly make his debut in a series of four-reel photoplays for the American Film Manufacturing Company. The new star is Harold Lockwood, who scored a tremendous success in such Famous Players' productions as "Tess of the Storm Country" and "Hearts Adrift," in which he supported Mary Pickford in the leading role. Mr. Lockwood has thousands of admirers scattered throughout the country made both during the time he served under the Famous Players' banner and the period just preceeding that, in which he appeared in pictures of the Selig brand, also with the Universal Nestor Company and the original Bison 101 Ranch Company. His rise in the world of pictures has been very rapid as it was only a little over four years ago that his debut occurred with the Selig Polyscope Company. Since joining the Famous Players Company Mr. Lockwood has supported not only Mary Pickford, but also such stars as Marguerite Clark in "Wildflower" and "The Crucible," John Barrymore in "Are You a Mason?" William H. Crane in "David Harum," Jack Emerson in "The Conspiracy," Henrietta Crosman in "The Unwelcome Mrs. Hatch," John Mason in "Jim the Penman" and Maclyn Arbuckle in "The County Chairman"; so you can easily see that the American Company is securing an exceedingly popular leading man who will undoubtedly make even more of a hit with the public as time goes on.

Harold Lockwood.

New Officers Elected

At the large and enthusiastic meeting of the International Motion Picture Exhibitors' Association, held Thursday, February 4, 1915, at Room 210, Masonic Temple Building, Chicago, the following officers were elected for the period of 1915-16:

President, John H. Frundt, Ariston theater; vice-president, Harry Rose, Star theater; treasurer, William J. Sweeney; recording and financial secretary, Sidney Smith; sergeant-at-arms, Max Schwartz, Halfield theater.

The executive committee consists of H. L. Lieberthal, Colleen theater; J. Victor, Homan theater; T. M. May, Kenwood theater; H. M. Immenhausen, New Standard theater; David Toplin, Le Grand theater; D. W. Martin, Butler theater, and Harry Ascher, Panorama theater.

After the election an elaborate lunch was served. The installation of the newly elected officers will take place at the next regular meeting.

Take Over Broadway Theater

One of the most far-reaching theatrical deals of recent times has just been consummated by which the Broadway theater, one of the best known playhouses in New York, is transferred to new management, with a radical change in policy to be placed in immediate effect. The new lessees are incorporated as the Waybroad Company, controlled by Adolph Zukor, president of the Famous Players Film Co., and Stanley Mastbaum, one of the best known motion picture and theatrical men of Philadelphia.

Scene from Famous Players' "The Eternal City."

Beginning Saturday, February 20, the theater will inaugurate a policy of important feature photoplays to be produced by the Famous Players Film Co., which will be exhibited in the manner of regular theatrical attractions, with an admission charge ranging from twenty-five cents to a dollar.

Mutual to Move

It is rumored that the Mutual publicity department, now located at 29 Union Square, New York City, will soon be moved to the fifteenth floor of 71 West Twenty-third street, as will the Mutual executive offices and exchange now on the fourteenth floor of that building. The Western exchange, now at 145 West Forty-fifth street, will also move to new quarters in the Twenty-third street building, it is said. About 40,000 feet of additional floor space has been taken over to provide for the change. The publicity department alone comprises twenty-one people. The Reliance studio will also be moved, but to where has not yet been decided upon. It is expected the change will be made about March 1.

The New Universal Serial Starts

BY CLARENCE J. CAINE

IF the first installment of the new serial being released by the Universal Film Manufacturing Company, called "The Black Box," foreshadows what is to follow, it seems safe to predict that this mystery production will meet with public favor.

It has many of the elements which appear to make the "to-be-continued" films popular. To begin with, its chief character, Sanford Quest, criminologist, is a type which will ever be popular, and the interpretation given this role by Herbert Rawlinson, well known to picture fans through his splendid work in Universal special and program pictures, is clever and appealing. Then there are thrills, mystery, the use of novel devices by both Quest and his adversary and a slight suggestion of romance.

E. Phillips Oppenheim, known the world over as an author of excellent mystery stories, designed this series, and it seems to be typical of him. The production is being made under the guidance of Otis Turner, who has handled so many successful big pictures that he needs no recommendation to the exhibitors. The players who support Mr. Rawlinson in the principal roles are Anna Little, Frank Lloyd and William Worthington, the latter playing two roles. Great care has been given to the settings and the atmosphere of luxury in Quest's apartment, the home of Arleigh, an English nobleman, and the room in a New York hotel serves as a sharp contrast to the poverty of the crook's home and of the surrounding neighborhood. The photography is clear throughout.

The film opens with an introduction of Sanford Quest in his apartment. He is seen experimenting with a strange device, which the audience are told is a recently discovered explosive called anihaldyte, it being possible to control this so that it will send its force in one direction only. Quest has improved the explosive and adopted it for his own use. He is greatly pleased when he sees that he has been successful in his experiment.

In the home of Lord Arleigh in London excitement prevails. Arleigh's daughter has just received her father's permission to go to New York to study music. A letter arrives from a friend of Arleigh's, which brings the Englishman the information that his brother is still in South America, where he is searching for proof of the Darwinian theory and where he hopes to find the "missing link."

The girl goes to America in time, accompanied by her maid; and a butler who has been employed by her parents in England follows. One day the maid comes into the room and finds the girl murdered and the jewels which her father gave her, stolen. The police are notified but the case proves too much for them and they are forced to admit that they cannot secure a clue to the identity of the murderer.

Sanford Quest is called upon at this time and, after an examination of the room, drops a card upon which is written a message to the chief of police saying that he has found the criminal and that they need search no further. The maid finds the card and her actions betray her. Quest takes her with him to his apartment where, by means of hypnotism, he learns that Miss Arleigh was murdered by the former butler and that she assisted in planning the crime.

Quest allows her to go to the butler's den, telling her that at seven that evening she will have secured the jewels and that at that time he will expect her to return. The criminologist follows her and falls into a trap set for him by the butler. He is locked in a cellar and left to perish by inhaling deadly fumes, but the explosive which he mastered as the picture opened is brought into use and he escapes. The maid is given the jewels and still in Quest's power she returns with them to his apartment at seven o'clock and is cared for by Quest's woman assistant.

The butler-crook determines that he will kill the woman he believes "double crossed" him, but by means of electric thought transference Quest learns of his plans and leads him to his apartments where, after he has attacked a dummy representing the maid, he is placed under arrest. Count Arleigh arrives at this time and Quest returns the jewels to him and tells him that his daughter's murderer is now in prison.

In South America Arleigh's brother and his band find the "missing link" and are in the midst of their rejoicing when one of their number is striken with fever. In his ravings he discloses the hiding place of the mysterious black box. Back in New York, Sanford Quest sees that the maid is not a criminal at heart and that she is a really clever woman, so he offers her a chance to begin life anew as his assistant. She accepts.

Reunion of Well Known Players

Jack Richardson and Louise Lester (Mrs. Richardson) recently visited the Universal studios at Hollywood, during a trip from Santa Barbara, where they play for the American company. Miss Bush took the opportunity to call Allan Dwan up at the Famous

Original American Santa Barbara company hold reunion.

Players studios and got him to join them when the picture was taken. It represents the original "Flying A" company which went to Santa Barbara when the American studios were first opened. The artists, from

left to right, are Jack Richardson, J. Warren Kerrigan and George Periolat standing, and Pauline Bush, Allan Dwan and Louise Lester sitting. The picture was taken in a specially erected set at the Universal studios.

Thanhouser Players' Theater

The Thanhouser Players' theater which opened January 18 at New Rochelle, N. Y., is progressing nicely. The New Rochelle citizens are indicating by their patronage that they like good movies, and the S. R. O. sign is put out by Manager John William Kellette, every few evenings. Monday is Zudora night; Wednesday, Thanhouser night, and Friday night is Post Card night, on the latter night the players each giving out their own post cards. W. Ray Johnston is president of the incorporation. Carl Louis Gregory, who photographed "Thirty Leagues Under the Sea," is vice-president; Frank Farrington, secretary, and H. R. Clarke, treasurer. Other directors are Sidney Bracy and Harry Benham. Clarence Dull and Harris Gordon constitute the house committee, while the entertainment is in the hands of Ernest Warde and Frank Grimmer, Thanhouser's cast director.

The Thanhouser theater, at New Rochelle. Standing in the doorway, from left to right, are the following: Carl L. Gregory, Clarence Dull, John W. Kellette, Frank Farrington, Harry Benham, Sidney Bracy and W. Ray Johnston.

Hybar Film Corporation Growing

The Hybar Film Corporation, of Atlanta, Georgia, seems to be making constant forward strides and is now said to be the largest film exchange in the South. It has beautiful offices in the Forsyth building, with what is said to be the only projection room south of the Mason and Dixon line. Arthur S. Hyman, president, is in charge of the field organization work, and P. T. Barbour, secretary and treasurer, is in charge of the office and all routine work of the organization, which employs seven road men and a staff of thirty in its Atlanta office.

The company operates several large theaters, including the Grand Opera House in Atlanta, with a seating capacity of 2,500. Splendid results are being obtained and even greater expansion is probable in the near future. A branch office is being opened in New Orleans, where Mr. Hyman visited last week.

Leah Baird, Vitagraph Star

Leah Baird, one of the popular members of the Vitagraph Company, was born in Chicago, Ill., on June 20, 1887. She was educated in the public schools of this city and became a stenographer, but close application to shorthand and typewriting did not appeal to her. Like the majority of young girls, she dreamed of success on the stage. After her first professional performance, she decided she had at last found her vocation and determined to study that she might advance rapidly in her chosen profession. Stock was the school in which she gained her experience and during her theatrical career she played with companies in Toronto, Canada, Buffalo, N. Y., Troy, N. Y., Wilmington, Del., and Yonkers, N. Y. Miss Baird's road experience was confined to one season's work, when she toured the country in "The Gentleman from Mississippi." A bad theatrical season was the cause of Miss Baird's going into pictures and the Vitagraph was the first company to whom she offered her services. Her success on the screen was immediate. She also writes scenarios, many of which she appears in herself.

Leah Baird.

New Quarters for World Film

Beginning March 1, the new Chicago quarters of the World Film Corporation will be at the corner of Wabash avenue and Adams street, in the College building. Five thousand square feet of space have been utilized to take care of the twenty-two employees now necessary to handle the business. The entire fourth floor, which faces Wabash avenue on one side and Adams street on the other, will be occupied. A ventilating system, in addition, will keep a circulation of fresh air.

Manager Harry Weiss of the Chicago offices feels quite proud of the fact that this growth has developed since April 1, 1914, when he was doing business in 500 square feet of space and had two employees.

Mr. Weiss celebrated the occasion of the signing of the lease with a dinner, and had among others for his guests, W. R. Scates, division manager of the World Film Corporation, and W. A. Cahn, who negotiated the lease.

Song Basis of an Excellent Production

BY NEIL G. CAWARD

"IN THE TWILIGHT," the two-reel American release of February 15, will be found one of the most wholesome heart-interest stories ever released by the American Film Manufacturing Company. It is based, as one can easily imagine, on the song entitled "Love's Old Sweet Song," and verses of this are at several points in the picture shown on the screen by double exposure.

Photographically the feature is a gem, some of the scenes on a peaceful farm being real works of art, and comparable to nothing less than paintings. Harry Von Meter, Jack Richardson, Vivian Rich and Charlotte Burton have the four leading roles, and all of them are seen to advantage, though possibly Mr. Richardson is a bit the more entitled to praise for his clever characterizations.

One of the rural exteriors.

As the story opens we learn that Ellen and Mary, two sisters, are loved by Sam and George Drew, the sturdy sons of a nearby farmer. The boys call on their sweethearts, and ere they depart both couples are engaged. The mother of Ellen and Mary is grief-stricken at the thought that both her daughters are to leave her, but with a smile sits down at the old parlor organ, and all join in singing "Love's Old Sweet Song." As the melody fades, the old lady cautions the young folks that they must keep their love and happiness as pure and sweet to the twilight of life as it now seems. They laugh and declare that beyond a doubt it will remain that way.

As time passes George obtains a long sought opportunity to get work in the city and departs, after telling Ellen that once he has secured a foothold in the metropolis he will return for her. In the city George meets and becomes engaged to Doris Grant, the daughter of his employer, and poor Ellen is soon forgotten.

Sam and Mary eventually marry, and a year later a little girl comes to bless their union, while Ellen is more gloomy than ever after reading in the newspaper of the birth of a daughter to George and his wife. Though Sam and Mary have prospered, George, in a city home, has acquired numerous bad habits and finally is discharged for incompetency, takes to drink, and as a culmination of his career is sentenced to the penitentiary for a crime he committed while drunk.

Meanwhile Sam and his wife are called to the city to be present at the death of George's wife, and ere returning they adopt George's little girl, who has been left an orphan.

Years later, when George's term has been served out, the humbled man returns to the home of his youth, and passing the humble cottage, he sees his brother. George pauses outside the window attracted by the soft refrain of "Love's Old Sweet Song," which is being played on the phonograph by the two little girls within.

George's head falls in his arms, and his sobs are heard by Sam. When Sam goes to investigate he is amazed to discover his brother, but warmly welcomes him into his home, and as the picture ends George seems ready to begin life anew, while Ellen, ever faithful, is ready to do her part in giving him a new start.

As a fitting finish to the picture the closing scene, like the first one, is typical of the title and is tinted in the soft shade of rose which American uses for its twilight effects.

George causes his wife much unhappiness.

Sam and Mary eventually marry.

Will Fight Ordinance Change

On Tuesday, February 2, a small, but exceedingly enthusiastic, gathering of exhibitors convened in the Candler Theater, New York City, for the purpose of discussing the threatened changes in the ordinances of New York city, concerning the admission of children to motion picture theaters, by the committee which is to recodify the existing ordinances of the city.

After the meeting, which had been called jointly by the presidents of the Motion Picture Exhibitors' Association of Greater New York and the Cinema Club of the Bronx, was called to order by President Needles of the former organization, Sam Trigger was asked to take the chair and after calling attention to the fact that there were 896 exhibitors in greater New York, of whom less than one-eighth belonged to any organization, he delivered a scathing rebuke to those who cared so little for their rights that they lacked even interest enough to attend a meeting called in one of the greatest crisis that the business in New York has ever faced, as shown by the fact that there were less than ten per cent of all the exhibitors in New York present.

The projected change in the statutes was carefully explained by James Wallace, Jr., counsellor for the association of greater New York, President Whittman of the Cinema Club and Louis H. Harris, its counsellor, and the exhibitors were urged to combat it. Before the meeting adjourned the sum of $400 was collected and the counsellors of the two organizations will undertake to see what can be done relative to protecting the exhibitors.

The Metro Corporation

Within the past week announcement has been made of a new releasing company formed by several exchange men. The concern has been incorporated as the Metro Pictures Corporation and its officers are all men who were very recently allied with the exchanges handling the Alco program.

The Metro Pictures Corporation is said to be capitalized at $300,000, and has for its officers and directors the following: Richard A. Roland of Roland & Clark, Pittsburg, president; George A. Grombacher, owner of exchanges in Portland and Seattle, vice president; James B. Clark of Roland & Clark, Pittsburg, second vice president; Joseph W. Engle of New York, treasurer; Louis B. Mayer of Boston, secretary and Otto N. Davies of Minneapolis as a director.

Though no definite information has yet been obtained with regard to the program to be handled by the Metro Corporation, it is understood that the film men have organized for the purpose of enabling the exchange men to control their product to the benefit of the exhibitor, and finally the consumer, and it is declared that there is enough capital already on hand to perfect a strong national organization which will offer high grade pictures.

The offices of the new concern are to be located in the Heidelberg Building at Forty-second street and Broadway, New York City.

Mrs. Blackton to Stage Benefits

On Friday evening, February 19, at the Vitagraph theater a benefit for the "Save a Home Fund" will be given by Mrs. J. Stuart Blackton. She has purchased the entire house and will devote the proceeds of that evening to this charitable and worthy cause. Many are familiar with the work of this fund and the suffering and privation it has saved so many mothers and children during the hardships of this winter. No one who is familiar with the great good accomplished will hesitate in contributing his mite on this occasion and at the same time enjoy the delightful evening's entertainment provided by the management of the theater. In addition to the magnificent program there will be an added attraction in the presence of the many pretty Vitagraph girls who will act as ushers and program distributors. They will be assisted by many prominent society girls who are interested in this "Save A Home Fund." Among the Vitagraph girls are Lillian Walker, Norma Talmadge, Dorothy Kelly, Lillian Herbert, Anita Stewart, Ethel Lloyd, Betty Gray, Nitra Frazer, Leah Baird and Rose Tapley.

Annual Edison Banquet

To the whetting song of "How Dry I Am" about four hundred men sat down to the fourth annual banquet of the Edison organization at the Hotel Washington, Newark, N. J., Saturday evening, January 30. Horace G. Plimpton, manager of negative production, and a large contingent of Edison players from the Bronx studio attended the feast. Thomas A. Edison was the guest of honor and first vice-president C. H. Wilson made a felicitous speech, complimenting and thanking all concerned for the wonderful spirit that had actuated the entire organization since the disastrous fire of the night of December 9 and what extraordinary work had been done within a few weeks' time.

Mr. Wilson sprung a pleasant surprise on Mr. Edison in presenting him with the first and complete Edison Diamond Disc which had been produced in so short a time after the entire phonographic plant had been wiped out on that night. Besides a splendid cabaret, some Wadsworth and Housman comedies were run with great applause. The surprise and hit of the evening was the appearance, in a motion picture skit, of Harry Beaumont, Bigelow Cooper, and Carlton King in a burlesque on the Edison officials, respectively, of Leonard C. McChesney, salesmanager of the motion picture department, Adolph Gall, technical director of the motion picture department, and William Maxwell, second vice-president of Thomas A. Edison, Inc.

A Triple Alliance

In writing of the new serial soon to be announced by the American Film Manufacturing Company, S. S. Hutchinson, president of the concern, writing from Santa Barbara says:

"I wish to say, in general, that we feel that we have a 'Triple Alliance' in this matter, consisting of the American Film Mfg. Company, as producer of the serial, *The Tribune* and the Nichols-Finn Advertising Company, on publicity, and the distribution, in charge of a man whom I consider the greatest expert on film distribution in the United States, barring none; namely J. R. Freuler. This alliance will form a union of strength so well balanced that it will be non-defeatable."

Edna Maison is appearing in a heavy role in a series of six one-reelers which are being put on by the Universal.

Gretchen Lederer has just joined the western Vitagraph stock company as a leading woman.

French Farce Made Into Novel Photoplay

BY NEIL G. CAWARD

TWO, or perhaps it was three, years ago all Chicago was laughing at what was then alleged to be one of the funniest farces ever seen in the loop district. It was called "The Blue Mouse." The fun which ran riot at that time has all been imprisoned in celluloid and as a six-reel film is now to be released in Chicago and vicinity by the Photoplay Production Releasing Company, of which Aaron Gollos is president. Mr. Gollos gave a private showing of his six-reel feature at 2 o'clock Saturday afternoon, February 6, and judging by the expressions of approval overheard, he has a box office magnet of great worth.

Laughter begins with the very beginning of the first reel and breaks out at frequent intervals until the last inch of film has faded from the screen at the conclusion of the sixth reel. Madge Lessing, the famous comedienne, has the title role, and as Dolly Frivoluse, "the Blue Mouse," goes gaily through scene after scene, causing embarrassment to the various characters, flirting outrageously with this one and that one, and causing ripples of laughter among those viewing the picture.

Photographically the piece is splendid, the exteriors being carefully chosen and clear and bright in every detail, while the interiors are staged with care, and though many of the scenes are taken at long range, this being a European style, it seems that there are enough close-ups to make the picture enjoyable.

The story is probably familiar to every exhibitor,

Teddy Barker and the Blue Mouse.

but briefly relates to Teddy Barker, an employe of the Searchlight Insurance Company, who falls madly in love with Clara Brummer, whose father finally agrees to the marriage of his daughter, but withholds a dowry of 5,000 pounds sterling until the young man attains the position of manager of his company.

Mr. Bock, director of the insurance company, has a weakness for pretty girls and granting favors to

The Blue Mouse receives her instructions.

those of his employes who have fascinating wives. When this fact becomes known, Teddy Barker, who has met Dolly Frivoluse, known as "the Blue Mouse," conceives the idea of foisting Dolly off on Mr. Bock as Mrs. Barker. Upon an arrangement to pay her liberally for acting the part, Dolly readily agrees to completely turn the head of Mr. Bock and secure for Teddy the position he seeks.

An arrangement is made by which Mr. Bock, purely by chance, meets Dolly, and Teddy introduces her as his wife. Bock is immediately fascinated, and more enchanted when he obtains a picture of her in a bathing costume. Unknown to those most interested, the wife of another clerk, seeing the frivolity between Mr. Bock and Mrs. Barker, writes a letter to Mrs. Bock which completely destroys Mr. Bock's domestic happiness and brings Mrs. Bock post haste to the office.

When Mrs. Bock encounters Mrs. Barker in the office she suspects her of being "the Blue Mouse," and later Mr. Brummer visits the home of "the Blue Mouse," having been told that his son-in-law was a frequent caller there, although he is of the opinion that it must be a different Teddy Barker.

Meanwhile "the Blue Mouse" is in debt and a sheriff's sale of her furniture takes place. Bock, Barker and Brummer all visit the place, and when Mrs. Bock and Mrs. Barker appear among the prospective buyers the men have a lively time in eluding their wives. Bock and Barker seek refuge in the luxurious bed of "the Blue Mouse," while Brummer hides in a huge bear-skin rug. The fun grows fast and furious as one after another the characters escape discovery by the narrowest of margins. Later, Bock, with "the Blue Mouse," visits the real Mrs. Barker, believing he is doing his companion a favor by proving that her hus-

band is flirting with another woman. Imagine his astonishment when he discovers that he is himself the mistaken one and that his companion is the real "Blue Mouse." Ere the film is finished Teddy Barker is made a manager, his father-in-law pays over the dowry, Mrs. Bock regains control of her own husband and "the Blue Mouse" has successfully weathered the financial storm and peace is restored all around.

New Lubin Star

Miss Gladys Hanson, the Broadway star who has been leading woman for Daniel Frohman, E. H. Sothern, Kyrle Bellew, Henry Miller, David Belasco and other prominent producers, will be featured in Clyde Fitch's "The Climbers" which the Lubin Company is making into a feature photoplay at the studio in Philadelphia. The scenario for the production was written by Clay M. Greene and the play will be directed by Barry O'Neil. "The Climbers" is a powerful society drama and in the character of Blanche Sterling, originally played by Amelia Bingham, Miss Hanson has a strong emotional part particularly fitting her temperament and one which will give her a wide scope for the display of her remarkable ability. Among the well known Lubin players who will appear with Miss Hanson are George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang and Ferdinand Tidmarsh.

Gladys Hanson.

Cameramen's Paper

MOTOGRAPHY is in receipt of Nos. 1 and 2, Volume 1, of a new publication called *Static Flashes,* published at Los Angeles, California, by the Static Club which is an organization of cameramen. The paper is well printed, illustrated with numerous half-tones and, according to its own announcement, will be "devoted to the men who make the movies," that is manufacturers, directors, artists and players. "Capt. Jack" Poland is editor of the publication, which we understand is to be a weekly, and is surely to be congratulated on the breezy items which he has compiled for the first two issues. There seems to be something of interest for everyone within the four pages of *Static Flashes.*

New Publication

On or about March 10 or 15, a new motion picture publication will make its appearance on the newsstands of the country, when Street and Smith, well known publishers of New York City, will start the publication of a five cent weekly devoted to the motion picture industry. The magazine is to be a popular one with a national circulation, devoted to stories of the latest films of all motion picture producers, as well as items of general interest regarding the motion picture industry. In it halftone illustrations will be used, and its circulation will undoubtedly be exclusively among motion picture theater goers.

Coming Bosworth Features

The releases of the Bosworth-Morosco productions for the next six months have just been received from the Los Angeles studio.

The schedule of releases is as follows: "The Caprices of Kitty," Elsie Janis, March 8; "Sunshine Molly," March 18, featuring Miss Weber, Phillips Smalley and Hobart Bosworth; "Pretty Mrs. Smith," Fritzi Scheff, March 29, play by Oliver Morosco and Elmer Harris, Morosco Photoplay Company in association with Bosworth, Inc.; "Captain Courtesy," Dustin Farnum, April 19, play by Edward Childs Carpenter, Bosworth; "Help Wanted," April 29, play by Jack Lait, Morosco Photoplay Company; "Little Sunset," May 6, story by Charles E. Van Loan, a Bosworth production; "Betty in Search of a Thrill," Elsie Janis, May 17, Bosworth production.

For the last quarter of the year the plans include among other productions for the Morosco Photoplay Company, "The Judge and the Jury," by Oliver Morosco and Harry D. Cottrell; "Wild Olive," by Oliver Morosco and Elmer Harris, and "The Society Pilot," by Oliver Morosco and Dr. C. C. Bachman. In the latter, Lenore Ulrich will star, while Peggy O'Neil, another Morosco star, will appear in "Wild Olive."

Arthur Housman, Gloom Dispeller

"I came to the stage by the star route," he explained in response to the question. It was almost startling coming from the boyish comedian who is joked by his fellow Edison players because of his modesty and funereal seriousness of face. "Yes, I read, when I was 17 years old, that any one born on October 10, my birthday, was astrologically destined to be a great actor. I foolishly believed the stars, and here I am." Arthur Housman, of Edison, was the comedian speaking, but to judge from the success he is having in Edison comedies, especially when teamed with William Wadsworth, the care-killer, the stars seemed to have spoken aright. He is one of the quietest of the Edison players and it is as difficult to get him talking about himself as it is to open the proverbial oyster with a pearl cargo. Nevertheless, he is a hard worker and the fun and irresistible humor he injects into Edison films are studied out carefully and seriously, but with the art that makes them spontaneously infectious.

Arthur Houseman.

Siren of the Stage Lures Husband

BY CHARLES R. CONDON

THE release of "In Spite of All" on March 1, marks the beginning of the new Edison schedule which will hereafter include a three reel feature every other week. Ashley Miller adapted the play from the stage success of the same name in which Mrs. Fiske was starred and which was written by Steele Mackaye. The story gives the impression of being in two parts, the first part being climaxed by Clandenning's marriage to Alice Knickerbocker, and the second part, by Alice's triumph over Stella's charms. This is due to the fact that, for a time, Stella is not seen in the picture and the important events which take place during her absence in Europe make her return seem like the beginning of a new thread.

As a whole, the plot is cleverly handled and well directed. Photographically it is above criticism. Gertrude McCoy heads the cast as Alice Knickerbocker, later Mrs. Clandenning, the young wife who suffers the torture of seeing the man she loves become fascinated with Stella, an opera star, with scores of admirers, none of whom she cares for but all of whom

His first glimpse of the opera star.

pay her tribute with jewelry, gowns, and other expensive gifts.

Robert Conness is a good type for Carroll Clandenning, and puts personality and magnetism into his impersonation. Sally Crute's part as the bewitching Stella calls for true artistic ability, as does the role of her wretched victim, Drake, a part in which Richard Tucker is seen to good advantage. William Bechtel does some excellent character work as old De Granville, affording a strong contrast to young Jack Knickerbocker (Harry Beaumont), another of Stella's suitors. Other well-known Edison players in the cast are Augustus Phillips, Robert Brower, Harry Eytinge, and John Sturgeon.

The story opens with a scene showing the radiant Stella bowing off the stage, loudly applauded by all. Later, as she is standing in the lobby of her hotel, surrounded by a group of admirers, Carroll Clandenning approaches, and is introduced. The newcomer's better judgment is swept away by his admiration of the beautiful woman, and he attributes no significance to the cold manner in which she turns away Drake, a persistent suitor.

A short time later, Drake, now a mental and

Banquet scene in Edison's "In spite of All."

physical wreck, bursts into Clandenning's room, upbraids him for stealing Stella's affection, and begins to denounce her as a siren. In the middle of his tirade his eyes fall on her picture on the mantel. Her beauty is irresistible. He grabs the picture, kisses it passionately, and rushes out of the room, uttering a cry of bitter anguish and sorrow. Clandenning is impressed by the scene, as is shown by his action in casting Stella's picture into the grate, and in taking a trip to the country in an effort to forget her.

He meets Alice Knickerbocker, a type of girl who loves but once and then with her whole heart and soul,

A tense moment in Edison's "In Spite of All."

and they become married. Their married life is one of happiness and devotion until Alice's brother Jack visits them in the city, and falls in love with Stella. Not knowing of her husband's experience with the

woman and trusting him implicitly, Alice sends Carroll to the actress to beg her to discourage Jack's attentions. Meeting Stella personally proves too much for Clandenning, and he again falls under her charms.

Through Jack, Alice learns of her husband's conduct. Determined to see this wicked woman she obtains a position in a shop patronized by Stella, and delivers a gown to her dressing room. Clandenning enters with a gift for the actress, and Alice, heartbroken, runs out of the room. Stella surmises that the girl must be Clandenning's wife, and her sympathy for her, prompts the actress to bring Clandenning to his senses, and restore his affection to his wife. The plan works out most effectively. Clandenning is confronted in his home by Alice, Stella, and De Granville, one of the woman's admirers whom she makes a fool of to show Clandenning how badly he has been deceived. Alice forgives her husband, and Stella passes out of his life forever.

Screen a Medium of Good

Francis X. Bushman, leading player with the Essanay eastern company, on his recent trip through the East, made a careful study of the effect of motion pictures on the public. He declared that in every instance the effect on the audiences were beneficial and uplifting. "I have come to the conclusion that photoplays are the single greatest power for good in the world," declared Mr. Bushman. "The results they can accomplish are even greater than the influence of the church in my estimation. This is because the general public attend photoplay houses, while only a limited number attend the various churches. I am not minimizing the power of the church by any means, but I do want to emphasize the power of the photoplay because of the vast throngs to whom motion pictures are an integral part of their lives. Thus it behooves film manufacturers to put out none but the best plays.

Francis X. Bushman.

"The theaters I visited all displayed plays of a high character as well as being entertaining. The first mission is to entertain, but underneath that there must be a stimulating power to make the play first class. Personally I would not take part in a play that is deteriorating in any way, and I am glad to say Essanay would not for a moment tolerate such a play. It believes in plays that not only entertain, but are of a high moral standard.

"There was not the slightest disorder noticeable in any of the many theaters I visited in Boston, Baltimore, New York, Norfolk or Washington. Men, women and children came in, some tired from the trials of the day, and all left buoyed up by the entertainment. The careworn look on many countenances disappeared shortly after the plays started. By the end of the play it was happy spectators that were leaving the theater. They had been refreshed and stimulated to achieve better things in life. They were certainly made more fit to take up the cares of the next day because of the relaxation that had come through the innocent amusement."

Violet MacMillan

Violet MacMillan, latest star to join the New York Motion Picture Corporation at Inceville, California, has the distinction of being the smallest artist playing "leading-lady" roles in pictures. Being but fifty-seven inches in height is not much to boast of in quantity, but the quality of work she is doing is said to make up for the shortage in height. Miss Violet made her advent into motion pictures last June by accepting an offer from the Oz Film Co., to be starred in their fairy tale pictures. At the time the offer was made little Miss McMillan was being featured on the Orpheum Circuit, doing a "single" act. The proposition was put before her so favorably she could not resist the chance so she joined their forces at Los Angeles. However, the longing to do real dramatic work was so strong within her that when an offer from Thomas Ince, the great producer of the Kay-Bee, Broncho and Domino Brands on the Mutual Program, was received, she immediately accepted and up to the present time has been featured in five photo-plays namely, "A Modern Noble," "His Brothers' Keeper," "The Phantom on the Hearth," "The Artist's Model," and "The Disillusionment of Jane." In all of these Miss MacMillan has displayed talent which speaks very highly for her future greatness.

Violet MacMillan.

Universal Issues Advertising Booklet

The Universal Film Manufacturing Company has issued a booklet describing the many unique advertising schemes which have been designed for the use of exhibitors who wish to advertise the showing of the six-reel production "Damon and Pythias." Many tributes and testimonials by those who have seen the film are also presented.

Much attention has been given to both the newspaper and poster end of the advertising and many other helpful suggestions are to be found in this twenty page booklet. It is sure to prove helpful to the enterprising theater manager who plans to show "Damon and Pythias" as one of his big features.

John Harvey is directing the activities of the Thanhouser twins, Marion and Madeleine Fairbanks.

Zudora's Friends Again Rescue Her

BY CLARENCE J. CAINE

SEVERAL exciting incidents are introduced in episode thirteen of "The $20,000,000 Mystery" which make it an enjoyable two-reel subject, aside from the part it plays in further developing the plot of the big serial. Chief among these is the fight between the three men, who have come to the sanatorium to rescue Zudora, and a like number of conspirators. The scene arrangement is such that the suspense is cleverly worked up to a crisis at this point and, in the average house, the struggle between the men will arouse considerable interest.

The settings in this episode deserve mention. The interior one, representing the home of the chief conspirators, which is beautifully arranged, is again used and the exteriors representing the diamond mines of South Africa are quite convincing. The acting continues to be of the highest quality, Marguerite Snow, James Cruze, Elizabeth Forbes, Sidney Bracy, Frank Farrington and Harry Benham doing the majority of the work.

Quite a few negroes were used in the mine scenes

Baird learns of the diamonds to be found in the mine.

and their scanty attire causes one to shiver when it is recalled that the pictures were filmed when the weather was far better suited to overcoats. Some of the scenes in the sanatorium, where Zudora and the mine superintendent are imprisoned, are almost too realistic, but the effect of the entire installment is pleasing, nevertheless.

The confinement of Howard, the mine superintendent, and Zudora in the sanatorium, as set forth in episode twelve, and their subsequent release makes Madame Duval still more eager to accomplish her evil ends. Her determination becomes firmer when it is decided to send Jim Baird to South Africa to examine the Zudora mine properties and, if possible, reclaim them for the rightful owner. Baird has hardly left New York before Zudora and Howard, the latter a very ill man after his rough treatment at the hands of Dr. Munn, suddenly disappear again. Tom Hunt and John Storm are at their wits' ends, and fruitlessly search everywhere for the missing pair, never suspecting that the subtle mind of Madame Duval has arranged for their imprisonment in the sanatorium again, as she realizes that this is practically the last place where Hunt and Storm would expect to find them.

In the meantime Baird has arrived in South Af-

The conspirators force Zudora to tell what she knows of the diamonds.

rica. Bruce, Madame Duval's able lieutenant is not far behind him, for a few days later, he, too, reaches the mine. He does not know that Baird has recognized him and that he is watching his every move. It happens that a short time later one of the Kaffir miners unearths a sixty carat diamond—a gem of purest water as expert examination proves, and Bruce, homesick for the joys of Broadway, cables Madame Duval and Captain Radcliffe of the find, announcing that he will bring the diamond to New York in person. That night, as Bruce smokes his cigar, Baird watches the waste-basket, where he has hidden the treasure. As soon as Bruce falls asleep Baird climbs in at the window, obtains the diamond, and escapes into the darkness, but not before Bruce, awaking, fires at him.

The death of Howard.

Unfortunately, Bruce recognizes him and, when Baird takes ship for New York, almost the first person he encounters on board is that worthy. As Baird already has notified Hunt and Storm that he has the

gem and knows they will meet him at the pier, he has scant fears that the band will be able to trap him. He little realizes the clever plans of Madame Duval and her aids.

Meanwhile Storm and Tom Hunt have been able to gain no trace of Zudora, nor the vanished Howard, and it is with downcast faces that they meet Jim Baird at the steamship dock. In the confusion, Bruce deftly snatches Baird's satchel, which contains the precious diamond, and dashes through the crowd. He springs into a taxi, which is driven by one of the gang, and dashes off at top speed. Hunt, Storm and Baird leap into another machine and start in pursuit.

Then follows a mad race between the two machines. Soon the city is left behind and Bruce's vehicle turns into a road, which the trio behind recognize. A minute later it stops at the driveway of the sanatorium and Bruce dashes into the house. But his pursuers are too close behind to enable him to escape and the same thought has struck them all—perhaps Zudora is within these walls. Baird flings aside the attendants, who attempt to stop him at the door, while Storm and Hunt force their way in through a window. A struggle between the searchers and the conspirators follows, in which the former are victorious. Hurriedly they make a search of the building, finding Zudora and Howard imprisoned in an inner room, and while Storm carries her half-fainting form to the limousine, Baird and Hunt continue their quest for Bruce, but are compelled to acknowledge that he has got away with the diamond. The death of Howard takes place as he is about to tell them of what happened during their confinement.

American's "The Quest"

F. McGrew Willis, the author of "The Quest," a five part feature produced at the American studios, acquired a widespread popularity through his special Sunday newspaper and magazine articles. Mr. Willis has done every other kind of work conceivable, running the gauntlet from a railroad section hand to editor of a country weekly. With a record of over one hundred produced scripts, Mr. Willis, who is but

Scene from American's "The Quest."

twenty-four years of age, can be classed as a master photo dramatist while his work in "The Quest" will undoubtedly place him in a position to be envied by many older authors.

Edison Films at Exposition

The films made by the Edison Company for the New York State Commission, to be shown at the Panama Pacific Exposition, were shown at the office of the manufacturers, 10 Fifth avenue, New York, Friday of last week, the commission viewing them.

After the seal of the state, a subtitle reading "New York—not the land of promise but the land of performance; the land of plenty and the land of prosperity," is shown. The spectator is first taken to Ellis Island, then on a trip around New York City and up the Hudson. Points of beauty in the scenery around the state are shown, as well as trips to educational institutions of the state, the important industrial enterprises, chief places of interest in the larger cities, etc.

Scenic and industrial pictures of a similar nature have also been made by Edison for the Massachusetts' Board of Panama Pacific Managers, which will be shown at the exposition. For the same state there was also made "The Boston Tea Party," a heart interest story woven around that historical incident; and "The Landing of the Pilgrims," besides "Paul Revere's Ride," "The Battle of Bunker Hill," "The Deerfield Massacre" and "The Battle of Lexington." It is quite probable that "The Boston Tea Party" and "The Landing of the Pilgrims" will be placed on the regular release after the exposition. Exposition films were also made at the factories of the Corticelli Silk Mills at Florence, Mass., and the William Skinner and Sons, at Holyoke, Mass., both dealing with the silk industry.

For the New York State Department of Health, Edison made, for the Fair, "In His Father's Footsteps," which worked up so well that it was placed on the regular release, and "He Meant Well, but——"

There will be used at the Panama Exposition three Edison Model D projection kinetoscopes, two in the New York State building and one in the Social Economy building.

New Great Northern Feature

About March 1 the Great Northern Film Company will release another big production in four parts, entitled "Through the Enemy's Lines." This is a most realistic and impressive war picture, within the boundary of perfect neutrality, and interwoven with a pathetic and stirring incident of a great conflict. It is needless to dwell upon the photography, scenery, settings, etc., because "Great Northern" quality prevails throughout.

Miss Ebba Thomsen, who plays the part of the heroine, is a member of the Royal theater, in Copenhagen, and a favorite with photoplay fans all over the world. Her interpretation is both convincing and appealing.

Cameraman to Tampa

Watterson R. Rothacker, general manager of the Industrial Motion Picture Company, advises us that Tuesday, February 9, a cameraman was sent to Tampa, Florida for the purpose of taking official motion pictures of the Gasparilla Carnival, which is one of the annual entertainments of the city. The picture will be in two or three reels for special southern circulation, and will first be shown at the Bonita theater at Tampa. The cameraman will remain in the city during the time the Chicago National League Base Ball Club is in training there and expects to secure an interesting base ball feature for general circulation.

Motography's Gallery of Picture Players

MABEL TRUNNELLE has won a place in the front rank of photoplayers by reason of personality and inborn dramatic genius. Her large black eyes tell the story of the deepest and lightest of emotions with the power of a thousand voices. Miss Trunnelle was born in Chicago and attended school in that city. Later she went to the Chicago Dramatic School, where she was equipped with the fundamental training for a theatrical career. After appearing in leading productions and stock companies, Miss Trunnelle joined the Edison players about four years ago, and brought with her a wealth of experience and technical knowledge — for she had played over three hundred different parts. Her wonderfully expressive features, her truly eloquent eyes and sincere artistic temperament have made her one of the greatest favorites on the screen .

Mabel Trunnelle.

RICHARD TUCKER was overtaken by a fancy for the stage while occupying a trustworthy position in the Union Trust Company in Rochester, his home town. Shortly afterwards the trust company lost a most efficient employe, but had the pleasure of seeing him forge his way to prominence on the stage where he has been associated with Otis Skinner, Nat C. Goodwin, Arnold Daly, Henry E. Dixey, Mrs. Fiske, and Bertha Kalich. Mr. Tucker's last stage appearance was in Rochester as Major William in "Salvation Nell." He has now been a member of the Edison stock company for two years, and the confidence placed in him is reflected and justified in the important roles assigned him in recent Edison features and the convincing manner in which he interpreted them. His ambition and engaging personality have served as stepping stones to success.

Richard Tucker.

ROBERT Conness was born on a farm in La Salle County, Illinois, but spent most of his boyhood days in the far West. He attended public school at Topeka, Kas., and took part in amateur school theatricals at the age of seven. Upon graduating from school, he was given a position in the office of a railroad company in the West, but could find no contentment in wielding a pen. He made his debut on the stage in "Alabama," and later appeared in leading juvenile roles with James O'Neill. He has had engagements with the Frohmans, in the "Prisoner of Zenda," "Colonial Girls" and "The Bachelor's Baby," and has starred with Mary Mannering, Blanche Walsh, Hedwig Richer and Louis Mann. Mr. Conness appeared for the first time in motion pictures about five years ago, with the Edison Company, and has been with that company ever since.

Robert Conness.

BESSIE LEARN, just five feet tall "with heels," has risen to immeasurable heights of popularity during the three years that she has been playing ingenue leads in Edison pictures. Sweetly girlish in manner, trim of figure, and of dainty, wholesome beauty, Miss Learn is splendidly adapted to represent a film girl. Her popularity is not, by any means, confined to the fan, for "behind the screen" she is a favorite with all of her fellow players at the studio. Despite the fact that she has been before the public all of her life, she still retains the almost shy manner and hesitancy of a sheltered school. She was born in San Diego, California, and appeared on the stage with such well-known stars as Chauncey Olcott, Robert Hilliard, and Annie Russell before entering pictures. Miss Learn has been featured with great success in both comedy and drama.

Bessie Learn.

News of the Week as Shown in Films

Ruins of the Town Hall at Union Hill, N. J. Copyright, 1915, by Pathe News.

Cottages after the sand storm at Salisbury Beach, Mass. Copyright, 1915, by Pathe News.

Testing the barge in which President Wilson will lead the fleet through Panama Canal. Copyright 1915 by Hearst-Selig News Pictorial.

Italian earthquake victims being rushed to Rome. Copyright, 1915, by Universal Animated Weekly.

Scene in the Krupp Gun Works at Essen, Germany. Copyright, 1915, by Universal Animated Weekly.

View of Yarmouth, England, after its bombardment by Zeppelins. Copyright 1915 by Hearst-Selig News Pictorial.

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Federal Censorship Becoming More Imminent

THE action of the House Committee on Education in reporting favorably the Smith-Hughes censorship bill on February 2 was a considerable disappointment to motion picture men. The effectiveness of the existing National Board of Censorship and the danger of a political commission to cover the same field had been so thoroughly discussed and so well presented to the committee that it was hoped the truth of the situation might have struck home. Apparently it did not; or, if it did make any impression, the opportunity to credit a new opening for political patronage proved too great a temptation.

Reiteration of the arguments against the federal censorship bill and testimony in favor of continuing the present arrangement with the National Board would waste this space and the readers' time. All motion picture men are thoroughly familiar with the situation and its logical conditions. The fight against the bill must be continued, harder than ever. It has the approval of the committee; but it has yet to be passed by the House, then by the Senate, and finally to be signed by the President. So there is still opportunity to proceed against it. That opportunity should be vigorously pursued in every way possible.

Some Dangers of Press Co-operation

FROM the very beginning of picture popularity the press of the country—by which we mean the newspapers, magazines and periodicals of all classes—has made free with the subject. That it has done so is perfectly justifiable, of course, for the motion picture is essentially a public institution, for all the people. And it is noticeable that the area of contact between the press and the picture is becoming constantly larger.

Most of the daily newspapers have contented themselves so far with brief and impartial comments on current releases, or with the retelling in story form of the film plots. Some of the magazines, however, and particularly those periodicals designed for women, have adopted a more or less censorious attitude, or at least an air of benevolent uplift toward the films.

A good example of this, both in activity and attitude, is seen in a recent announcement of the *Woman's Home Companion,* an excellent monthly publication of large circulation. This paper is to start, in its March number, a movement for "Better Films." Its reason for the action is that "the weekly total attendance is greater than the total number of school children—greater far than the number of subscribers to the country's public libraries. Yet we continue, many of us, to regard the moving picture theater with a sort of amused tolerance; 'extraordinary, of course,—but really not serious.'"

It is the purpose of the *Companion* to publish each month, in addition to suggestions as to ways in which the women's clubs may work for the betterment of the picture theaters, a directory of the best films of the month. "In the preparation of this directory," says the announcement, "the editors will have the co-operation of the leading film companies." It is proposed to select "perhaps fifty out of the five hundred released each month by the better film companies."

But the extraordinary feature of the proposition is that films printed in the *Woman's Home Companion* directory will, when exhibited, bear the legend "Especially recommended to the readers by the editor of the *Woman's Home Companion.*"

Now with all due respect to that excellent publication, it is difficult to see why ten per cent of the films released to American exhibitors must have its indorsement. Without discussing the almost insuperable difficulties confronting the *Companion's* editor in his attempt to designate the best fifty out of five hundred films, or explaining whether the department will list releases a month ahead or a month behind, we may ask where this particular editorial genius will obtain his ability to select ten per cent and reject ninety per cent of all the excellent pictures produced. Such a task imposes considerable responsibility on the one who so lightly assumes it—more, perhaps, than he realizes now.

Big as the *Companion* may be, there are other

publications in the same class. Suppose they all started similar departments; would the film makers want to list their names no every film approved? Of course they would not all agree on the same ten per cent of the month's production. Why not turn the tables, list on each film the desirable current magazines, and force the latter to say in their editorial heads: "Recommended to all audiences by the producers of the General Film Company," or the Universal, or Mutual?

Departments of this kind in magazines are encouraged by the film makers because it means free advertising for them, and they all hope to be included in the select list of ten per cent. But it is obvious that they cannot all get in; and it is equally obvious that their omission is a purely arbitrary privilege of the department editor. Frankly, we cannot believe the arrangement is a desirable one for the film makers. The tacit condemnation of ninety per cent of all releases by sheer inability to include them in the list will have a false significance to the readers of the publication, who are bound to assume that only the ten per cent listed are fit to be seen, or to let their children see. Nothing could be further from the truth; and unless the editor of the *Companion* takes persistent pains to make this point clear the scheme will work actual harm to the pictures.

More on Censorship

THE *Child Betterment Magazine* some time ago published a strong editorial on the subject of censorship. The editorial is signed by Dr. G. Frank Lydston, editor of the magazine, who makes the somewhat novel suggestion that what is needed is more censorship of audiences and less of the films. He opines that some enterprising manager will yet wake up and have two sorts of films, one for adults and another for children, with special hours for the exhibition of each. What Dr. Lydston lays most stress on, however, is the hypocrisy and fanaticism which, he points out, at present are the underlying causes of by far the greater part of the censorship movement.

"The censorship of the movies," he writes, "thus far has been based upon a combination of prudery, hysteria, desire for notoriety, a mistaken sense of duty to the public, ignorance, fanaticism, misplaced sentiment and the prurient imagination and natural depravity which impel some people to indulge every opportunity to see, hear, think and speak of suggestive topics under the pretext of so-called 'defense.' Let us hope for a new era of censorship dominated by clean, intelligent brains, a knowledge of psychology and social conditions and sincerity with a dash of common sense. * * * Just a word regarding 'class' censorship. The censors are very careful to exclude or materially tone down prize fights, shooting scrapes, and acts of violence in films designed for the cheaper theaters. At a certain prominent theater in Chicago is depicted the most brutal fight I ever have seen, on or off the stage, and shooting enough to satisfy the most bloodthirsty. What's the answer? Are there two kinds of public morals, the five cent kind and the twenty-five cent kind? Does a tendency to moral depravity necessarily lurk in the pocket containing the elusive nickel, or is the eagle on a two-bit piece a guarantee of immunity to contamination? Possibly 'class' censorship is a compliment to the poor in purse and a reflection on those of us who have the quarter."

Just A Moment Please

We lamp by a downstate paper that an exhibitor in Carrier Mills, Illinois, is charging eggs for admission to his theater, and finding it mighty profitable. Can you imagine what this will mean if it keeps on—it may cost us one loaf of bread to see "Zudora," two eggs to get into a five-reel show, and possibly a whole sack of flour to behold "The Eternal City" or "The Clansman." Ye Gods, lads, this eggs thing must be crushed in its infancy!

—

Opening our morning mail we come across an item from the National Exposition Company signed by (now comes the important point—watch closely) A. D. V. Storey, press representative. Speaking of names and occupations, did you ever lamp one more appropriate?

—

While on this subject of press agents, have you ever noted the varying ways in which the P. A.'s endeavor to kid you into printing their particular bull? For instance, here's a few samples:

Arthur E. Machugh always heads his copy "suggested by" and signs his name.

J. B. Clymer politely puts it, "Courtesy of publication will be appreciated."

Richard Willis tabs his copy, "Compliments of R. W."

Don Meaney invariably inquires, "Can you use this, old top?"

Wid Gunning casually states, "If you can use this we shall appreciate it very much."

The Lasky copy you can tell a mile away. It invariably begins, "Mr. Samuel Goldfish announces that——"

As for friend Mabel, she just scribbles across one corner, "Please use this."

—

However, it takes all sorts of people to make a world, and if we only had the space we should like to print every word every one of 'em sends us, but, Moritz, it can't be done.

—

Sounds almost like old times doesn't it, to read of Sam Trigger with his mad up berating the N. Y. exhibitors because they won't get into the game and fight to resist the passage of the proposed 16-year-old ordinance? Givemell, Sam, we're for you!

—

S--E- S----R--- -I----S

(Watch It Grow.)

Sorry, but we'll have to keep you waiting a whole week longer for the next addition to the title of our coming serial.

—

OUR BURG.

J. A. Berst is back to his w. k. work at Col. Selig's loop offis.

On Tues. of this wk. our prom. fellow cit., George Kleine, gave a show all of his own over to the Palace Opry House. The fillim was all about two burglars what caused a lot of confusion in a innocent man's house and in spite of the despicableness of their actions we had to laff fit to kill.

Herb. Hoaglund has been chosen as left bower to J. A. Berst, the new Selig Gen'l Mgr. and is now a resident of our village. He is hunting for a furnished flat. Any of our villagers what's got a empty one should call him up.

Aaron Gollos, the local Burton Holmes, is sightseeing in Mpls., Minn., this wk. and transacting buziness.

Harv Brient commuted out to Des Moines and back again this wk.

On account of all the new building what's going on out to the American Film studio Ye Scribe now has to duck his head when entering the grounds, he being far two tall for any use anyway.

Got your tickets yet for the Reel Fellows' Ball?—Adv.

—

Are there any records left for this Griffith person to bust? Besides startling the country with his big productions, drawing a bigger salary than other directors and making new stars almost over night, he now threatens to break loose with a New York show at which the price of admission is to be $2.

—

Hey, Lloyd, Jake Wilk wants to know what the tuition is at the Caward Art College.

—

Shall we tell him of your endowment,

—

Breaking it to him gently,

—

And hinting for another

—

Or just dun him? N. G. C.

Poisoned Pens and Motion Pictures

BY CHARLES MORTIMER PECK

Charles Mortimer Peck, assistant general manager of the Balboa Amusement Producing Company, Long Beach, Cal.

WRITERS in theatrical and trade publications, in newspapers and magazines, devote considerable space to criticising photoplays. Their plots are trite. They all end happily in the same way. They are not up to the standard of stage productions. They lack literary and dramatic merit. These and other adverse opinions are doubtless more or less deserved, but those who find fault should remember that motion pictures are young and that advancing years will furnish plenty of opportunity for improvement.

Newspapers have been published so many years that some degree of perfection should have been attained by this time, but they are very far from the ideal. Magazines are hoary with age, but editorial wisdom has not developed to the point where every story can be guaranteed good. Thousands of books have been printed annually for half a century and ninety per cent of them have been vigorously condemned. The stage, with all of its glorious history, is not without its blemishes. Motion pictures, though handicapped by youth, have made more progress than any of the exalted mediums of entertainment and amusement I have mentioned. Without financial aid from outside sources they rank fourth from the top among the great industries of the United States.

They have grown big so fast that they are a little loose jointed, but they are surely becoming steady upon their own legs.

The supercritical who sit in high places and spend their energies throwing javelins at motion pictures, can find diversion picking rank weeds in the garden of vaudeville. Grand opera, music and the different arts command the attention of reconstructionists. All things that depend for success upon human endeavor must vary in quality. In this respect the motion picture cannot be singled out as an exception.

There are bound to be poor pictures, because the process cannot protect itself against the encroachment of men with crude notions of beauty nor prevent illiterates with means from adopting it as a business. Eventually the better pictures will eliminate this undesirable element. The unrelenting law of "the survival of the fittest" will be automatically applied and there will be no market for the junk that now finds its way to the screen.

In the meantime there is consolation in the knowledge that serious minded men are constantly working for motion picture improvement. They are studying its possibilities and requirements and the results of their work are beginning to show. The mechanical obstacles are being gradually removed. The huge task of educating a new type of actor and actress is proceeding satisfactorily. Directors are being trained and placed in charge of important productions. A new school of dramatists is being slowly created. Slowly, because those in control of the destinies of the motion picture have been dilatory in realizing that they cannot have good pictures unless they have good plays with good stories back of them. Motophoto dramatists are new literary creatures. There are not many of them because their profession has not been encouraged. Instead of recognizing them as a necessary motion picture adjunct, manufacturers have gone to other sources for their supply of material. They have ransacked the dust heaps for worn out Broadway hits, picturized novels and thrown scanty recompense to amateur scenario writers, but they have not awakened to the necessity of paying decent prices to those who are capable and willing to devote their entire time to the conception and construction of motion picture plays.

I do not mean to imply that authors of motion picture plays should be subsidized or paid for that which is not worthy, but inasmuch as no writer can hope to do his best work until he has had extensive experience, each and every one who has served his apprenticeship, and who can make good, should find a ready sale for his dramas or comedies at prices that will make his vocation a profitable one.

Then, when all the essential angles of picture making have been covered and protected, cinematography will step majestically forward and assume its permanent place in the foreground of the world's mediums for the entertainment and amusement of all the people.

The silent drama is played in a language that is universal. No matter what tongue a nation may speak, the motion picture reaches the understanding of each individual member of that race. As soon as the negative is finished positives are printed and quickly transported to every quarter of the globe where they are rapidly exhibited and rapidly pass into disuse. Others are made to take their places—tens, and hundreds, and thousands of others. The consumption is so great that it is almost impossible to keep up with the demand.

In a few short years—notwithstanding the difficulties they have had to overcome—motion pictures have driven the yellow novel to its death. They have killed the fake circus and annihilated the barn-storming hamfatters who used to infest the country. They have forced the big New York producers of theatricals to give the public a fair run for its money. They have made respectable citizens out of millions of street loafers. They have contributed to the enlightenment and enjoyment of the classes as well as the masses and they will keep right on performing their share of the world's work. They will do this, not because of those who wantonously tear them to pieces, but rather in spite of them. Their fate rests in kinder hands—in the hands of those who have faced sterner impedi-

ments than the reckless restrictions of critics whose questionable knowledge of motion pictures renders their advice impractical.

One very earnest writer, who advertises the possession of rare intimacy with motion pictures, deplores the manner in which most cinema dramas terminate. He is opposed to the finish that is celebrated with a long, lingering exchange of kisses between lovers and antagonizes the uniformity of finales that send audiences away with the impression that pleasant relations have been restored.

When the dramas of scores of studios have been assembled for review it is probable that many of them will be found to end monotonously. But what of the dramas of the stage, which has had centuries in which to solve the same problem? What about magazine stories that continue to end in the same old way? What about current novels that persist in leaving everybody smiling when the author says "good-bye"? Shall more be expected of motion pictures during the seven years they have been reflecting drama than is expected of the stage in the seven hundred years it has been struggling with the same proposition?

Motion pictures have been brought to their present state of development by a comparatively few human beings who were, at the start, not overburdened with artistic discrimination. They had to learn by experience. They have been refined between the mill stones of necessity. And measuring their accomplishments and the accomplishments of those responsible for the so-called legitimate stage with the same stick, they appear to have the advantage.

It is wonderful if the theatrical stage does one new thing in a year.

It is remarkable if motion pictures do not do a new thing each day.

Those who worry most about the shortcomings of motion pictures are those who know the least about them. They do not stop to think that it is only ten years since New York was persuaded to look at its first picture shows and there were no two, three or four-reel dramas on the program. The vogue of motion pictures has occupied the photoplay stage but a short period, yet in that brief span it has achieved results so stupendous that us atoms who write should gasp in amazement instead of whining in malice and envy.

Motion pictures are not hurt by the venomous pens of those old fashioned dramatic critics whose rheumatic minds are incapable of appreciating the marvelous strides they have made. On the contrary they are growing in perfection and attractiveness even faster than safety warrants.

Warren Discusses Scenario Questions

Giles R. Warren stopped in the midst of the production of a feature film at the Selig Polyscope studios in Chicago, Ill., and riffled the pages of the photoplay manuscript he held in his hand, with every appearance of vexation.

"Why don't the writers number their scenes consecutively?" he queried. "For instance, look at this story. Here we are working on reel two. The script says, 'scene 25, same as scene 10.' Now the director has to turn back to scene 10 in the second reel. Not the same scene. Then he turns back to scene 10 in the first part of the story. The author writes, 'scene 25, same as scene 10.' In other words, he returns to scene 10 in the first reel in scene 25 of his second reel.

"Now, this all makes extra work and is uncalled for. Yet they say the director is too exacting.

"This is how it should be written in order to make a hit with the director: 'Scene 25—interior log cabin, same as scene 10 in first part.' This 'same as scene 6, or 8, or 28,' business is not an evidence of thoughtfulness on the part of the author. Many writers who pride themselves on their technique have this habit.

"This is the simple rule that will make an unqualified hit with the director of the photodrama; name the locale of every scene. Eliminate the confusing 'same as scene 10' directions. It makes no difference if the scenes are the same, name the location of the scenes every time. It is a little thing, true, but the little things in picture play writing and directing, in the aggregate, make the big things.

"The system of designating each and every scene makes the work of the director easier. He has a long memory, it is true, but he cannot be expected to remember everything. When he is obliged to turn back repeatedly the pages of a manuscript to discover something the author could as well have written in as left out, it does not make that particular writer popular with him.

"My best advice to the writer of pictureplay plots is to be clear, designate each and every scene, number the scenes of your multiple reels consecutively. Say your two-part scenario totals one hundred scenes. Do not number the scenes of your first reel up to fifty and then start numbering the scenes of your second reel all over again. If the final scene of your first reel numbers 50, start the first scene of your second reel with number 51.

"This method aids the director, it helps in the cutting and trimming department—in fact, it is a little convenience that is beneficial all along the line."

"Flying A" Leads Aspire Athletic Honors

Harry Von Meter, who used to be a physical culture teacher and recently put the men in the American-Mutual studios at Santa Barbara, Calif. in good shape by giving them the army setting-up drill, a while ago disrupted a whole working day there with the best intentions in the world.

"I never realized how much more delicate women's muscles are than men's," he said, "and when the girls came to me and said they, too, wanted to take the setting up drill I gave it to them straight. They took it, too. I suppose they never realized how strenuous it was until afterwards. The next day, though, Virginia Kirtley was the only girl who came to work, and she's always exercising anyway. Vivian Rich came around in the afternoon, but she was so stiff she could hardly walk. Next time I'll go easy."

Mae Marsh Gets Bracelet

Mae Marsh, the clever star of the Griffith-Mutual films, is the proud possessor of a gold bracelet given to her by her grandmother. The bracelet is an heirloom that has been in the possession of the Marsh family for almost a century. It was given to Miss Marsh's great grandmother as a wedding present by her husband. The great grandmother presented it to her daughter on the latter's wedding day.

Grace Cunard is taking a little rest by helping Francis Ford assemble the "Campbells Are Coming" film. In

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	2-8	The Stray Shot	Biograph	1,000
C	2-8	Suspicious Characters	Edison	1,000
C	2-8	Sweedie Goes to College	Essanay	1,000
D	2-8	In the Hands of the Jury	Kalem	2,000
C	2-8	Patsy Bolivar, No. 7	Lubin	1,000
T	2-8	Pathe's Daily News, No. 11, 1915	Pathe	1,000
D	2-8	The Passer-By	Selig	2,000
T	2-8	Hearst-Selig News Pictorial, No. 11	Selig	1,000
C	2-8	Hearts to Let	Vitagraph	1,000

Tuesday.

D	2-9	Pere Goriot	Biograph	2,000
D	2-9	Olive's Greatest Opportunity	Edison	1,000
D	2-9	A Romance of the Night	Essanay	1,000
C	2-9	Mr. Pepperie Temper	Kalem	500
C	2-9	The Mexican's Chickens	Kalem	500
C	2-9	His Soul Mate	Lubin	1,000
C	2-9	Roping a Bride	Selig	1,000
C	2-9	The Wrong Girl	Vitagraph	2,000

Wednesday.

C	2-10	The Tailor's Bill	Edison	500
E	2-10	The Life History of a Silk Worm	Edison	500
C	2-10	The Fable of "The Good People Who Rallied to the Support of the Church"	Essanay	1,000
D	2-10	The Disappearance of Harry Warrington, No. 3	Kalem	2,000
D	2-10	Bags of Gold	Lubin	3,000
T	2-10	Pathe's Daily News, No. 12, 1915	Pathe	1,000
D	2-10	The Odd Slipper	Selig	1,000
C	2-10	Breaking In	Vitagraph	1,000

Thursday.

C	2-11	Getting Rid of Nephew	Biograph	500
C	2-11	The Big Night	Biograph	500
C	2-11	Slim the Brave and Sophie the Fair	Essanay	1,000
D	2-11	The Trapper's Revenge	Lubin	2,000
C	2-11	The Masquerade Hero	Mina	1,000
T	2-11	Hearst-Selig News Pictorial, No. 12	Selig	1,000
D	2-11	On the Altar of Love	Vitagraph	1,000

Friday.

C	2-12	Their Divorce Fund	Biograph	1,000
D	2-12	The Glory of Clementina	Edison	2,000
D	2-12	Thirteen Down	Essanay	2,000
C	2-12	Ham and the Sausage Factory	Kalem	1,000
D	2-12	An Obstinate Sheriff	Lubin	1,000
C	2-12	The Perfumed Wrestler	Selig	1,000
C	2-12	When Greek Meets Greek	Vitagraph	1,000

Saturday.

D	2-13	The Woman Who Paid	Biograph	1,000
D	2-13	The Girl Who Kept Books	Edison	1,000
D	2-13	Broncho Billy's Sentence	Essanay	1,000
D	2-13	The Red Signal	Kalem	1,000
C	2-13	When Father Interfered	Lubin	1,000
D	2-13	The Bugle Call	Selig	1,000
D	2-13	Mother's Roses	Vitagraph	3,000

Monday.

C	2-15	In Red Dog Town	Biograph	500
C	2-15	His Losing Day	Biograph	500
C	2-15	In the Plumber's Grip	Edison	1,000
C	2-15	The Victor	Essanay	1,000
C	2-15	A Night Out	Essanay	2,000
D	2-15	Her Supreme Sacrifice	Kalem	2,000
C	2-15	Patsy Bolivar, No. 8	Lubin	1,000
D	2-15	The Van Thornton Diamonds	Selig	2,000
T	2-15	Hearst-Selig News Pictorial, No. 13	Selig	1,000
C	2-15	The Professor's Nightmare	Vitagraph	500
S	2-15	Scenes in Swedish Nordland	Biograph	500

Tuesday.

D	2-16	Dwellers in Glass Houses	Biograph	2,000
E	2-16	The Needs of Commerce	Edison	1,000
D	2-16	A Pound for a Pound	Essanay	1,000
C	2-16	Love Versus Chickens	Kalem	500
C	2-16	You'll Find Out	Kalem	500
C	2-16	A Double Role	Lubin	1,000
C	2-16	Bill Haywood, Producer	Selig	1,000
D	2-16	O'Garry of the Royal Mounted	Vitagraph	3,000

Wednesday.

C	2-17	A Spiritual Elopement	Edison	500
C	2-17	Their Happy Little Home	Edison	500
C	2-17	The Fable of "The Cold Gray Dawn of the Morning After"	Essanay	1,000
D	2-17	The Mystery of the Tea Dansant	Kalem	2,000
D	2-17	The Rainy Day	Lubin	2,000
D	2-17	The Black Diamond	Selig	1,000
C	2-17	Some White Hope?	Vitagraph	1,000

Thursday.

D	2-18	The Box of Chocolates	Biograph	1,000
C	2-18	Snakeville's Beauty Parlor	Essanay	1,000
D	2-18	Her Martyrdom	Lubin	3,000
C	2-18	A Terrible Break	Mina	500
C	2-18	Great Americans	Mina	500
T	2-18	Hearst-Selig News Pictorial, No. 14	Selig	1,000
D	2-18	The Quality of Mercy	Vitagraph	1,000

Friday.

D	2-19	Their Village Friend	Biograph	1,000
D	2-19	Her Husband's Son	Edison	2,000
D	2-19	An Amateur Prodigal	Essanay	2,000
C	2-19	A Melodious Mixup	Kalem	1,000
D	2-19	The Little Detective	Lubin	1,000
C	2-19	The Lady Killer	Selig	1,000
C	2-19	A Madcap Adventure	Vitagraph	1,000

Saturday.

C	2-20	The Cowboy's Conquest	Biograph	1,000
D	2-20	The Voice of Conscience	Edison	1,000
D	2-20	Broncho Billy and the Vigilante	Essanay	1,000
D	2-20	The Engineer's Peril	Kalem	1,000
C	2-20	It All Depends	Lubin	1,000
D	2-20	Love and the Leopard	Selig	1,000
D	2-20	Twice Rescued	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: **Biograph, Edison, Essanay, Kalem, Lubin, Selig,** Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: **Biograph, Essanay, Lubin, Mina, Selig,** Vitagraph.
FRIDAY: **Biograph, Edison, Essanay, Kalem, Lubin, Selig,** Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Mutual Program

Monday.

D	2-8	Justified	American	2,000
D	2-8	The Studio of Life	Reliance	1,000
C	2-8	Title Not Reported	Keystone	....

Tuesday.

D	2-9	The Smuggled Diamond	Thanhouser	2,000
D	2-9	His Last Deal	Majestic	1,000
C	2-9	Mrs. Cook's Cooking	Beauty	1,000

Wednesday.

D	2-10	The Chinatown Mystery	Broncho	2,000
D	2-10	A Heart of Gold	American	1,000
D	2-10	The Chinese Lottery	Reliance	1,000

Thursday.

D	2-11	The Bride of Guadaloupe	Domino	2,000
C	2-11	Title Not Reported	Keystone	....
T	2-11	Mutual Weekly, No. 6	Mutual	1,000

Friday.

D	2-12	In the Tennessee Hills	Kay Bee	2,000
D	2-12	Across the Way	Princess	1,000
C	2-12	The Wily Chaperon	American	1,000

Saturday.

D	2-13	The Death Dice	Reliance	2,000
C	2-13	Title Not Reported	Keystone	....
C	2-13	The Escort	Royal	1,000

Sunday.

D	2-14	How Hazel Got Even	Majestic	2,000
C	2-14	Music Hath Charms	Komic	1,000
C	2-14	The Gratitude of Conductor 786	Thanhouser	1,000

Monday.

D	2-15	In the Twilight....American	2,000
D	2-15	The Other Man....Reliance	1,000
C	2-15	Title Not Reported....Keystone	
C	2-15	Hogan's Aristocratic Dream....Keystone	2,000

Tuesday.

D	2-16	A Man of Iron....Thanhouser	2,000
D	2-16	A Man and His Work....Majestic	1,000
C	2-16	The Happier Man....Beauty	1,000

Wednesday.

C	2-17	Shorty's Secret....Broncho	2,000
D	2-17	Saints and Sinners....American	1,000
D	2-17	The Deputy's Chance That Won....Reliance	1,000

Thursday.

D	2-18	The Secret of the Dead....Domino	2,000
C	2-18	Title Not Reported....Keystone	
T	2-18	Mutual Weekly, No. 7....Mutual	1,000

Friday.

D	2-19	Mr. Silent Haskins....Kay Bee	2,000
C	2-19	Who Got Stung?....Princess	1,000
D	2-19	Above Par....Reliance	1,000

Saturday.

	2-20	Title Not Reported....Reliance	
C	2-20	Title Not Reported....Keystone	
C	2-20	Two Jones's....Royal	1,000

Sunday.

C	2-21	The Lost Lord Lovell....Majestic	2,000
C	2-21	Ethel Gets Consent....Komic	1,000
C	2-21	His Sister's Kiddies....Thanhouser	1,000

Universal Program

Monday.

D	2-8	Everygirl....Victor	2,000
D	2-8	The Heart Punch....Imp	1,000
C	2-8	The Plumber Wins the Girl....Joker	1,000

Tuesday.

D	2-9	The Heart of Lincoln....Gold Seal	1,000
D	2-9	Dad....Big U	1,000
	2-9	No Release This Week....Nestor	....

Wednesday.

D	2-10	Terror....Eclair	1,000
C	2-10	Father Was a Loafer....L-Ko	1,000
T	2-10	Animated Weekly, No. 153....Universal	1,000

Thursday.

D	2-11	The Vaudry Jewels....Big U	2,000
D	2-11	The Phantom Warning....Rex	1,000
C	2-11	Billie's Strategy....Sterling	1,000

Friday.

D	2-12	The Stake....Imp	1,000
D	2-12	A Bogus Bandit....Victor	1,000
C	2-12	All Aboard....Nestor	2,000

Saturday.

D	2-13	Terrors of the Jungle...."101 Bison"	2,000
D	2-13	A Double Deal in Port....Powers	1,000
C	2-13	Won With Dynamite....Joker	1,000

Sunday.

D	2-14	Wolves of Society....Rex	2,000
D	2-14	Sight of the Blind....Eclair	1,000
	2-14	Title Not Reported....L-Ko	....

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Reliance, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Monday.

C	2-15	The Unexpected Honeymoon....Victor	2,000
D	2-15	The Son of His Father....Imp	1,000
C	2-15	Fooling Father....Joker	1,000

Tuesday.

D	2-16	Changed Lives....Gold Seal	3,000
C	2-16	It Might Have Been Serious....Nestor	1,000

Wednesday.

D	2-17	A Voice in the Night....Eclair	2,000
C	2-17	Almost a Scandal....L-Ko	1,000
T	2-17	Animated Weekly, No. 154....Universal	1,000

Thursday.

D	2-18	An Example....Big U	2,000
C	2-18	The Adventures of a Sea-Going Hack....Rex	1,000
C	2-18	The Fox Trot Craze....Sterling	1,000

Friday.

D	2-19	An Oriental Romance....Imp	2,000
D	2-19	The Counterfeit....Victor	1,000
C	2-19	How Doctor Cupid Won....Nestor	1,000

Saturday.

D	2-20	Three Bad Men and a Girl....101 Bison	2,000
D	2-20	A Martyr of the Present....Powers	1,000
C	2-20	Love and Law....Joker	1,000

Sunday.

D	2-21	Threads of Fate....Rex	2,000
D	2-21	The New Dress....Eclair	1,000
C	2-21	Their Last Haul....L-Ko	1,000

Miscellaneous Features

David Harum....Famous Players		5,000
The Warrens of Virginia....Lasky		5,000
The Bomb Throwers....Pathe		3,000
The Call of the Child....Pathe		3,000
Old Dutch....Shubert		5,000
Stop Thief....George Kleine		5,000
C. O. D....Broadway Star		4,000
Pathe's Daily News, No. 13, 1915....Pathe		1,000
The Last Round....Apex		3,000
The Lady of Lyons....Sawyer		4,000
The Wolf Unmasked....Pathe		3,000
For Her People....Pathe		4,000
A Busybody's Busy Day....Pathe		1,000
The Accounting....Essanay		3,000
Pathe's Daily News, No. 14, 1915....Pathe		1,000

Kriterion Program

D	2-8	The Adventurer....Paragon	2,000
C	2-8	Billy Now a Medico....Santa Barbara	1,000
D	2-8	The Loaded '45....Alhambra	1,000
C	2-8	A Disappointed Suitor....Thistle	1,000
D	2-8	The Bigot....Santa Barbara	2,000
C	2-8	Oh, Those Kids....C K	1,000
D	2-8	The Wilful Son....Monty	2,000
C	2-8	Poor Little Rich Man....Punchinello	1,000
D	2-8	None So Blind....Trump	2,000
E	2-8	Making a Great Newspaper....Noledge	500
C	2-8	Cartoon....Pyramid	500
D	2-8	The Sign of the Star....Navajo	1,000
C	2-8	The Painted Anarchist....Alhambra	1,000
D	2-15	The Witness....Paragon	2,000
C	2-15	Billy Puts One Over....Santa Barbara	1,000
D	2-15	Big-Hearted John....Alhambra	2,000
C	2-15	Adventures of Prof. Dabbler....Alhambra	500
C	2-15	Sherlock, the Boob Detective....Thistle	1,000
D	2-15	Keeper of the Flock....Santa Barbara	2,000
D	2-15	The Unloaded '45....C K	1,000
D	2-15	The Western Border....Monty	2,000
C	2-15	Catching a Speeder....Punchinello	1,000
D	2-15	Father and Son....Trump	2,000
C	2-15	Such a War....Pyramid	1,000
D	2-15	A Mask, a Ring, a Pair of Handcuffs....Navajo	2,000
C	2-15	Syd, the Bum Detective....Alhambra	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brevities of the Business

D. W. Griffith of Mutual is soon to begin work on a production that is to be even greater than "The Clansman."

Nathalie de Lontan has been especially engaged to play in a feature picture that is now being produced by Director Sturgeon of the western Vitagraph studios.

The Eclair Company, releasing through the Universal program, has moved its studios from Tucson, Arizona, to Hollywood, Cal., where it has taken a lease on the recently vacated Sterling studio. They expect to begin production within ten days.

G. M. Anderson and Charles Chaplin have been making things hum at the Essanay studio, Niles, Cal., since their return from Chicago.

Giles R. Warren, after about six months' work at the Chicago studios of the Selig Polyscope Company, has gone to the Los Angeles, Cal., studio of that company, where he will direct the filming of several notable picture plays. The change is a promotion in recognition of Mr. Warren's excellent work.

C. A. Chivers, who for some years past traveled in the South for one of the largest film organizations, is now with the World Film Corporation, covering the same territory.

Wally Van, the Vitagraph director and comedian, left New York last week with a company of Vitagraph players for Saranac Lake, N. Y., to take a three-reel comedy, written by himself. The large ice carnival and many other features of interest at that place will be filmed.

Frank J. Baum of the Oz Film Company is in New York making his headquarters at the Alliance offices. Mr. Baum made a flying trip from Los Angeles to complete arrangements with General Manager Cobe to release the "The New Wizard of Oz" on the Alliance program.

Archer McMackin, for a number of years director with the Essanay Film Manufacturing Company at Chicago, has signed to direct pictures for the Universal Company at Hollywood, Cal.

Dr. C. B. MacDowell, the famous explorer, who is in the employ of the Selig Polyscope Company, recently returned from China, Japan, Siam and the Holy Land. He brought with him thousands of feet of motion picture film which show strange scenes of great educational value.

Albert C. Froome, for many years a headliner at the New York Hippodrome, has been engaged to appear in "The Twenty Million Dollar Mystery." Mr. Froome plays the role of a wealthy Montana mine owner who was a friend of Zudora's father when both were prospecting.

A program of exceptional pictures featured anniversary week at the Vitagraph theater, beginning Sunday, February 7. A year ago, on February 9, 1914, the old Criterion theater threw open its doors as the Vitagraph, a theater devoted exclusively to the showing of high class motion pictures at dollar prices.

Max Figman and his company, including Miss Lolita Robertson, who is Mrs. Figman, made a flying trip to Seattle, Wash., from Los Angeles, Cal., last week, and filmed a number of big scenes on the Sacramento River for "Jack Chanty," a forthcoming release on the Alliance Program.

"The Campbells Are Coming," the big six-reeler produced at the Universal West Coast studios, is completed and a great big sigh of relief has gone up. The most thankful of the whole company are Francis Ford and Grace Cunard, the director and leading lady.

Reina Valdez is playing with the Fiction Company at Boyle Heights, Cal.

The World Film Corporation have had a company at work in Orlando, Fla., for some time. Orlando was selected as the "Johnny Jones Show" is the only circus in the southland that can be used by the company, and a circus scene was necessary in making the picture of "The Butterfly," in which Howard Estabrook is starred. Mr. Estabrook, Barbara Tennant, O. A. C. Lund, the director, and the rest of the company are expected to return to the Fort Lee, N. J., studios some time this week.

The American players at Santa Barbara, Cal., have missed the presence of Edward Coxen, one of the "Flying A" stars, during the past week. He has been confined to his home on account of a cold.

During the formal opening of the New York to San Francisco telephone line, Eugene W. Castle, West Coast cameraman for the Mutual Weekly, had the distinction of sending the first 'phone message to his home office over 3,400 miles of wire. After motion pictures were made of the prominent telephone officials and the mayor of San Francisco, Mr. Castle was handed the telephone set and delivered a message to an official of the telephone company at the New York end, who then called up Pell Mitchell, editor of the Mutual Weekly, in the production offices of the Gaumont Company in Flushing, N. Y.

M. F. Tobias, president of the All Theaters Film Company, which handles the Alliance Program in New York state, has just returned to his New York City office after a tour of the theaters he controls.

Miss Ruth Stonehouse, the pretty Essanay actress, will give a special dance at the charity show to be given February 15 and 16 at the Bryn Mawr theater, Chicago.

The Jesse L. Lasky Feature Play Company has announced the exclusive engagement of Ina Claire, who has signed a contract similar to that signed last week by Charlotte Walker and who will consequently soon make her photo-dramatic debut under Lasky management. As in the case of Miss Walker and other stars recently retained by the Lasky organization, Miss Claire's arrangement is of such a nature that her photo-dramatic appearances for a period of years to come must be entirely under Lasky management.

At a recent meeting of the board of directors of the Cosmos Feature Film Corporation, Leo Rosengarten tendered his resignation as president and sold his entire holdings in the company to Arthur H. Jacobs, who was elected president in his stead.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	150	....
Biograph Film Co.	70	72½
General Film Co. *pref.*	50	53½
Majestic Film Co.	150	175
Mutual Film Corp. *pref.*	56	59
Mutual Film Corp. *com.*	76	78
New York Motion Picture Corp.	75	78
Reliance Motion Picture Corp.	35	42
Thanhouser Film Corp.	63	70
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	115	125
Universal Film Mfg. Co.	155	....
World Film Corp.	4¾	5

Universal Film Manufacturing Company.—At a special meeting of stockholders, called this week, a vote will be asked on the proposal to increase the capital stock from $2,000,000 to $3,500,000.

Syndicate Film Corporation.—A dividend of 15% on both preferred and common, following the extra 25% declared on both classes of stock in January, makes a total dividend disbursement for the fiscal year up to 103%. This latest 15% will be paid on February 27 to stockholders of record February 20. The cash balance in the treasury would then liquidate all outstanding debts and equal par for both classes of stock. At the annual meeting the officers elected were: J. M. Sheldon, president; B. S. Adams, vice-president; P. H. Davis, secretary, P. G. Chace, treasurer. A. Coe was elected to succeed A. E. Jones as director. It is understood that a complete liquidation of the remaining assets will not occur at this time, but the policy as to whether the company will immediately attempt another serial has not yet been decided upon.

Mutual Film Corporation.—An active demand for both preferred and common was maintained through all of last week.

New York Motion Picture Corporation.—As the law of supply and demand is the most certain guide to coming good or bad news, a persistent demand for stock of this company during the past four days, with very little stock offered or obtainable, would seem to indicate that the large amount of available cash resources, which is credited to this company at the present time, will warrant some dividend disbursement in February. Stock sold at 77, which is about the high point for this security in the last five months.

Theodore Mitchell, a well-known newspaper man and formerly of the *Cincinnati Enquirer*, is handling the publicity on D. W. Griffith's filmization of "The Clansman," which is to be released under the title, "The Birth of a Nation." Mr. Mitchell has offices at 420 Longacre building, New York City.

An installation and reception held by the Order of Elks at New Haven, Conn., was the occasion which furnished invitations to a chosen number of film players, among whom were Florence La Badie, William F. Russell, Mary Fuller, King Baggot, Maurice Costello, and Rose Taplay.

Charles Verhalen is turning his diplomatic ability to account as assistant to B. F. Clements in the Kriterion offices.

"Bud" Mars of aeronaut fame is New York representative for the Mars-Hull Company, manufacturers of the Mars Portable Hygienic Air Purifier, and occupies suite 724 in the Marbridge building.

Beatrice Michelena, in a scene from "Mignon," adds to the prettiness of a pocket calendar which is a novelty souvenir given to friends by the California Motion Picture Company. Another favor being presented by this company is a sepia-toned desk calendar which also offers a charming scene from "Mignon."

H. Z. Levine, publicity manager for the Box Office Attractions Company, has been confined to his home all week with an attack of grippe. John Henry Goldfrap, Mr. Levine's assistant, has been in charge of the publicity bureau in Mr. Levine's absence.

Paul Gulick, head of the publicity department of the Universal Film Company, made a hasty trip to Washington, D. C., last week, adjusted certain matters with the postoffice department there and returned almost before his absence had been discovered.

H. H. Van Loan, formerly editor of the Authors' Syndicate, Inc., is now a member of the Universal publicity department, handling the news campaign on the Universal City opening, the "Black Box," and other Universal special attractions. Mr. Van Loan, who is a relative of the famous Charles E. Van Loan, has occupied the desk opposite Bob Doman's since February 3.

In Miss Edna Mayo, Essanay has secured another star of the first magnitude. Although only 22 years of age, she has had six years of experience on the speaking stage and in motion picture work. The most recent plays in which she appeared on the speaking stage were "Madame X," "Excuse Me" and "Help Wanted."

Elmer McGovern announced this week that Dell Henderson has joined the Keystone staff.

Paul W. Panzer, the Pathe star, last seen on the screen as Owen in "The Perils of Pauline," is scoring a big hit in vaudeville throughout the New England states. At Cambridge, Mass., he was received by Governor David I. Walsh and Mayor Timothy W. Good, and in Boston the Elks held a reception in his honor, and he delivered a short address to the members. Mr. Panzer's act on the stage consists in explaining the making of and showing a number of thrilling scenes taken from five of his best photoplays.

Phil Mindil, known far and wide in the film business, now occupies the publicity desk and writes ad copy for the Serial Publication Corporation.

E. E. Dodge, formerly of the Western Import Company, has succeeded John W. Gray as sales manager of "Runaway June" and other special Reliance productions.

C. A. Dickinson has been made assistant manager of the Chicago office of the World Film Corporation, his promotion being a recognition of his good work in soliciting city business.

Irene Wallace, the popular leading lady, Harold Howard, and Makoto Inokuchi, the Japanese actor, left Chicago this week for the west coast, where they will work in the Selig Polyscope stock companies. These artists were especially engaged in New York recently and will assume important roles in forthcoming Selig productions.

Marceline, the Hippodrome's famous clown makes his screen debut in Thanhouser's "Mishaps of Marceline."

On March 15, George Kleine will release a dramatic five-part feature entitled "The Woman Who Dared."

Harry Weiss has received, as a reward for his hard work done during the last six months in the Chicago office of the World Film Corporation, a week's vacation with all expenses paid. He plans to visit New York.

Wheeler Oakman takes the leading part in Selig's "The Rosary."

Peggy Burke of Thanhouser has just completed a picture called "A Newspaper Nemesis," under the direction of John Hervey.

On his recent visit to San Francisco, Calif., Lewis J. Selznick, vice-president and general manager of the World Film Corporation, included Miss Michelena among his guests at an impromptu party at the famous Cliff House. There Miss Michelena taught Mr. Selznick the "Poverty Flat Trot," which she recently invented.

The Alhambra brand on the Kriterion program has signed Lole Palmer and Alfred Swenson, who have had a wide theatrical experience in both stock and road work.

"The Commuters," the popular Cohan & Harris comedy-drama, is being filmed by George Kleine in his New York studio. Irene Fenwick, who is now playing the lead in the Broadway production "The Song of Songs," at the Eltinge theater, has been engaged to play the lead.

George W. Terwilliger, the Lubin director and author, who is in St. Augustine, Florida with a special company of Lubin stars, is at present presiding over a most unique set of buildings. They are located on Anastasia Island and have been transformed into structures that represent several widely different ages in the development of the human race. Terwilliger is filming a big feature picture the action of which begins back in the cave days, continues through various periods and ends in modern times.

Will Stevens, Thanhouser's comedy director, has just completed a picture called "Little Bobby," featuring Helen Badgley.

E. A. Wallace, who is acting as camera man for the Hearst-Selig News Pictorial with the German army in Belgium and France, has been filming motion pictures of soldier life in the trenches. He has shipped back some interesting films taken near the battle front.

Beatriz Michelena, the beautiful star of the California Motion Picture Corporation, recently performed the feat of swimming the Russian River in Sonoma County, Calif., at a time when the stream was flooded by a winter rain.

ROLL OF STATES.

ILLINOIS.

Charles Pacini and William Trieb, owners of picture show houses at Kenosha, Wisconsin, have closed a lease for the Elmer Carpenter building, Harvard, for a moving picture business. Work is being rushed and the picture house will shortly be opened.

Charles Costley, of Weldon, has purchased a motion picture theater in Onarga.

W. R. Scates, division manager of the World Film Corporation, is now on a tour to all the offices in his division, and will return shortly to his headquarters—the Chicago office.

T. M. Lawrence has disposed of his interests in the Princess moving picture theater, at Springfield, to A. J. Marshall. The firm will now be composed of George Taylor and A. J. Marshall with equal shares.

It is understood that Messrs. Lubliner & Trina are negotiating for Orchestra Hall, Chicago, to run motion pictures all summer. These gentlemen had this theater for the same period of time last year.

Northern Illinois Amusement Company, Chicago; capital, $7,000; amusement and exhibition business; incorporators, George H. Kennedy, George T. Porter, Ora D. Bebb.

Work is now under way for a second motion picture theater in Rock Falls. The Wheeler & Brown building has been leased for a number of years and when remodeled will be very cozy and comfortable.

Frank Hejna, former manager of the Pastime theater in Coal City, which was recently destroyed by fire, has formed a partnership with James Parlis, and they have started a theater in the new opera house.

Animated Accessories Manufacturing Company, motion picture enterprise, filed voluntary petition in bankruptcy in United States District Court. R. J. Ott, secretary, explained to Judge Landis company had paid-in capital of only $500, although capitalized in South Dakota for $50,000.

The new motion picture theater now being erected for Nathan Ascher and James F. Greenebaum at 4730 Sheridan road, opposite Lakeside place, Chicago, will occupy a lot 100x150 feet, and it is expected to cost approximately $150,000. In addition to the theater, which will have a seating capacity of 1,000, there will be four stores on the ground floor and twelve offices on the second floor. The building was designed by Ralph C. Harris, the builders being Kusel & Harris. It is expected to be completed about June 1.

A modern motion picture theater is being erected by James McElroy on Cicero avenue, near Jackson boulevard, Chicago. It will be of fireproof construction, with a seating capacity of about 900, and will cost $35,000. The architect is D. S. Pentecost.

Benton now has two moving picture theaters.

Mutual Film Corporation of Illinois, Chicago; name changed to Keystone Film Corporation of Illinois.

A correspondence school for exhibitors who are being served with Shubert releases has just been inaugurated by Harry Weiss, branch manager of the Chicago office of the World Film Corporation. It is being worked in connection with the newspapers.

INDIANA.

John Pruett, who recently bought the Lyric theater, will move it to his own building just east of the Masonic block in the near future. The building has been given a general overhauling, including a new front and when completed it will be the most up-to-date moving picture theater in Rockville.

The Victoria theater in Peru will be closed for at least three weeks, for extensive repairs. When completed the theater will have a seating capacity of 600. Dale Loomis is manager.

IOWA.

M. Osmun, of Montezuma, has purchased the Star theater in Knoxville and is now in possession.

The Royal theater, in Charles City which has been under the management of Mr. and Mrs. Hochwender, has been sold to S. B. Martin of Boscobel, Wis., who took possession February 1.

S. L. Good of Conrad has purchased a moving picture theater in Eldora.

The Elite theater in Davenport, which was recently purchased by Ernst Wilkens, is closed for repairs. It will reopen shortly with new equipment and facilities.

George Dethlefs, Jr., of Manning, has purchased a motion picture show at Alton.

On February 1 the Cozy theater in Bellevue was disposed of by Mr. Collins to James M. Dowdle of Muscatine. Mr. Collins will leave for Los Angeles, California, March 1, where he has purchased a 500-seat motion picture show.

August Bossen has purchased the Family theater property, owned by A. W. Miller, Clinton. The structure will be rebuilt immediately, and will be operated as one of the finest picture houses in the state.

LOUISIANA.

The building being erected at Harvey by Sam Gibino, who intended to operate a moving picture theater, was destroyed by fire.

MASSACHUSETTS.

A. B. Brunell has closed his motion picture show in Cherry Valley.

MICHIGAN.

The Broadway theater, Detroit, is to be completely remodeled and converted into a high-class theater for motion pictures exclusively. Harry I. Garson, of New York City, is the new lessee, who takes it for a term of five years. The building is owned by David Stott, who will spend approximately $30,000 for improvements, among which will be an entirely new front for the first story, and a new entrance into the balcony. The alterations will start early in February and be completed in sixty days. Mr. Garson has decided to change the name to the Strand. He will follow closely the policy of the famous Strand theater in New York City.

A. J. Gilligham, manager of the General Film Company in Detroit, and proprietor of the New Empire theater, has purchased the interests of his partner, E. M. Smith, secretary and treasurer in the United Theaters Company and the Valley City Amusement Company, controlling a chain of picture houses in Grand Rapids.

Work of remodeling and enlarging the Lyric film theater in Muskegon, formerly leased by Joseph Richter, manager of the Orpheum playhouse, is soon to be started by Mrs. Isabella G. Miller, owner of the block. The building will be extended to the alley, greatly increasing the seating capacity of the house. The basement of the block is also to be improved, so that a waiting room for women patrons will be provided, of easy access to the main floor by a flight of stairs.

E. M. Simons, manager of the Family motion picture theater in Adrian, has installed a new Powers' 6A machine.

Representatives of the state fire marshal's bureau will commence the first inspection for 1915 of the motion picture theaters of Michigan on February 1.

The new Franklin theater, which recently opened in Saginaw, has been equipped with two Powers' 6A machines.

Purchase of the Theater Comique company's lease on the theater at 231-33 Randolph street, Detroit, has been made by the Woodward Theater Company, of which Henry S. Koppin is president, which operates the Woodward and the Rosebud moving picture show houses. The company plans to improve the place and operate it as a moving picture theater.

MINNESOTA.

The New Grand theater, in Lake City, which has been under the management of G. R. Swanson for the past year or more, has changed hands, Al Grant and Thomas Grogan purchasing the same, and the new management assuming possession at once.

The Orpheum theater building, Rochester, has been leased by Col. Fischer, who contemplates operating a motion picture show.

G. M. Behrndt has disposed of the Gem motion picture theater in Adrian to John Masgai, of Worthington.

MISSISSIPPI.

Jack Netherland has reopened the Theato moving picture theater in Holly Springs.

MISSOURI.

The Princess theater, located at 38 Main street, Joplin, has been opened by the Giersdorf Band and Concert Company. The place has been closed for some time. Many extensive improvements have been made, among which are a new gold fibre curtain, a Powers 6A machine, new lighting system installed throughout, and a fire-proof operating booth. This is a strictly modern and up-to-date playhouse. Only high-grade pictures are to be exhibited. Mr. Giersdorf is manager.

NEW HAMPSHIRE.

On January 23, the New motion picture theater on Vaughan street, Portsmouth, was formally opened to the public by Governor Rolland H. Spaulding. It is two stories high and built of red brick. The New theater is decorated very prettily and seats 600 on the main floor and about 450 in the balcony. It is managed by Mr. Hartford.

NEW YORK.

Nathan Goldstein has purchased a plot 50x150 feet, now occupied by the livery stables of E. Strauss, at Bayshore, and will erect a modern fireproof theater to cost about $25,000, to be ready for occupancy by Decoration day.

I. Seymour Purdy of Jerusalem is now the owner of the Sampson theater in Penn Yan, having taken possession February 1.

The Science and Art Film Corporation, Manhattan; $3,000; Augustus M. MacDonell, Raymond H. Arnot and Chester J. Trumeter; R. H. Arnot, Rochester, N. Y.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 10—Selig—February 8.—This issue of the weekly contains views of the recent Ski Club meet at Cary, Ill.; the test of a fire escape made from the roof of the Munsey Building, Washington, D. C.; a close up view of the barge in which President Wilson will lead the war ship fleet through the Panama Canal; glimpses of the damage done by recent sand storm at Salisbury Beach, Mass.; and in the war section views taken in Frankfurt and Berlin, Germany; also a glimpse of the German prison camp in which Russians are now at work.

Hearst-Selig News Pictorial No. 11—Selig—February 11.—Grace Darling in this issue of the weekly is seen visiting the home of abandoned animals in New York City; the wrecked orphanage at New Orleans, La., is shown, also the mid-winter carnival at Saranac Lake, N. Y. In the foreign section are some of the first pictures obtained of the Italian earthquake, showing soldiers hunting for victims and many of the maimed and destitute survivors, while from Yarmouth, England, come pictures showing the damage wrought to homes by the recent invasion of the German Zeppelins

In Red Dog Town—Biograph—February 15.—A chicken thief is caught and about to be lynched when word is received that a bad man is cutting up rough in a saloon and the posse rush back to town after tying the free end of the rope to a large boulder. Another negro happens by and seeing his compatriot with a rope around his neck accepts a proposition to take his place for a moment, for which he receives two bits. After he has placed his neck in the noose the thief takes the money away from him and the posse, returning, find the wrong man attached to the rope. On the same reel is:

His Losing Day—Biograph—February 15—The broker's customers beat the stock market and demand their winnings. Frantic over his losses, he sends his boy to the bank for the money. Returning, the boy stands outside the door to read a thrilling chapter in a Wild West novel and the ticker shows bigger and bigger losses. The broker, growing deperate, rushes out, discovers the boy deep in the book, snatches the money and finds that he has not enough to pay the enormous losses sustained.

In the Plumber's Grip—Edison—February 15.—A plumber is a most indispensable and independent person as shown by this slap-stick comedy, featuring Bessie Learn and Saul Harrison. Harry Skinner, a plumber, is ejected from Ex-Aldermann Flynn's house for making love to the latter's daughter, Gertie. Harry promises Flynn that he will regret his rash action, and Gertie helps him keep his promise by sneaking up stairs and cutting a hole in the water pipes. Flynn holds out as long as possible, but finally, to prevent his house from being floated away summons Harry. The young fellow refuses to touch the job unless Flynn consents to his marrying Gertie. Tired of floundering about in knee-deep water Flynn gives his consent and Harry then turns off the water. C.R.C.

The Victor—Essanay—February 15.—Mr. and Mrs. Justwed are very happy at the prospect of her mother visiting them, but when she arrives Mr. Justwed changes his opinion of her. He is driven from one end of the house to the other and lives a dog's life, until a friend suggests that he treat his wife and her mother in an unpleasant manner. This he does, allowing the water in the bath tub over their room to overflow. This loosens the plaster and the women are buried beneath it and drenched to the skin by the water. The plan proves a success and happiness is again restored in the household. Wallace Beery, Betty Brown and Charlotte Mineau have the leads.

Her Supreme Sacrifice—Kalem—(Two Reels)—February 15.—Disinherited by his father because of his marriage to Ora Miles, a typist, Gordon Ames becomes secretary to Hale, an elderly millionaire, Ignorant of her identity, Hale falls in love with Ora. Learning that Gordon's father will forgive him providing he leaves her, Ora, knowing her husband to be breaking down as a result of overwork, decides to sacrifice her happiness for his sake, and taking her baby, now a year old, she goes to a Western state and secures a divorce. She meets Hale and when he offers her a position she accepts, learning only too late that Gordon's father had died without forgiving him. Hale proposes to Ora and, thinking of the comforts his wealth would provide for her child, she consents to marry him. Elaine, her old nurse, learns of the approaching marriage and on the wedding day brings Ora's baby to the Hale mansion. The child wanders into the street and is knocked down by an automobile. When Ora sees the injured child she recognizes it as her own, and when Gordon appears at that moment she realizes where her happiness lies and decides to face the future once more with Gordon. Alice Joyce featured.

Patsy at the Seashore—(Eighth of the Patsy Bolivar Series)—Lubin—February 15.—Patsy arrives at the seashore,

and after some difficulty secures employment as life-saver at the local bathing pavilion. By a queer coincidence his parents arrive to take a cottage at the same resort, as do also the parents of Sykesy and Patsy's lady-love, Tilly Grace. While Sykesy and Tilly are bathing they are caught in the undertow one day and Patsy saves their lives, becomes a hero and is awarded a Carnegie medal. That night Patsy proposes to Tilly and she accepts him, though later he has a fight with Sykesy, and when the doctor examines the injured Sykesy he declares his case a desperate one. Jane, who loves Patsy, warns him he is liable to be arrested, and as the film closes Patsy runs away pursued by the landlord and porters of the hotel. Clarence Elmer featured.

The Van Thornton Diamonds—Selig—(Two Reels)—February 15.—Thurston, a crook, marries Katherine, an orphan, and later tells her that he wants her to become his accomplice. She refuses and runs away, but later he forces her to return and assist him in securing the Van Thornton diamonds. At a ball given by Mrs. Van Thornton, Katherine hides the diamonds, thus foiling Thornton's plans to steal them. When the crook attacks Katherine, Mrs. Van Thornton's brother, George, saves her and kills Thurston in the struggle which follows. The man's death is made to appear to be suicide and George and Katherine find happiness in each other's love. A review will be found on page 233 of the February 13 issue.

The Professor's Nightmare — Vitagraph—February 15.—The professor one night attends a "thriller" with his wife and becomes so excited when the villain chokes the poor heroine that he greatly disturbs those around him. Next day, meeting a friend he has not seen for a long time, the professor indulges in too much liquor and when he arrives home and when his wife sees his condition she goes sobbing to bed. The professor falls asleep in a chair before the fireplace and dreams that he is the villain of the play and his wife the heroine. After an unsuccessful attempt to force her to sign some papers he kills her, hides her body under the table and is then arrested by the police. He is sentenced to be electrocuted and after being strapped to the chair the Devil appears before him and turns on the current. Sparks begin to shoot from around his feet and he seems to be burning up. He then awakens to find his slippers ablaze, his feet having gone too near the fire. His screams bring his wife with a pitcher of ice water and after describing his nightmare he promises never to drink again. Nicholas Dunaew and Kate Price featured.

Dwellers in Glass Houses—Biograph—(Two Reels)—February 16—District Attorney Carlisle's first move after his election is an attempt to clear out the grafters and to indict Callahan, the police lieutenant. A henchman of Boss Rogers brings the Boss news of what is occuring and Rogers seeks to dig up something in the District Attorney's past that will prevent his continuing his reform campaign. The henchman learns that Carlisle and a woman were present at Lawyer Bennett's home the night the latter was killed and Rogers believes he has what he wanted. He summons Carlisle to his home and threatens to expose him and find the woman in the

case unless Carlisle ceases his activities. At this moment Mrs. Rogers parts the curtains and declares that she herself is the woman in the case. She says that years before she had loved Bennett and consented to marry him. On the church steps he confessed he was already married, but intended to get rid of his wife. Later she married Rogers and one day Bennett threatened to turn over a letter of hers to her husband, unless she visited his rooms. To prevent this she went, accompanied by Carlisle, a former sweetheart. In the struggle with Bennett she struck him with a vase and killed him. Rogers realizes the hopelessness of bringing any charge against Carlisle and Callahan is forced to flee the town. Louise Vale and Jack Drunnier featured.

The Life of Abraham Lincoln—EDISON — (TWO REELS) — FEBRUARY 16.—"The "greatest American citizen's" life is always an interesting subject, and especially at this time when his memory is revived in everyone's mind by the national holiday instituted in his honor. Frank McGlynn impersonates Lincoln, and does it admirably. Not only does he resemble him closely, through the aid of make-up, but he also gives to the char-

acter the strength, awkwardness, and simple magnetism for which the former president was noted. His courtship with Mary Todd and his first meeting with Stephen Douglas are the first events pictured in Lincoln's life. Then follow his marriage on November 4, 1842, his nomination and campaign for the presidency, his joint debates with Stephen Douglas, his election, a few of the events connected with his term in office and the Civil War, and Lee's surrender on April 9, 1865. His tragic death at Ford's Theater, April 15, 1865, when he attended the performance with General Grant as a sign of appreciation of the latter's valiant work in holding the Union together, ends the picture. C.R.C.

A Pound for a Pound—ESSANAY—FEBRUARY 16.—The atmosphere of the northland is excellently created by the settings in this production and the story itself is of the virile type. Albert Roscoe, a recruit from the speaking stage, makes his initial appearance and, while slightly camera conscious, gives promise of becoming a screen favorite. A realistic struggle between Wallace Beery and Harry Dunkinson, in which the two men roll down a snow-covered hill, is one of the features. Mr. Beery's make-up is slightly over-drawn and is liable to excite laughter in some houses. Nell Craig makes a pleasing heroine. The plot tells how Jack Thorpe attempts to secure food during a famine in the far North. Buck Gibson, a bully, refuses to sell him any unless his wife pays more money for it. When Thorpe steals food from Gibson he is sent into the wilderness to die, but is followed by his wife and a faithful half-breed and saved. Later Buck is in need of food, and when Thorpe refuses to sell to him he also steals. When Gibson is about to be punished as Thorpe

had been, the latter saves him and tells him to leave the district forever. C. J. C.

Love Versus Chickens—KALEM—FEBRUARY 16.—The love affair between Mable Diggs and Chester Spriggs is interrupted when Mable's father accidentally kills a chicken belonging to Chester's mother. The children are refused permission to see each other thereafter and though locked in rooms in their own homes, both Chester and Mable escape and make a bee line for the minister's house. The parents pursue, but arrive too late. They eventually make up and all ends well. On the same reel is:

You'll Find Out—KALEM—FEBRUARY 16.—Jones accepts a position as a nurse-companion to Mrs. Welkins, who is mentally deranged. When he arrives at the home the previous nurse is just departing and tells him "you'll find out" when asked why she is quitting the job. Jones is told that he must humor Mrs. Welkins in every whim and when she imagines him to be a dog he must act like a dog and if she declares him to be an elephant he must act the part. Battered and bruised Jones realizes the meaning of the former nurse's words and quits the job on the run.

A Double Role—LUBIN—FEBRUARY 16.—Reginald Quail marries without his wife learning his real profession. He is leading man of a stock house, which is one day visited by Mrs. Quail and her chum. The chum is much taken with the leading man and wishes to visit him. The ladies finally invite him to Mrs. Quail's home. Quail then appears as his real self and expresses a desire to kill the actor he asserts the ladies are waiting to meet. After thoroughly frightening his wife, and teaching her what he believes a needed lesson, he discloses his real identity. Raymond McKee featured.

Bill Haywood, Producer—SELIG—FEBRUARY 16.—Because its rough and tumble action is really funny, this film will undoubtedly draw many laughs. The acting—or rather actions of Tom Mix and the players who support him also add much to the fun. Mix was a whirlwind at the old western melodrama and now that he has undertaken comedy he seems to exert even greater enrgy and to show more daring. His offerings belong in a new class which should be called "speed farces." This film shows him as a ranch owner, who attempts to produce motion pictures when he meets the leading man and woman of a stranded theatrical company. Several incidents showing how wild horses running loose, explosions, fights, etc., break up every attempt to take pictures, occupy the main portion of the reel, furnishing laughs and thrills

alternately. In the end the ranchman decides to give up the picture business and marries the leading lady.

C.J.C.

O'Garry of the Royal Mounted—(BROADWAY STAR FEATURE) — VITAGRAPH —(THREE REELS)—FEBRUARY 16.—Clarry O'Garry and Jan Larose, partners in a mining claim, quarrel when Jan becomes jealous of O'Garry's friendship for Marie. Seeing he is causing trouble, O'Garry leaves the camp after ordering

Pitah, an Indian whose life he had once saved, to watch over Marie. O'Garry enlists in the Royal Mounted police and a year later is stationed at Fort Resolute. Looking over the records one day he comes across a photo of Jan Larose, who is wanted for murder in Quebec and who has deserted his wife and two children. O'Garry goes to arrest Jan and the two men fight on the edge of a cliff, Clarry being thrown into the river below. Marie, who sees the struggle, lets herself down the side of the cliff with a lariat and while she is in mid-air Jan cuts the rope and she falls into the icy water. Larose is about to shoot the two in the river below when Pitah creeps up behind him and stabs him. Marie and the Indian rescue O'Garry and after declaring her love for him Marie eventually permits him to return to the fort, he promising to come back in the Spring and make her his wife. Edith Storey and Ned Finley featured.

The Mystery of the Tea Dansant—KALEM—(TWO REELS)—FEBRUARY 17.—Another episode of the girl detective series in which Ruth Roland is being featured. Marguerite Wheeler, an heiress, disappears and her mother receives a note demanding $5,000 for her return. Ruth, the girl detective, and Harry Warrington, whose life she saved in a previous story, and who has now become her assistant, find that the trail leads to the Tea Dansant, conducted by Marmaduke. From Marmaduke's assistant, Darby, they learn that Marguerite is being kept a prisoner by Marmaduke, who is in financial straits. Darby agrees to

assist the detectives and Ruth proceeds to fascinate Marmaduke and is invited to his office. Knowing Marguerite to be in an adjoining room, Ruth accepts the invitation. Ruth draws her revolver on Marmaduke, and when he overpowers her he is shot by Darby. Marguerite is then released and returned to her mother.

A Spiritual Elopment—EDISON—FEBRUARY 17.—Mr. Banks objects to Jack Newclothes' suit for his daughter's hand, and emphasizes his opinions on the matter by ejecting the handsome lover from

his house when he comes to call on Evelyn. The way the girl and Jack overcome father's objections by playing upon his superstitions furnishes no end of fun. Arthur Housman, Viola Dana, and William Wadsworth featured.

C.R.C.

The Fable of the Cold Gray Dawn of the Morning After—ESSANAY—FEBRUARY 17.—Mr. Rounder wakes up in the morning with a dark brown taste in his mouth. After a grape fruit and a couple of drinks he goes to the office. About ten o'clock the

effect of the drinks and grape fruit is wearing off, but a friend comes in and they visit a nearby cafe where more drinks are absorbed. This continues until afternoon and a big supper in the evening, with grapefruit and drinks as side issues, leads to the same taste in his mouth the "morning after." He then swears off and decides to avoid his two vices in the future. Rapley Holmes featured.

The Rainy Day—LUBIN—(TWO REELS)—FEBRUARY 17.—A young wife sacrifices everything that her husband may keep up appearances in his business, and when he really does secure an increase in his salary, she still saves for a "rainy day," and when he finally becomes rich she is still penurious. He finally meets the "other woman" and finds the contrast a delightful one. When his wife discovers what is happening, she visits the other woman and begs her to give up her husband, though when the other woman refuses to do so the wife spends a great portion of the money she has been saving on furnishing their house up lavishly and making herself attractive, thus eventually winning back her husband. When he finds his home more attractive than that of the other woman his wife tells

him she is through with him forever, and he goes to his room despondent. Outside a storm comes up and prevents her leaving immediately and as a result a reconciliation is finally effected, the long awaited "rainy day" having apparently arrived. Ormi Hawley and Earl Metcalfe featured.

The Black Diamond—SELIG—FEBRUARY 17.—A melodrama, the climax of which holds the interest in splendid fashion. Double exposure work used throughout, Guy Oliver playing opposite himself as

a father and his son. Stella Razeto and Jack McDonald appear in supporting roles. The woman playing the part of the boy's mother, though not cast, does some exceptional emotional acting. It is the kind of film which is always popular in the majority of houses. The leader of a band of crooks at one time betrayed the confidence of a girl but another man married her, thus saving her good name. The son of the girl and crook grows up and becomes a detective ignorant of his father's identity. He traces the band led by his father to the "Black Diamond" cigar store but is captured. Before he is put to death his father learns of his identity and gives his own life to save him, blowing up the building. He gives the detective a letter for his mother, telling who it was that freed their son. The mother gives the letter to her boy to read but he tears it up, as he does not wish to know his mother's secret. C.J.C.

Some White Hope—VITAGRAPH—FEBRUARY 17.—Gathered around the stove in a country store in the little village of Hoshkosh, Hiram Limburger and his cronies are discussing prize-fighting. Hiram maintains that he can lick anybody in the room and, later, full of hard cider Hiram goes home and falls asleep. He dreams that he attends a hypnotic exhibition where he is himself hypnotised and told that he is a white hope. Hiram knocks out the professor and starts a riot in the theater, knocking down several policemen who attempt to arrest him. Noting a sign advertising the appearance of Sam Bangford and Torpedo Smith in a 20-round bout, he enters the building and when Smith fails to appear Hiram announces himself willing to take Smith's place. After a fast round he knocks out the colored man and as he is being congratulated one of his seconds empties a bucket of water over him. Hiram awakes to find himself in bed with his wife, who is pouring water on him to bring him out of his nightmare. Donald MacBride featured.

The Box of Chocolates—BIOGRAPH—FEBRUARY 18—Old Lorimer is enraged when George Thorne, his clerk, makes love to his daughter, Alice. George calls with a box of chocolates and Lorimer has him arrested. Meanwhile Alice's maid admits two thugs into the house and they endeavor to find her diamond necklace. Alice, fearing the men will find it, tears out the stones one at a time and hides them in the chocolate creams. When the thugs enter the room she is calmly munching chocolates and before the maid discovers the hiding place of the diamonds George and her father arrive. When Alice explains the diamonds were saved by George's chocolates, old Lorimer shakes the clerk's hand. Charles West and Clara McDowell featured.

Snakeville's Beauty Parlor—ESSANAY—FEBRUARY 18.—This comedy is a little different than the general run of Snakeville pictures and will probably draw even more laughs than the others of this series have. Harry Todd is a beauty doctor, who attempts to set up a shop in the village and hires Slippery Slim as his assistant. Margaret Joslin, as Sophie Clutts, comes to the shop and Slim attempts to perform an operation on her face which results in the shop being raided. The fun is fast and furious from this point to the finish, the film ending with both Slim and the doctor being run into jail. The work of Victor Potel is especially amusing. C. J. C.

Her Martrydom — LUBIN — (THREE REELS)—FEBRUARY 18.—Jim Reynolds is told by his doctor that he has tuberculosis and must go West. Jim is engaged to Dolly Daniels, stenographer in the same office, Dolly being beloved by Hamilton, her employer. Since Jim has no money Dolly asks Hamilton to advance the necessary sum, and for his love of her he gives her $200 which she turns over to Jim. As time passes Dolly secures more money from Hamilton, and finally consents to marry him, though Hamilton, knowing his wife does not really love him, is always considerate of her. Eventually, however, Dolly finds her love for Hamilton far greater than it ever had been for Jim, and still does not believe it right to let Jim know of her marriage. Accordingly she keeps her old apartment at which she receives letters and writes him such letters as he would expect to receive from her. In time Jim returns and happens to visit her in this rented apartment, where she explains that she is Hamilton's wife. Jim declares that he has the letters written since her marriage and that he will sell these to her at one thousand dollars each, otherwise he will turn them over to Hamilton. She is tempted to sell her jewels, but knows Hamilton would miss them. Jim offers to come to the house after them and leave the letters if Dolly will give him the key. That night Dolly hears Jim enter

and later a crash awakens Hamilton, the two men struggle and Jim is killed. Hamilton fails to recognize him and as Dolly appears, tells her the man was only a thief in the night. Arthur Johnson and Lottie Briscoe featured.

A Terrible Break — MINA — FEBRUARY 18.—Harry, who is a great reader of society novels, yearns for society life, and accidentally securing an invitation to a reception decides to visit it. Encountering a drunken gentleman in a full dress

suit, Harry acquires some glad raiment and then marches to Mrs. von Pickle-field's mansion. His behavior at the reception, his refusal to take off his hat, his mad dash for the dining table and his odd antics create a general up-roar in the midst of which a chase begins that leads up-stairs and down-stairs, across country, railroad tracks, garden fences and finally into the lake. On the same reel is "Great Americans," cartoon pictures of some of our presidents in various moods.

The Quality of Mercy—VITAGRAPH—FEBRUARY 18.—Harry Van Courtland, wayward son of Jacob Van Courtland, tenement house owner, asks his father to forgive him, but the old man refuses. Van Courtland's secretary, Bratton Powers, loves Eileen, Van Courtland's daughter, but the father frowns upon the match. Eileen visits the tenements one day and finds her brother. She returns home and pleads with her father for forgiveness and aid for her brother, but he flatly refuses both. Eileen then sells her necklace to provide for her brother and the same day Van Courtland sends Powers with a letter to Gantling, a politician, enclosing a check as a bribe for Gantling, to prevent the condemnation of the Van Courtland tenements. Meanwhile Van Courtland discovers the absence of the necklace and when Powers returns, having been unable to deliver the letter, he accuses him of stealing the necklace. The policemen insist that all the papers found on Powers must go to headquarters and Van Courtland, knowing he will be exposed in his bribery attempt, has to withdraw the charge and eventually permits Powers to marry Eileen. Edith Storey and Antonio Moreno featured.

Their Village Friend—BIOGRAPH—FEBRUARY 19—Rose Gray, a dramatic critic, has all but forgotten the village in which she was born, her single connection with the old place being her sweetheart, Dan. Effie, her former school friend, calls on her with a play she has written and Rose tries to dodge her. Effie is alone in Rose's rooms when Dan enters and Rose, returning, discovers them with their heads together and she becomes jealous. She is mistaken, however, for they are planning to dispose of the play she has written and surprise Rose. In a theatrical agent's office Effie meets Norton, a star, who is won by her personal charms and accepts her play. Dan, Effie and Norton then visit Rose and she discovers her mistake. Vivian Prescott and Isabelle Rhea featured.

Her Husband's Son—EDISON—(TWO REELS)—FEBRUARY 19.—Robert Conness, Gertrude McCoy, and Harry Beaumont featured. Willard, a widower, marries a girl much younger than himself. His son, Robert, who attends college in a distant town, refuses to recognize her as his stepmother. Willard decides to put an end to Robert's extravagances, and answers his request for money with which to pay his gambling debts by a curt refusal. Dorothy, his wife, sends the boy a note telling him that she will be glad to furnish him the money he needs, if he will let her know how and where to send it. He writes back, saying that he will meet her in front of the house at a certain hour that night. Willard finds the letter, and, thinking that Dorothy is unfaithful follows her when she goes out to keep her appointment with Robert. In his anger at seeing the man embrace his wife, Willard shoots him, not knowing until later that he has wounded his own son. Robert's wound proves to be slight, and a reconciliation takes place.

C.R.C.

An Amateur Prodigal — ESSANAY — (TWO REELS)—FEBRUARY 19.—A young millionaire receives several letters sent to another man, whose name is the same as his, asking him to come home at once as his mother is dying. At last he goes and, as the mother is blind and the sister was an only child when her brother went away, he is received as a member of the family. A love affair develops between the millionaire and the girl which ends happily, despite the fact that the real brother returns. A complete review will be found on page 247 of the February 13 issue.

A Melodious Mixup — KALEM — FEBRUARY 19.—Although Ham and Bud are bosom friends they fall out when both begin to admire Tottie, the soubrette of a burlseque troupe. When Ham goes to Tottie's dressing room to present her with an apple he finds Bud ahead of him with a bouquet of flowers and the two enter into a rough-and-tumble battle. Bill Jones starts to interfere and both Ham and Bud attack him. After the fight is over Ham and Bud discover that Tottie is none other than Jones' wife and leaving their lady love they head for the nearest river.

The Little Detective—LUBIN—FEBRUARY 19.—Kitty, a boarding school pupil, is over fond of detective stories, and is much teased by her schoolmates. When Jim Blake introduces Nell, his accomplice, into the school as his ward, as part of a plot to rob the school, Kitty overhears them and is able to foil Nell, who is making her getaway with all her booty, and as a result Kitty becomes the heroine of the institution and all the young people praise her for her cleverness. Louise Huff featured.

The Lady Killer—SELIG—FEBRUARY 19.—A woman impersonator, named Hugh Vernon, has the leading role in this picture which deals with the taming of a lady killer by a number of clubmen. Mr. DePeyster, a man of wealth, is a great favorite among ladies who use poor judgment in selecting their friends. He infatuates the wife of a clubman and Leslie, a friend of the woman's husband, bets $500 that he can drive DePeyster from the town. He enlists the aid of a female impersonator, with whom De-

Peyster promptly falls in love. By a cleverly arranged plan the lady killer is exposed in a ridiculous position and the affair given publicity in the newspapers. He flees from the city and the woman returns to her husband, thoroughly penitent. The offering, while not exceptionally strong, has many good comedy situations and will prove excellent entertainment.

C.J.C.

The Madcap Adventure—VITAGRAPH—FEBRUARY 19.—Tommy Webb, a wilful, head strong, but very lovable girl, keeps her aunt Sarah on the jump. After Josephine Hall, Tommy's greatest friend, becomes engaged to Dick Birch, Tommy meets Guy Dunbar, a friend of Dick's. George Hilton, a society rounder, after Tommy's money, fascinates the girl and eventually becomes engaged to her. When Guy later learns that Hilton is frequently seen in the company of Pearl Courthorpe, a burlesque actress, he makes the fact known to Tommy. The girl refuses to believe it at first, but when she learns from a letter written by the burlesque actress that Hilton and she are frequently seen in a certain cafe Tommy, dressed in men's clothing, visits the cafe and breaks off her engagement with Hilton. Two thugs, who have seen her flash a roll of bills, follow her and Guy succeeds in rescuing her when they attack her and soon he and Tommy are engaged. Dorothy Kelly and James Morrison featured.

The Cowboy's Conquest—BIOGRAPH—FEBRUARY 20—John Brayton, a wealthy New Yorker, seeks forgetfulness on his western ranch. Dressed in cowboy attire he meets the Van Pelt touring party and loses his heart to Edith. Edith's foreign suitor reports developments to the girl's parents and Mr. Van Pelt wrings a promise from John that he will abide by Edith's decision after she has seen him in her own sphere, away from the glamour of the cow country. Dressed as a cowboy he goes to New York and all of Edith's friends snub. John, though Edith is not ashemed of him. Eventually they are quietly married and at a reception given in the Van Pelt home John turns up in conventional evening dress, looking the aristocrat that he really is, and all of Edith's friends change their tune. Ivan Christy and Isabelle Rhea featured.

The Voice of Conscience—EDISON—FEBRUARY 20.—Here is a story of a woman who imagines herself neglected by her husband, and is about to elope with another man when her conscience intervenes, causing her to abandon her wild

idea and return home. Frank McGlynn, Sally Crute, and Richard Tucker do commendable work in the principal parts. Much of Dr. Theodore Yorke's time is

given to his profession, and when his old friend, Jack Cravin, arrives for a few weeks' stay the doctor welcomes him, thinking that he will be good company for Helen during his absence. Jack takes advantage of the situation and induces Mrs. Yorke to elope with him. She promises to meet him at the railroad station. Yorke learns of their plans, but an urgent case at the hospital prevents his delaying to talk to Helen about it. After performing the delicate operation, Yorke hurries to the station, and is about to shoot Jack when he sees Helen motion to him to take her back home. She pleads forgiveness for her lack of faith, and promises never to judge by appearances again. C.R.C.

Broncho Billy and the Vigilante—Essanay—February 20.—At the opening of this picture some wonderful views of western prairies are shown which will excite admiration. G. M. Anderson, in his well-known role, Lee Willard and Ernest Van Pelt do creditable acting. The story deals with the attempt of the vigilante to lynch a cattle rustler whom Broncho Billy has captured. The sheriff, however, protects

his man, but eventually the mob make both Broncho and the rustler prisoners and proposes to lynch the latter. There is considerable tension at this point but, by a clever ruse and with the assistance of the old inn keeper, Broncho manages to effect the outlaw's escape. There is a sudden change to comedy at this point of the story, which is rather detrimental to its finish, though the whole is a meritorious offering. C. J. C.

The Engineer's Peril—Kalem—February 20.—Another of the "Hazards of Helen" series, in which Helen, the girl operator at Hobart, is able to warn her friend Anna, the operator at Montville, that Tim Hudson, a notorious swindler, is headed for Montville. Anna brings about Hudson's arrest when, posing as a minister, he attempts to swindle the people of the town. Anna marries Tom Binfield, a locomotive engineer, and later when Hudson escapes from jail he secures a position as fireman on Tom's engine and boards at Tom's home. Though Anna fails to recognize him, Hudson is filled with an insane desire for revenge upon seeing her. Failing in an attempt to shoot her, the convict determines to punish Anna through Tom, and next day, just as the train passes the Binfield cottage, the fireman strikes Tom over the head with a wrench and believing his victim dead leaps from the engine. At the frightful risk of her own life the girl, who has seen Tom's body hanging over the locomotive cab, succeeds in rescuing him. Helen Holmes and Anna Nilsson featured.

It All Depends—Lubin—February 20.—Clara Dean, a wealthy young woman of musical taste, has been carrying on a secret correspondence with Senor Marchese, principal tenor of the opera company, though Clara's mother is desirous of having her marry Harold Flint, a wealthy young man who calls on her. Senor Marchese engages the apartment directly above the one occupied by the Deans, under the name of Conti, and there with his accompanist does much rehearsing. Mrs. Dean, who is subject to headaches, objects to the noise and tells the janitor. When he fails to quiet the disturbance, Harold agrees to see what he can do, but likewise fails, and Clara finally visits the apartments herself. Coming face to face with Senor Marchese, she at once recognizes him and without saying a word rushes down stairs. Marchese follows her, and is amazed to find his pictures scattered all over the place. Soon Marchese does all his practicing in the Dean apartments with Clara as his accompanist, and the noise they make is objected to by all the other tenants in the building. Later, when the landlord discovers the importance of his tenant, the tenants unite in declaring his music wonderful, and congratulate Clara on her engagement to him, the moral of the tale being that it all depends upon the viewpoint. Ethel Clayton and Joseph Kaufman featured.

Love and the Leopard—Selig—February 20.—Some of the situations developed in this film, made by the Jungle-Zoo Company, are real thrillers and while the plot is not entirely convincing the excitement is kept at a high pitch throughout. Edwin Wallock who has the leading role, appears to take desperate chances with the animals. Clever photography also does much to make the film realistic. The story deals with the love affair of an African hunter and his sweetheart. The hunter falls in love with an English girl, who is visiting in the jungle and she tells him to bring her a leopard skin. Attempting to do this he almost loses his life, but is saved by his sweetheart. He then realizes his mistake. C.J.C.

Twice Rescued — Vitagraph — (Two Reels)—February 20.—After being rescued from a shipwreck by Stephen Royston, son of a farmer, Nana, orphaned by the catastrophe, is adopted by the family and both Stephen and his brother, Godfrey, fall in love with her. Stephen who loves to paint, is berated by his father for such foolishness and Godfrey, realizing that Nana loves Stephen and desiring a clear field, so arranges matters that Stephen is ordered to stop painting or leave the farm. Stephen goes to the city and, though unable to pay a model, secures Elsie, a poor flower girl, to pose for him. Stephen's letters to Nana are intercepted by Godfrey, but Nana still remains faithful and securing a small sum of money goes to the city to seek Stephen. Elsie has become weak and ill and one day while Stephen is absent for a doctor Nana arrives and seeing Elsie thinks she is Stephen's wife. Leaving a note saying she now understands his silence, the girl, who is despondent, wanders down to the river and jumps in. Stephen, passing, hears her cry, leaps over the pierhead and rescues her from drowning the second time. He explains all, convinces her of the truth and a joyful reunion occurs. James Morrison and Dorothy Kelly featured.

Mutual Program

Across the Way—Princess—February 12.—Sparks learns, upon visiting his fiancee, Bianca, an art student, that his friend, Tom Brown, a writer, is living across the court. He notices that Bianca and Brown are mutually attracted and plans to play a joke upon his friend. He persuades Bianca to help him and they enact a murder scene before the drawn curtain. Brown, seeing all of this silhouetted on the shade, rushes over only to find Bianca peacefully reading a book. He begins to think his eyes have been playing tricks with him. A few evenings after this Bianca is attacked by a burglar. Brown, who has learned that the other evening's performance was planned by Sparks, thinks that this is another attempt to fool him. However, he goes stealthily to investigate and arrives just in time to save the girl, who breaks her engagement with Sparks and marries Brown.

The Death Dice — Reliance — (Two Reels) — February 13.—Baptismo and Sellers quarrel over a card game. Baptismo gets the worst of it, and determines to kill his opponent. Bass, a newcomer, and Sellers are rivals for the hand of Florence Steel, the daughter of a neighboring rancher. They have a violent disagreement over her, and she, fearing results, compels Bass to surrender his knife to her. Sellers tries to kiss Florence, and she threatens him with the knife. The cowboy strolls away, whistling "The Dying Cowboy." In horror, the girl drops the knife and runs into the house. When, an hour later, Sellers is found, stabbed in the back, Bass and Florence believe each other to be the guilty one. Popular opinion is against Bass and he does not deny the crime. Lafe Johnson, ex-sheriff, observes the unnerving effect that his humming "The Dying Cowboy" has on Baptismo, and he has the Mexican arrested. Johnson suggests that the two men's lives be staked upon the dice. The others agree, and the ex-sheriff, by a clever trick, makes fate decide against Baptismo. The Mexican then confesses.

The Escort—Royal—February 13.—Two young married couples find life intolerably dull. Even Rose, the maid of one of the couples, is unable to endure the tomb-like gravity of the household, and leaves. Just after this Eddie Rose, an old friend of the bridegrooms, invites them to accompany him to a prize fight. There is considerable confusion over the name Rose, and the wives, to entrap their "faithless" husbands, induce the

janitor to act as their escort. As the latter is struggling into a dress suit, the husbands unexpectedly return. He takes refuge in the dumb waiter, but is finally captured after pulling himself up and down until he is tired.

Music Hath Charms—KOMIC—FEBRUARY 14.—Nell has two admirers, Jim and Jed. The former aspires to become a great singer and is favored by Nell's father. Jed is a pianist and is the suitor Nell favors. She and her father decide to wait six months and then try out the suitors on the strength of their musical abilities. Jim discovers an Italian laborer who has the voice of an opera singer, and hires him to sing behind the curtains while he goes through the motions in view of Nell. Jim is accepted and all goes well until the Italian partakes of some punch in the kitchen and begins to sing on his own account. The sounds penetrate to the parlor. Jim's ruse is laid bare, and Nell turns her affections towards Jed.

How Hazel Got Even—MAJESTIC—(TWO REELS)—FEBRUARY 14.—Here is a Majestic drama of unusual strength and merit. It is graphically staged and tells a gripping story of ring life, its environments, and the effect which victory or defeat may have upon the prize fighter's loved ones. Dorothy Gish, W. E. Lawrence, Eugene Pallette, and Fred Burns do convincing work in the principal parts.

In the Twilight—AMERICAN—(TWO REELS)—FEBRUARY 15.—A story founded on the song "Love's Old Sweet Song" in which two brothers fall in love with two sisters, though later one brother takes the downward path and proves faithless to his love. Years lears, the old song restores him to his boyhood sweetheart, and all are happy again. See review on page 277 this issue. N. G. C.

The Other Man—RELIANCE—FEBRUARY 15.—Arthur Matthews, a successful writer and a man of broad sympathies, singles out of the breadline Kerwood, an unkempt wreck of a man, whom he discerns to be a person of good education and breeding. He takes him to his home and makes him his secretary. The startled look of recognition that passes between Kerwood and Mrs. Matthews on their meeting is not noticed by the writer. The servants become aware of the clandestine meetings between Kerwood and their mistress and Matthews overhears some of their gossip. One night he surprises the couple just as they are about to leave the house together, and is about to shoot Kerwood when his wife clals his attention to a note which she has left on the table. From it Matthews learns that Kerwood is his wife's reprobate brother and that she was about to take him home to her father to beg forgiveness for the wayward youth.

The Happier Man—BEAUTY—FEBRUARY 16.—Irving Cummings makes his debut as an American star in this production, he playing the role of William Summer, supported by Virginia Kirtley and Joseph Harris. A young newspaper reporter visits William Summer, a recently arrived millionaire bachelor, and interviews him on success in life. He tells her that years before he and Harry Warren, boyhood friends and business partners, both loved Lucille Page. Losing their fortune in the stock market, the boys both went west in search of gold. Harry wrote daily letters to Lucille, while the other was too busy with his work to write. One day a miner is found badly injured and ere he dies he bequeathes half his fortune to the two men who befriended him. The boys realize that it will be better for one to return home to Lucille, while the other shall have the mine and wealth, and Harry unselfishly gives Billy first choice. The latter's greed for gold decides him and he takes the mine, while Harry returns to marry Lucille. As the interview is finished, Harry and his wife call

with their two children and Billy declares that though he has wealth unlimited, the other is the happier man. N. G. C.

A Man and His Work—MAJESTIC—FEBRUARY 16.—Connolly, a detective, eats breakfast with his wife and children and leaves for headquarters, not having the slightest idea of what ventures the day will bring forth. The chief assigns him to run down Smitty, a crook with a most unsavory record who, the night before, robbed a safe and almost murdered a night watchman. Connolly disguises himself as a yeggman, succeeds in locating the hang-out of Smitty and his pal, and, after a desperate fight, captures them. He dresses his wounds, changes his clothes and returns home to his family and supper, saying nothing of his experiences of the day.

A Man of Iron—THANHOUSER—(TWO REELS)—FEBRUARY 16.—Caleb Masters, president of a big manufacturing company, realizes that luxurious living is ruining his children and allows his company to become bankrupt. He then takes a position as manager of a quarry. His son, Ben, works under him and his

daughter, Belle, acts as housekeeper. Wholesome, hard work molds the boy and girl into the industrious, dependable type of man and woman. Mrs. Travers, a wealthy widow, helps Masters back into his former position in the business world; and, after Ben and Belle have married worthily, becomes his wife.

Saints and Sinners—AMERICAN—FEBRUARY 17.—A typical small town drama, treating of the small souls of the average village gossip, and beautifully enacted by such players as Ed Coxen and Winnifred Greenwood. Mrs. Money, a wealthy woman, calls herself a Christian, since

she gives large sums for charity, though she brutally snubs her most needy neighbors. In the same village lives a gambler, big hearted and generous, but in the opinion of the villagers, an atheist, since he professes no religion. To the village comes one of God's unfortunate ones, weary and discouraged, with a child of a few months old in her arms. All those to whom she appeals for help turn her away, and Mrs. Money is one of those who particularly treats her with scorn. When the gambler learns her story he takes her into his own home, and there gives her shelter. He is attacked by a number of village gossips who demand that he drive the evil woman out of the village. He orders them from his premises and the following Sunday amazes all by taking her to the little village church, where their attendance creates consternation. N. G. C.

Shorty's Secret—BRONCHO—(TWO REELS)—FEBRUARY 17.—Shorty's pal, Bill Forbes, is in love with Nell Compton, the banker's daughter, but Judge Tuttle, a rich suitor, is the one favored by Nell's father. During an excursion to town Shorty becomes intoxicated, and is arrested. In the cellar of the jail he discovers a gold mine. On being bailed out he learns of his pal's predicament, and schemes to be arrested again. He hands out enough gold to Forbes to enable him to meet the qualifications imposed by Compton. Forbes also buys the jail, and Shorty serves his term of six months in the cellar of riches, supplied with all of the comforts and delicacies of the season.

The Deputy's Chance That Won—RELIANCE—FEBRUARY 17.—Mollie Owens, Rick Calvert's sweetheart, is taken captive by Monk Turgis, an outlaw, and is imprisoned in "death cabin." As deputy sheriff, Dick is sent out on the bandits' trail. He sees one of them going into an old cabin, shunned by everyone because of two mysterious murders that were perpetrated in it, and, in investigating, is seized and bound. While the bandits are forcing Mollie to write another appeal for money to her mother, Dick manages to slip a note in Turgis' back pocket. This he drops in town. The clue is taken to the sheriff, who organizes a posse, rides to the cabin, captures the outlaws, and rescues the lovers.

The Secret of the Dead—DOMINO—(TWO REELS)—FEBRUARY 18.—Donna Carrillo and her daughter, Maria, descendants of an old Spanish family, are reduced to poverty. Don Jose Domingo, who holds their notes, insists on either immediate payment or Maria's hand in marriage. A party of excavators from the East discover the body of a petrified

Indian on the Carrillo estate, and from the breast of the mummy take a paper revealing the location of an immense treasure. Domingo does all he can to prevent their unearthing the treasure, but finally falls a victim of his own scheme and is killed by an Indian chief. Tom, the son of the professor at the head of the expedition, falls in love with Maria, and they become married, and share the treasure.

Mr. Silent Haskins—Kay Bee—(Two Reels)—February 19.—Priscilla Miller, a New England girl, goes West to take over her late uncle's business in Arizona. To her astonishment she finds that the "business" is a large saloon, with a gambling and dance hall attached. She orders the establishment closed. Jim Black, a gambler, and Lon Haskins both propose to Priscilla, but neither of them receives a definite reply. They decide to gamble for her. By a trick Lon wins, but, thinking that Priscilla does not care for him, says nothing about it. She decides to go back home, and writes Lon a note, telling him that he is as welcome to her uncle's "business" as he would have been to her had he asked. Lon jumps on a horse, overtakes the stage, and rides off to a minister's with Priscilla.

Ethel Gets Consent—Komic—February 21.—This is chapter seventeen of the "Bill" series. Ed's mother finds a note written to Ed by Ethel, and, thinking that it is meant for her husband, decides to go out and see who it is that he is taking to lunch. Meanwhile Ed has called on his father to obtain his consent to marry Ethel. Later Ed calls for Ethel and takes her to lunch. A few minutes later his father enters Hadley's office to try to talk Ethel out of the marriage, and, seeing a girl (one of Hadley's clients) leave, he follows her. They enter the same restaurant in which are Ed and Ethel. Ed sees his father and hides under the table. Father approaches Ethel's table, and in a short time is engaged in an interesting conversation with her. Ed's mother enters the restaurant, and father ducks under the table, where he is brought face to face with his son. Ed, Sr., gives his consent to the young fellow's marriage to Ethel, and in return Ed, Jr., squares things for father with mother.

The Lost Lord Lovell—Majestic—(Two Reels)—February 21.—Molly, a slavey in a New York boarding house, is in love with Herbert, the butler in the house next door. Beth, an actress in search of a rich husband, dislikes Molly for no reason whatever, and tries to make life miserable for her. The rest of the boarders all pick on the poor girl in trivial ways, but Beth, especially, tries to make things hard for her. Just about the time that the newspapers run special articles on the disappearance from England of Lord Lovell, a strange man comes to live at the boarding house. He bears a slight resemblance to Lovell, and both Beth and Molly think it is he. Beth secures the stranger a place in her company, and the manager finds it a big drawing card to advertise the personal appearance of "the lost Lord Lovell." Meanwhile Molly and the butler have been married. The butler is greatly surprised to hear of the big hit made on Broadway by "Lord Lovell"—for he is the true Lord Lovell. He proves his identity much to Beth's chagrin and the impostor's disgrace.

Universal Program

Animated Weekly No. 153—Universal—February 10.—Bundle day in New York City to help the unemployed; funeral of Constante Garibaldi, a victim of the war, in Rome; the International Ice Carnival at Saranac Lake, N. Y.; Hotel Knickerbocker bread line, New York City; Lawrence Sperry demonstrating an automatic balancer for use in U. S. navy; making cavalry saddles for the Allies' troops in Waco, Texas; war section showing views of the English coast which was recently bombarded by the enemy's air fleet and other recent and important events; cartoons by Hy Mayer.

The Son of His Father—Imp—February 15.—John Wilson, a blacksmith's son, wins a scholarship to a college, the same one attended by young Van Buren. The latter spreads the story of John's poverty, the result being that the poor boy is shunned by his classmates. One day Van Buren insults John, who demands an apology. Van Buren refuses and, in the fight which follows, a fellow named Sadler is knocked down. He revenges himself on John by leaving his watch in his room and then accusing him of stealing it. Van Buren takes John's part when he learns from Sadler that it is a put-up job. The two bury their past differences and become fast friends.

Fooling Father—Joker—February 15.—Brown is a stingy and cranky man. One day he strikes Tom with his cane on finding him talking to Mandy in the garden. Tom drops as though killed. Brown rushes into the house and confesses his crime to his wife. She hides him and goes out to investigate. A policeman happens along and the four decide to scare Brown out of his selfishness. Mamma disguises herself as a seeress and demands money from the frightened Brown. He surrenders his wallet. When he discovers that it is all a hoax, his joy at finding Tom uninjured more than balances the seeress' extortion, and he resolves to be more liberal with his money.

The Unexpected Honeymoon—Victor—(Two Reels)—February 15.—Mrs. Wallace Guilford entertains at her country home. Among the guests are her sister, Irene, and Lane Manning, who is in love with Irene but backward about declaring this fact to her. Mr. Guilford, a prominent lawyer, is detained at his office and Mme. Tribly, who was to furnish the entertainment, is prevented from keeping her engagement by the stormy weather. One of the guests suggests a "mock marriage," and Irene and Manning draw the marked cards. Mr. Guilford arrives just in time to witness the finish of the marriage ceremony and informs the couple that they are legally married by the laws of the state. Dumfounded, Irene and Manning lock themselves in their own rooms and refuse to speak to anyone. Later, one of the guests suggests that they all go to her house, leaving the "unexpected honeymooners" alone. In the morning each receives a letter explaining the desertion. They make the best of the situation and in time fall in love with each other and go off on their belated honeymoon.

Changed Lives—Gold Seal—(Three Reels)—February 16.—While attached to the hospital corps in Europe Maggie Cline becomes intimately acquainted with Clara Grosvenor. The latter is killed by a shell and Maggie gathers her personal effects together to send them to her relatives. While thus engaged she receives a telegram addressed to Clara telling her that she has inherited a fortune on her uncle's death. Maggie decides to impersonate Clara, knowing that her grandmother has never seen her, and, on presenting her credentials to John Holdworth, the attorney, is welcomed as Clara Grosvenor and becomes mistress of the uncle's rich estate. After a time Maggie invites the grandmother to come and live with her. The lady notices the difference between her signature and that on Clara's other letters, and becomes suspicious. Her fears are confirmed on meeting Maggie by a few remarks about the Grosvenor family which pass between them, and she sends for Holdsworth. In the meantime Mrs. Grosvenor's servant, James, has begun to fear that his theft of the old lady's jewels will be discovered and, knowing that she is the only one in a position to convict him, he gives her an overdose of headache medicine. The grandmother dies before Holdsworth's arrival. Maggie's secret is safe but James is taken into custody by the authorities.

A Voice in the Night—Eclair—(Two Reels)—February 17.—Rex Malden, star reporter on the *Times*, while out walking late at night, passes a girl, and is struck by the look of terror in her face. A short distance down the street he sees a couple struggling. A shot rings out as he arrives on the scene, and Pollard, a man prominent in politics, falls to the walk, dead. The masked man covers Malden with his gun, says: "I am in

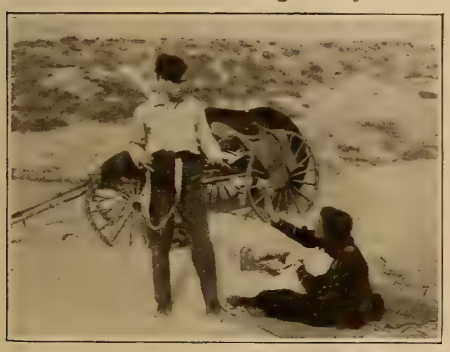
the cause of right—it will be best for you to say nothing of what you have seen," and passes on. Malden follows, sees him hide the mask and gun, and takes them. The sergeant, a friend of the reporter's, finds the body, and at Malden's request, allows him to handle the case, betting that he will not get the man. Malden accepts the bet, relying entirely upon his remembrance of the murderer's voice. Some time later Malden is assigned to cover a trial. He hears the judge sentence the man, and realizes that it is the voice of Pollard's murderer. Securing the mask and gun he calls on the judge in his anteroom, first notifying the sergeant that he has found his man. Confronted with the evidence of his crime the judge tells Malden

the story of how he killed Pollard to avenge a wrong done his sister. Outside, Malden refuses the sergeant's money, explaining that he has forgotten the voice. A look of understanding passes between them.

Almost a Scandal—L-KO—FEBRUARY 17.—Peggy goes wading, and Oscar, a fair and furious admirer, finds her slipper. He fights with the constable and later learns that the officer is the father of the slipper's owner. Father has the head constable in mind as Peggy's future husband, and naturally does not welcome Oscar. The latter, however, is not to be defeated so easily and starts developments which involve the head constable in a series of unpleasant and undignified scrapes.

It Might Have Been Serious—NESTOR—FEBRUARY 16.—Bob makes an engagement with his sister, Mary, telling her to bring her husband, Ben, whom he has never met. Mary calls at Ben's office and leaves a note telling him to meet her at Clarke's. A widow with whom Ben has been flirting destroys Mary's note and writes another that leads to a series of embarrassing, not to mention troublesome, incidents. In the end Ben learns Bob's identity and he and Mary become reconciled.

An Example—BIG U—(TWO REELS)—FEBRUARY 18.—Joseph Bohn, ex-sheriff of Gray Gulch, Arizona, resides with his daughter and her husband, a miner. He notices the girl's growing indifference towards her husband, and divines that there must be another man in the case. His conjecture proves correct, and he orders the man to leave. Taking his daughter back to the cabin, Bohn sits down beside her before the fireplace and tells her the story of the tragedy in his past. He returned home one day to find that his wife (her mother) had offered hospitality to a man who was badly battered up and seemed to be in unfortunate circumstances. The stranger stayed with



them until well, when he induced the sheriff's wife to elope with him. The half-crazed husband followed and found them on the desert, dead from thirst. The baby, however, still lived and the sheriff took it back home. Bohn then turns to the girl and tells her that she was the baby. The story has the desired effect. When the miner returns home he is greeted with smiles and kisses by his wife.

The Adventures of a Sea-Going Hack—REX—FEBRUARY 18.—Dallas receives and accepts an invitation to dine with his friend, Daisy, and on the same night Mrs. Dallas attends the Plymouth reception. Later Dallas and a group of friends, all intoxicated, see an apparently deserted cab standing at the curb. Dared by the men, Dallas mounts to the cabby's seat and drives off. In the meantime, the butler and a band of crooks rob the Dallas home of its valuables. They are chased by the police and hail a cab, but find it too slow, leave the loot in the vehicle and make their escape. Mrs. Dallas hails a cab, not recognizing the driver, and asks to be driven home. A policeman stops the cab, finds the silverware in it, and arrests both passenger and driver. Dallas narrowly escapes exposure and grasps the opportunity to reprimand his wife for her conduct.

The Fox Trot Craze—STERLING—FEBRUARY 18.—Two hallroom boys decide to attend a dance in their hotel, and Harold sent out his only suit to be pressed. Percy attempts to press his own, but burns it, and steals Harold's from the bell-boy. Harold tires of waiting, finds out that Percy has taken his suit, and strides into the ballroom to recover it, clad in a portiere. In the struggle which ensues both lose their coverings and roll out on the ballroom floor in plain sight of the horrified guests. The hallroom boys swear off on dancing and ballroom fights forever.

An Oriental Romance—IMP—(TWO REELS)—FEBRUARY 19.—Hop Kung, son of a wealthy Chinese merchant, returns

from college with his chum, Dick Fenton. Lian Kung dislikes his son's intimacy with the whites, especially with Dick's sister, Clara, and warns the young fellow not to forget his race. Dick loses heavily at gambling and falls into the clutches of Heapley, who conducts a money lending business for Lian Kung. Hop Kung learns of his friend's trouble and induces his father to release him from his obligations. In Dick's presence Hop tears up the other's notes. A month passes. The attachment between Clara and Hop Kung begins to attract attention. Dick grows angry at the thought of his sister marrying a Chinaman, and upbraids Hop Kung for forcing Clara to love him. He agrees to cure the girl of her love for him and, though it breaks his heart to do it, he makes love to all the girls at a party, giving Clara the impression that he was merely flirting with her.

How Doctor Cupid Won—NESTOR—FEBRUARY 19.—This is one of Al Christie's laugh-getters that is bound to make a hit. Cupid in the guise of a doctor is successful in his conquest, but not without endless trouble. Eddie Lyons, Lee Moran and Victoria Forde featured.

Three Bad Men and a Girl—101 BISON—(TWO REELS)—FEBRUARY 20.—Three pals, Joe, Jim and Shorty, are mistaken for three "bad men" who have been terrorizing the district, and, after a series of ludicrous happenings are captured, disarmed and ordered to leave town. The girl, who was the only one brave enough to approach the men before their capture by the crowd, takes a great liking to Joe. The three men come across the three desperadoes and capture them. They

are heralded as heroes by the citizens who formerly banished them. The ending leads us to believe that Joe and the girl will soon be married.

The Counterfeit—VICTOR—FEBRUARY 19.—The police captain is mystified by the operations of a counterfeiting gang that is circulating an almost perfect variety of ten dollar bills. Broadway hotels,

banks and stores without number are listed among the victims. One day he is "tipped-off" to the location of their rendezvous by "the kid" and succeeds in rounding up the whole gang.

Love and Law—JOKER—FEBRUARY 20.—Tom and the judge are rivals for the hand of Mandy, whose mother favors the judge's suit. Mandy meets Slippery Sue, who is trying to escape from the police and dons her cape and veil to save her. The policeman pays no attention to Mandy's pleas and takes her to the court house. In the meantime the judge has had Tom arrested for some trivial offense and, to get him out of his love path, sentences him to six months in the workhouse—unless he will agree to marry the first woman brought in. Tom chooses the latter and is married to Mandy. The judge and Mamma are more than astonished when the girl raises her veil.

A Martyr of the Present—POWERS—FEBRUARY 20.—William and Clay Strong are bankers. The bank examiner discovers a shortage and William learns that his brother is the thief. To save Clay's wife and family from disgrace William throws suspicion on himself by leaving town. He takes up residence in an out-of-the-way village near the sea and later marries Maria, a fisherman's daughter. On his deathbed, Clay confesses. His wife and the doctor seek out William and induce him to return to his home town. William is ashamed of his plain wife. He consents to take his son back home to place him in a school. Maria is broken-hearted on realizing that her

husband hesitated to return home on her account, and rows out to sea in an open boat. Later William sees an empty row boat drifting.

The New Dress—Eclair—February 21.—A man and woman and their three children move into the house next to that occupied by the old miser. The children try to make friends with the old man, but fail. The next Sunday will be the wedding anniversary of the father and mother, and the man decides to buy his wife a new dress. He steals the money from the miser. The latter misses it and suspects his neighbors on seeing the woman wearing a new dress. He enters the house accompanied by the sheriff, and comes face-to-face with the woman. They recognize each other as sister and brother. The miser is the family's guest at the anniversary dinner.

Their Last Haul—L-Ko—February 21.—At the girl's request, two crooks promise to reform after turning one more trick. It happens that they both plan on robbing the same safe, as do a gang of burglars. The result is that the safe is suspended from a twenty-story building with a man and a time bomb locked inside. The explosion teaches them that the laws of the city and of gravity are worthy of consideration.

Threads of Fate—Rex—(Two Reels)—February 21.—Two children, a boy and a girl, come into the world at the same time but grow up in circumstances that are almost opposites. The boy yearns for the real beauty of life and, despite his immense wealth, dons the attire of a street musician, and travels from village, finding in the simplicity of the farmer folk that which he has sought in vain in the higher planes of life. The girl, raised in poverty, goes to the city to become the protege of a rich aunt and is introduced to society. Here she meets a profligate count whom her aunt presses her to marry. She runs away and in the woods meets the wandering violinist, who charms her with his music. They keep their real stations in life secret, each judging the other by appearances. After several meetings the inevitable happens—they fall in love. In the meanwhile the aunt keeps insisting on the girl's marrying the count. Realizing the hopelessness of her love the girl consents, later regretting it. In an effort to forget the musician returns to the city and throws himself into the whirlpool of life and gaiety, but without the desired result. He travels abroad and again meets the girl. By mutual consent they evidence their love for each other and determine to elope. The count discovers their plans and they rush away to their death. The threads of destiny lie severed.

Feature Programs

Alliance

The New Wizard of Oz—Oz—(Five Reels)—A film version of the famous musical comedy and book presenting the Scarecrow, the Tin Woodman and Dorothy, the Kansas Girl, in the many adventures which made them popular with the public. Frank Moore appears as the Scarecrow, Pierre Couderc, as the Tin Woodman and Violet Macmillan as Dorothy. There are many distinct novelties, some of which were obtained by means known only by Mr. Baum and his

associates. The story follows closely that of the book, which is too well known to be repeated.

Box Office

The Bracelet—White Star—(Three Reels)—George Reed, a wealthy bachelor, quarrels with his fiancee, Mary Clark, at a ball and goes out to the garden. There he sees a face peering through the bushes with a pistol pointed towards him. Instantly he recalls the past, in which he visited a little fishing village while on a trip some time before and persuaded Ethel Burton, a fisher girl, to elope with him. He brought her to the city and gave her an expensive bracelet, but never married her. Later he left her and she returned home and died in the arms of her brother, John, who vowed he would kill Reed. Later he learned where he was and came to the house that night. He kills Reed and escapes. Mary Clark, heart-broken because she believes Reed committed suicide on her account, goes to the fishing village, where she meets John. He sees on her the bracelet which his sister formerly wore and he tells her the story of Reed and then confesses his part of the affair. Later they fall in love.

Seeds of Jealousy—Nemo—(Three Reels).—Ralph Morgan and his young wife, Anita, attend a masque ball in similar costumes to those worn by another pair and when they see the pair making love each believes that the other is unfaithful. Anita returns home and decides to go to the gypsy camp, of which she was formerly a member and with whom she was traveling when she met her husband. Ralph confronts the man whom he believes is making love to his wife and learns his mistake. When he returns home he finds that Anita has gone and is heart-broken. He follows her to the gypsy camp, where he believes she has gone. He finds her there, explains matters, and she, sorry for her action, goes to his arms.

The Awakening—White Star—(Three Reels).—Herbert Randolph, an author and the son of a Louisiana planter, is engaged to the daughter of a neighboring planter, who is indifferent to his attentions. He comes to New York and attempts to succeed in the literary world. Jane Conway, daughter of the publisher to whom Randolph goes to sell his books, learns that his love scenes are lifeless and determines to force him to succeed. His southern fiancee visits him and Jane, who has forced Randolph to care for her despite himself, forces the other girl into believing that he is leading a life of dissipation, thus breaking their engagement. Jane visits Randolph's room and kisses him while he sleeps, this inspiring him to write a book which at once meets with the approval of Jane's father. When it is published it proves a great success and Randolph then turns to Jane and asks her to share his triumph.

General Special

The Accounting — Essanay—(Three Reels)—February 18.—Another secret service story in which Francis X. Bushman appears as Gordon Bannock, a U. S. sleuth sent to Retrograd to secure a treaty being signed between that country and a neighboring kingdom. After many exciting adventures, Bannock succeeds in his mission, and wins as his wife, Olga Petroff, the cleverest spy in the employment of Retrograd. Complete review will be found on page 271 of this issue.

Paramount

Buckshot John — Bosworth — (Four Reels)—Buckshot John is a leading member of Bad Jake Kennedy's gang, and after the band is dispersed he is the only one who can tell the express company of where the treasure was cached. He, however, refuses and begins his prison term. After serving fifteen years of his thirty-year sentence he is still unshaken in his determination and prays for the chance to restore the money to its rightful owners. Meanwhile Dr. Gilmore, a quack, seeks to win Ruth, the daughter of a state official. His rival is Jimmy Dacey, a reporter, whom Ruth

loves. Jimmy interviews Buckshot John and the story he writes causes much comment. Through the reporter Buckshot John learns of Gilmore's hypnotic powers and tells him of the cache. When Gilmore tries to trick Buckshot, Jimmy is the one who prevents him. Buckshot escapes, pursues Gilmore, secures the money from him, and returns it to the proper owners. Jimmy exposes Gilmore's true character as well as establishing that of Buckshot John, and in the end brings happiness to Buckshot John and wins Ruth for himself. Hobart Bosworth appears as Buckshot John and Courtney Foote as Gilmore.

Her Triumph — Famous Players — (Five Reels)—Gaby, a humble chorus girl in a Paris company, attracts the manager of the company by her diligence and ambition and becomes understudy to Mlle. Simonde, the famous star. Claude Devereaux, the leading man, falls in love with Gaby and this further arouses Simonde's jealousy. She attempts to have Gaby discharged and, when she fails, resigns from the company herself. This gives Gaby the op-

portunity she desired and she becomes a star. Simonde attends her initial performance expecting to see her understudy fail, but when Gaby scores a tremendous triumph she attempts to shoot her, but the bullet strikes Claude instead. He is but slightly wounded and Gaby's attention to him increases his love. Mlle. Simonde determines to cause Gaby's downfall and has Victor, her lover, attempt to ruin her. For a time it seems as though Victor's plot will be successful, but Gaby scores even greater triumphs and causes the downfall of her enemies. The play ends happily. Gaby Deslys and Harry Pilcer featured.

The Bachelor's Romance — FAMOUS PLAYERS—(FOUR REELS)—David Holmes, a literary critic and book-worm, hates the opposite sex and is happy only when secluded in his study. At the death of a cousin he is given charge of the latter's ten-year-old daughter, Sylvia. Not wishing to have her near him, she is placed on a farm with an aunt, where she remains until she is twenty-one years old. She then visits him and he is astonished by her beauty. She forces him to attend many social events with her and he finds that he actually enjoys them. When his sister's husband attempts to kiss her one night David comes to her rescue and this incident draws them closer together. A rumor becomes current that a young society man is loved by Sylvia and David, thinking he is too old and influenced by the taunts of his sister's husband, decides to give up his ward to the young man. She believes that he does not love her and agrees to marry the other man, but before the ceremony is performed they discover their mutual love and all ends happily. John Emerson featured.

Pathe

The Betraying Mark—PATHE—(THREE PARTS).—Mlle. Fromet, one of the best child actresses in Europe, has one of the principal parts in this picture. Double exposure photography is used to perfection in the climax. Being young and wealthy, Mrs. Elsie Chapin, a charming widow, has many admirers, among whom is Ralph Dorling, a clubman burdened with debts. She, however, favors the Viscount Maurice Byard, and at a birthday party given by her little daughter, Helen, announces their engagement. Dorling is chagrined at losing the rich widow. On returning home he surprises

a burglar in his rooms. Capturing the thief, he finds that it is a woman, and that she bears a wonderful resemblance to Mrs. Chapin. An idea occurs to him, and the burglar promises to help him carry it out. They decoy Mrs. Chapin away from home, imprison her in an old castle, and Dorling's accomplice impersonates her, living at her home. Even little Helen does not suspect her identity until she sees a strange mark on her arm which she had never noticed on her mother's arm. Mrs. Chapin escapes from the castle, and with the viscount's aid exposes Dorling and his accomplice.

C. R. C.

For Her People — PATHE — (THREE REELS).—This is a London-made film featuring Florence Turner and Jack Raymond. The subject, labor trouble, is not a pleasant one, but the story contains much that is meritorious, and affords unusual opportunities for good dramatic and character portrayal. Joan, an employe in a big mill, develops into a labor leader when a wage cut is announced. Knowing that if the men strike hard times and bad tempers will lead to acts of violence, Joan induces them to resume work at the lower wage, promising that at the end of the six months stipulated their old rate will be restored to them. Leslie Calder, the manager's son,

is attracted by Joan, and falls in love with her, breaking his engagement with Dorothy Arnold, the mill owner's daughter. At the end of six months Arnold proposes to cut the wages again instead of raising them. To prevent this, Joan sacrifices her love for Leslie, and by a noble effort induces Arnold to allow the mill employes to resume work at their fromer wages. Convinced that she has done right in refusing to allow Leslie to marry out of his own class, Joan devotes the rest of her life to the welfare of her people. C. R. C.

Pathe News No. 10—PATHE—*Powhattan,* Standard Oil boat, grounds in the East River, New York; Edna Grube takes motion pictures of New Orleans from an aeroplane; Chciago attempting to find work for its unemployed; a cotton dress graduation at a New York high school; the President's barge; ready for a trip to the Panama Canal, in port at Portsmouth, N. H.; the trying out of a new automatic fire escape in Washington, D. C.; relief work being done for the Red Cross society in New York City for the European sufferers; fire in spice factory of the J. G. Gruman Company, Newark, N. J.; war section, showing numerous views of the French troops both at home and on the battlefield.

A Wolf Unmasked—PATHE—(THREE REELS)—Wayburn , and Ryan, crooks, plan to rob a bank and Wayburn learns that the cashier is Roy Barton, his former college chum and that Roy's father is the president of the bank. He is taken to the Barton home, where he meets Florence, the banker's daughter. Wayburn secures Ryan the position of butler in the Barton home and the two manage to get the combination of the bank safe and the keys to the building.

Roy loses heavily in a card game at his club the same night that Wayburn and Ryan rob the bank. Wayburn elopes with Florence at once and circumstantial evidence causes Roy's arrest for the crime. When Florence hears of her brother's trouble, she forces Wayburn to return with her. Wayburn and Ryan then attempt to rob the safe of the banker's home, but are discovered by old Barton. Roy flees from the detectives and arrives at home in time to assist his father in overpowering Ryan, but Wayburn escapes. The crook later returns to the house and falls into a trap laid by Florence, but he again escapes, this time, however, being captured when the automobile in which he is riding is wrecked by a train. Ryan subjected to the third degree confesses his crime and Roy's innocence is established.

Rods of Wrath — PATHE — (THREE REELS)—Wolf Erickson, captain of a "hell-ship," upon his return to port ill-treats his son. He is a man of a hasty temper and is continually brutal to both his wife and boy. Left alone in the room he falls asleep. Ten years roll quickly by and John, now a man, takes his sweetheart to a dance. Wolf, still a tyrant brutally, chastises him again. John runs away from home and goes to the city, where he falls in with denizens of the underworld and is shanghaied for his father's ship. Wolf again treats him in a brutal manner and the son resents this. In a struggle which follows a lamp is upset and the ship takes fire. John reaches shore in safety and returns home. When his father

later returns home the two engage in a death struggle. John attempts to shoot his father, but kills his mother instead. With a start Wolf awakes and realizes that he is dreaming, but determines that he shall never let his wrath get the best of him again.

The Nemesis—Pathe—(Two Reels)—This picture is of more than the ordinary interest. It has been well staged, and abounds with human interest. Its photographic properties are excellent. Perhaps one of the most attractive qualities of the production is the splendid judgment that has been exhibited in the casting of the players. One of the best handled roles in the picture is that of the butler, who is a former convict and who proves a Nemesis to the man who was his prison pal in years gone by, but who has risen to a position of trust among people by whom he is admired and looked up to. The close of the picture shows the tragic death of the butler in a fall from a train as he is trying to make his way into the compartment of the man from whom he seeks to extract money in return for his silence.
C. R. C.

Woof, Woof — Pathe — Reggy and Rags, two tramps, find begging most unprofitable and take without asking. Their haul, about a mile of frankfurters, suggests an idea, and they rig up a big box, put it on wheels, and Reggy rents it to a butcher as a magic sausage-maker. Rags sits inside of the box, and every time the butcher throws something into the funnel he (Rags) throws a couple of links of sausage out through the top. Spiegleburger is delighted to find that he can turn old shoes, bones, and pieces of wood into frankfurters by means of the magic machine. Mrs. Spiegleburger's dog bothers the butcher one day, and, in his anger, he tosses it into the machine. The rumpus that follows almost exposes Reggy's treachury, but the two tramps manage to elude the pursuing crowd, and in the last scene are seen dividing the proceeds of the machine's sale.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Serial Publication

Runaway June—(Episode Four)—Reliance—(Two Reels)—Vandyke follows Marie, June's maid, to the hotel and is discovered there by Ned, the runaway's husband. Ned attempts to corner Blye but he escapes, and, when the husband returns to the hotel, June has left and goes to the home of Mrs. O'Keefe, the mother of one of the bell boys. Later June secures a position in the Wiles home, but Mrs. Wiles' extravagance causes her husband to become bankrupt. June goes to an employment agency to secure another position, and at the end of the installment is again walking into a trap set for her by Blye. A review appears on page 241 of the February 13 issue.

Runaway June — Reliance—(Two Reels)—(Episode Five)—February 10.—June goes to the address given her by the woman in the employment agency, and, too late, discovers that she is employed in a gambling house. Meanwhile, Marie, June's maid, has been seen in the market place by the Moore servant, Aunt Debby, and a scene results. Marie escapes without giving the colored woman any clue as to June's whereabouts, and Ned, when notified later, is unable to follow the trail from the market place. June's sympathy is aroused by the predicament of Gwendolyn Perry, one of the patrons of the roulette resort. The woman tells her the story of how she lost at bridge and tried to recoup her losses at the roulette table, her husband refusing to raise her allowance. June proves to be a true friend by foiling the woman's attempt to commit suicide and effecting a reconciliation between her and her husband. Blye learns that the police intend to raid the house, and instructs one of the girls to burn some rubbish in the basement. The police forget about the raid in their attempt to extinguish the blaze. June and the others escape during the confusion. A review appears on page 273 of this issue.

Thanhouser Syndicate

The $20,000,000 Mystery — (Episode Thirteen)—Thanhouser—(Two Reels)—Zudora and the mine superintendent are again captured and placed in the sanitorium by the conspirators. Jim goes to South Africa where he is investigates Zudora's mine. He secures a valuable diamond from Bruce as the latter is about to steal it and returns to America. The conspirators get the diamond again, however, and the chase which follows leads Jim, Storm and Hunt to the sanitorium. Here they find Zudora and though they capture three of the band the fourth escapes with the diamond. The girl is again safe but the superintendent dies. A review appears on page 283 of this issue.

United

The Burglar and the Mouse—Smallwood—Ethel, the daughter of a judge who is visiting in the country, receives a letter while at a friend's home, from her father saying that he will return to their city home the next day. She goes home that night and finds a burglar in the house. She convinces him that she is there for the same purpose that he is and they agree to split the spoils. He leads her to his den and by means of a paper dropped from the window she attracts the attention of her sweetheart, who lives across the street. He comes to her assistance, and, in a fierce struggle which follows, her sweetheart manages to overpower the burglar. Ethel and her lover then return to her home and he is telling her what a brave girl she is when a little mouse runs across the floor and the "brave girl" hastily leaps upon a table.

Courting Trouble—Gaumont — Brown and Green, lawyers, advertise for a stenographer. Many apply, one of whom completely captivates them. She is immediately employed and given a desk beside Agatha, the old hatchet-faced retainer, who has been their only employe for years. In their efforts to win Edith's favor, Brown and Green do many foolish things. Finally Green changes the new stenographer's desk with that of Agatha and Brown places his candy, with an invitation to the matinee, on Agatha's desk. Brown, however, finds a way out of it, by turning the tables on Green. It might have been allright, had not their wives decided to lunch downtown and inadvertently strolled into the very same cafe, where Brown and Green were entrtaining their stenographers.

Universal Special

The Master Key—(Episode Thirteen)—Universal—The end of the twelfth installment leaves Ruth, Dore, and Sir Donald fleeing from the frenzied mob, who seek vengeance for the raid made upon the sacred temple. Sir Donald's servant escapes from the inner recesses of the temple, and warns the party hiding on the hotel balcony of the proximity of the mob. They make their escape through a rear entrance leading out into a walled court. Here Ruth recognizes the beggar whom she had befriended a few days previous. He hides the party in market baskets and carts, and wheels them through the streets to safety at a camp frequented by fakirs, friends of the beggar's. They spend the night here, entertained by feats of Indian legerdmain and mystery. At dawn the high priest sends the sacred idol to a hiding place in the mountains. Wilkerson learns of it through the newspapers, and, aided by his guides, reaches the place, kills all but one of the Hindu priests, and secures the image and the secret of the Master Key mine. The priest who escapes hurries back to the temple to report the attack.

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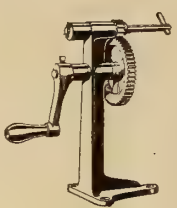

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World

A Daughter of the People—DYREDA—(FIVE REELS)—Arthur Stillman, senior member of a firm of cotton manufacturers, conceives a plan to corner the cotton market. He closes his mills but secretly buys cotton and stores it away. Dell Hamilton, daughter of a dyer, and a favorite among the working people, is very much oppressed, as both her lover, Sam, and her father are thrown out of work. Sam discovers the underhanded work of Stillman, and tells the working people, who plan to secure either justice or revenge. Dell warns Stillman of his danger and he agrees to right conditions if she will marry him. For her people's sake she does this and Stillman has a mock marriage performed. They go to his country home to live. In time Stillman's love for the girl becomes true and he fears that she will learn of the illegal marriage. Dell returns to her people and finds that they have all turned their backs on her and that Sam has married another girl. She overhears a conversation between Stillman and Sam and realizes that her husband is a real man and that he truly loves her.

The Adventures of a Boy Scout—WORLD FILMS—(FIVE REELS).—Tom Slade, a tough youth left to shift for himself by his worthless father, scoffs at the neat-looking and orderly boy scouts until he comes to realize that they are just as strong and manly as he, but are without the air of bravado and the inclination for mischief which rules him. Tom becomes a scout, and grows up to be a cleanly built, clean-minded young fellow. In time John Temple and his son, Wilfred, are converted to the movement, and its influence even reaches Tom's father, causing him to reform.

C. R. C.

Miscellaneous

Alice in Wonderland—NONPAREIL—(FIVE REELS).—This subject is an adaptation of the famous play by the same name, which delighted the children throughout the country. The scene effects and costuming are but two of the things which make this a wonderful film. In her wanderings, Alice visits the animals' convention and finds mice, owls, lions, lobsters, caterpillars, rabbits and all the other dumb creatures. She is also a witness at the trial who stole the queen of tarts; the visits to Looking Glass land, where everything moves backward; she views the fight between Tweedledee and Tweedledum and is nearby when Humpty Dumpty falls from the wall. These are but a few of her adventures while in Wonderland, the others being far too numerous to be recorded.

The Fight—LEDERER—(SIX REELS).—An adaptation of the play by Bayard Beiller which excited so much comment in New York, because of its theme—white slavery. The fight is staged in a western town, where women may be elected to office. Jane Thomas, at the death of her father, inherits a bank, and believes she is now in position to kill vice. As she is a born reformer, she hopes to be made mayor on a platform that will crush Vance, the leader of the underworld forces. This starts the fight which affects many whom the public had never before suspected. Among those is Senator Woodford, who has been secretly drawing money from the traffic and who is suddenly brought to his senses when his own daughter is caught in the trap. Vance and his henchmen, seeing that Jane is winning the fight, plan a run on her bank. This almost defeats Jane, but luckily the bank is saved and she is elected mayor. Vance is killed and with the new government in power everything points to the end of vice in the town.

Souls Enchained—TRUE FEATURES—(FIVE REELS).—The story of this picture tells a tragic tale of a married man and a woman who loved him so much that she could not forget him and who, at length, persuaded him to run away with her. He becomes sick and they fall into deeper and deeper poverty. In Paris he dies and she comes to her end in a hospital bed, her only consolation being that her passion lived until the last and even during her dying moments she refused to care for the man who had always loved her, but with whom she had quarreled.

The Strikers—APEX—(FOUR REELS).—Thomas Mansell, who has been raised by Buttingford, a mechanic, because his parents had died as a result of an unjust prison sentence to his father, has invented a blasting machine which the directors of the iron works desire to purchase. The employees at the works threaten to strike and the directors offer Mansell $50,000 for his invention providing he quiets his fellow workmen. Instead, Mansell urges them to strike, but later, when they threaten the lives of the president and his daughter, Mansell quiets them, saving the man and the girl. Buttingford steals Mansell's invention and attempts to blow up the works, but Mansell prevents this, being badly injured in the attempt, however. He is arrested as an anarchist, but Buttingford steps forward and accepts the blame. The president's daughter takes up the men's cause and manages to have her father and Mansell brought together. The young workman effects a compromise and in recognition of his ability he is appointed superintendent of the iron works and marries the girl.

A Woman of Impulse—GREAT NORTHERN—(FOUR REELS).—Magda, the wife of a baron, spends much of her time with another man, and the latter's uncle, Sir John Holck, decides it would be best to send her away. This leads to a divorce and after quarreling with the other man she telephones Sir John asking permission to return home, but he tells her she is an exile forever. Magda then accepts a position of secret agent of Ambassador Donaldson and the latter instructs her to learn what she can about certain bombs from Count Von Schonau. She infatuates the count, secures the papers pertaining to the bombs and places the blame on a musician who has been annoying her. At a restaurant Magda sees Sir John and his son, Percy. She infatuates Percy to avenge himself on his father and the young man breaks an appointment he has made with the minister of war that he may visit her. The father, having learned of what has happened, rushes to Magda's apartments and takes his son away, leaving Magda to her fate.

The Gems of Foscarina—TRUE FEATURES—(FIVE REELS)—The prologue

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shows how the husband of the beautiful Foscarina was forced to flee from Venice in the early days when the city was ruled by the Council of Ten and how he took his wife's jewels with him and hid them in an underground tomb. The actual story begins about the present time. A Russian woman, a descendant of Foscarina, comes to the ancient palace of her ancestor, to make her home there with her maid. A ghost-like creature steals her necklace the first night she is in the palace and she secures the services of Argo, a noted detective. After carefully investigating the case, Argo learns that two persons are responsible for the robbery and catches them in the act of breaking into the underground tomb, in which Foscarina's husband hid the jewels years before. One of the criminals is captured after a chase and another chase takes place when Argo attempts to return to the castle before the other thief can secure the gems of Foscarina. The detective wins out, but the jewels are again stolen from the Russian woman and this time the detective catches the thief, who proves to be the woman's maid.

Was He a Coward?—Plaut—(Three Reels)—The spendthrift son of a wealthy father is sent from home because of his actions. Fate deals harshly with him and he is sentenced to prison for a crime which he never committed. In time he escapes and conceals his identity. Later he saves a banker's daughter. He is on the road to prosperity and happiness when he is recognized by a detective and, though he is vindicated of the charge for which he was imprisoned, he is again placed behind the bars for breaking jail. When he has served his sentence the banker's daughter is still firm in her desire to marry him, but he feels that the shadow which has fallen on his own life will also blight hers and goes away.

The Blue Mouse—Photoplay Production Releasing Company—(Six Reels)—A European made comedy, founded upon the famous play of the same title, in which an employe of an insurance company arranges to have "the Blue Mouse," a music hall artiste, appear as his wife in order to fascinate his employer, who is in the habit of showering favors upon such of his employes as have pretty wives. Numerous mix-ups in identity occur, all of which are mirth provoking and it is not until the end of the sixth reel that everything is straightened out, though at that time each one of the characters has accomplished his purpose. A review appears on page 279 of this issue.

Stop Thief—George Kleine—(Five Reels).—Mary Ryan and Harry Mestayer appear as co-stars in the Kleine film which has been made from the Cohan & Harris farce, "Stop Thief." The picture was given a special private showing at the Palace Theater in Chicago on Tuesday, February 9, and, judged by the ripples of laughter that wafted themselves through the audience, the film is just as great a success as was the play. The story, as everyone knows, concerns the doings of Nell Jones and Jack Doogan, her fiance, two light-fingered individuals who invade the home of Mr. and Mrs. Carr in search of loot and after taking certain articles of value so shift them about and "plant" them on the persons of other characters in the story that one or two of these other characters believe themselves victims of kleptomania. From start to finish the picture is a riot of fun. N. G. C.

The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

The Temple of Rogues—Apex—(Three Reels).—Paul Grant, chief of the Temple of Rogues, learns of a shipment of gold and plans to procure it. Brown, chief detective, is in personal charge of the shipment and decides to carry it by motor instead of train. He sends a telegram to this effect, which falls into the hands of Grant and the outlaws' plans are changed accordingly. While the motor trucks are passing through the country they are blown up by bombs dropped from an aeroplane and the gang rush their spoils aboard a wharf. Brown escapes with his life and takes up the pursuit. One of the members of the band becomes jealous of Grant's attentions to his sweetheart and tells Brown of the outlaws' plans. The detectives arrive too late, however, as the gold has been removed to a ship. The traitor is thrown overboard, but is picked up by a passing ship. Arriving at the wharf, he tells the detectives of their destination and the representatives of the law follow the ship. A desperate battle takes place, which ends with the capture of the outlaws, but which causes the death of the man who betrayed their secrets.

The Press Agent Says—

That while directing "The Campbells Are Coming" at Universal City, Francis Ford provided himself with twenty-five round silver dollars. "Now boys," said Ford to the soldiers and cavalrymen whom he was rehearsing for a cavalry charge, "each one of you who stages a realistic man-and-horse fall before the camera this afternoon gets a solid silver dollar in addition to his regular salary." Ford's offer was greeted with a cheer. The camera began to whirr. Thirty yards from the busy cameraman they began to fall. The enemy's guns were getting in their work. They fell to the right, they fell to the left. But such falls! Remington should have been there to get the action. Each and every cavalryman not only threw himself with wild abandon from the back of his mount as shells burst about, but in addition pulled up their horses so suddenly that the animals poised for an instant on their hind legs, then quivered and fell on the battlefield—dead. Needless to say, the boys got their dollars.

That E. H. Calvert is especially adapted by training for the leading role in "The Crimson Wing," the Essanay six-reel photoplay from the novel of H. C. Chatfield-Taylor. He takes the part of the Count Ludwig von Leun Walram, a military officer, who is actively engaged on the field. Mr. Calvert is a graduate of West Point and was a Captain in the U. S. Army for years, which accounts for the exactness with which he interprets the part.

That thousands of visitors to the South Wales art academy at Cardiff, particularly Americans, have been greatly interested in a large and beautiful painting typifying the American cowboy, which was very recently accepted and hung upon its walls. J. Warren Kerrigan of the Universal is the original of the painting.

That Mary Pickford, the Famous Players Film Company star, has been extended the most signal distinction ever conferred upon a motion picture star, by the board of education of Kansas City, Mo. In compiling a list of the world's celebrities, the greatest names of history, science and philosophy, among whom are Dante; Isaac Newton; Balzac; General Bernhardi; Ulysses; Lord Roberts; Villa, since the dawn of civilization were included.

That a strange little visitor arrived at the Pathe studio in Jersey City recently—a fourteen year old boy from Los Angeles, Calif. who had crossed the continent to see Pearl White. The boy, George Krakorian, had been saving his pennies for nearly a year in order to take the trip, and when he had got $31 decided that he could wait no longer.

That some real white mice played the principal roles in "Hubby's Cure," a Joker-Universal picture. The latest reports say that Louise Fazenda, Gale Henry and William Franey are considering sending in their resignations. Professional jealousy!

That Harry Myers, the genial Victor-Universal director, while rehearsing a scene in "Saved by a Dream," leaned against the door of a wooden safe, slightly ajar, and as he walked away he felt a weight on his coat tail. Said weight was none other than "the safe," locked tightly, and not a soul in the studio knew the combination. Poor Harry struggled for two hours and then someone suggested that he take his coat off! And he did. He's still saying some unutterable things under his breath!

That Jimmie Morrison, one of the juvenile leads of the Vitagraph stock company, was accused of being a palmist soliciting trade on the street by one of New York's finest, not so very long ago and was headed for the nearest police station when a friend, who also knew the officer, interposed, and Jimmie was allowed an explanation that cleared the atmosphere. It seems that Jimmie was studying hands so as to get an idea for a character in which they played an important part, and was standing on one of Broadway's busiest corners, paying particular attention to the movements of the hands of nervous persons. What first aroused the suspicion of the officer was the fact that Jimmie, in shaking hands with several acquaintances who happened along, turned their hands up so he could see their palms, and the natural conversation between friends was construed by the zealous officer into the solicitation of trade by a palmist.

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Vol. XIII CHICAGO, FEBRUARY 27, 1915 No. 9

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"BENEATH THE SEA"—Two Reel Drama	Thursday, February 25th
"THE HUMAN INVESTMENT"—Drama	Friday, February 26th
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Vol. XIII CHICAGO, FEBRUARY 27, 1915 No. 9

Edison's Exciting Railroad Drama

BY CHARLES R. CONDON

THE Edison release of March 3 is to be "A Tragedy of the Rails," a two-reel adaptation of "33 Runs Wild" which appeared some time ago in *Short Stories* magazine. Although not a photoplay that one would enthuse over, it contains considerable good story matter, is fairly well staged, and its action works up to a thrilling climax.

It is only just to the good parts of the picture to criticise those that do not come up to the standard. The beginning of the story, which was evidently carried by dialogue in the original lacks substance in its presentation; the crowd assembled at the enginemen's dance does not, in the least, typify one that would be found in a small railroad town; and the exhibition dance of three steps and a revolution given by Belle and Tony does not necessarily signify that the girl has jilted her old lover and transferred her affections to Tony as it is supposed to do.

The second part offers direct contrast to the lack of depth in the first part of the production. Here the plot excites interest, develops rapidly and consistently, and culminates in a climax in which Gertrude McCoy is seen to leap from a speeder, grab the handrails on a speeding engine, and swing herself up into the cab. Whether or not trick photography is employed is a secret between Miss McCoy and Director John Collins. On the film the feat is realistic to the last detail. The

Scene from "A Tragedy of the Rails."

photography is fine. Its clearness in the scenes showing the runaway engine adds to the thrills which the spectator is bound to experience on seeing the wild locomotive tearing around sharp curves and up and down steep grades, headed directly for a passenger train.

Gertrude McCoy is seen as the heroic telegrapher, Belle, and Augustus Phillips takes the leading part op-

Belle's disguise is penetrated.

posite her as Bob Hillman, her engineer sweetheart. Carlton King's characterization of Tony Malone is good as regards his acting, but his make-up is a bit too dapper to represent the raiment of a section boss. There are but few scenes in which this trio needs support, and then it is given earnestly by a large cast of supers.

Bob Hillman and Belle Manning, sweethearts, both live and work in a small railroad town. Bob is an engineer and his fiancee is the telegraph operator in the station. The enginemen hold a masquerade ball, and the two lovers attend, neither telling the other how they are going to be dressed. Bob obtains a domino costume, and Belle borrows her brother's overalls, jumper, and cap for the occasion.

At the ball some of the girls dare Belle to test her costume by sauntering into the smoking room. Her entrance attracts no attention, but gradually her general appearance and manner of speaking causes the men to suspect her sex. They gather around poor Belle and tease her, and Bob insists that she smoke a cigar to prove her manliness. This test proves too much for Belle, and she doubles up in a paroxysm of coughing. This amuses the men greatly, Bob, especially, until she jerks off her mask. Bob then feels humiliated because of her entrance in the smoking room and scolds her for her rashness. Belle

thrusts her engagement ring into his hand, and leaves in a huff.

Tony Malone, a section boss, takes advantage of the quarrel between Bob and Belle, and his pretended

Belle attends the ball.

sympathy for the girl prompts her to use him as a means of punishing Bob through his jealousy. The engineer feels her indifference keenly, but does not begin to think that it is more than that, until he learns that she has allowed Tony to accompany her home. The next day the section boss strolls into Belle's office, and attempts to renew his familiarity of the night before, but is repulsed. In a vengeful mood, he leaves the office.

Later Tony sees Bob climb into the cab of his engine and decides to seek revenge. He catches up to the moving locomotive, knocks Bob unconscious with a lump of coal, and opens the throttle wide. His gun, cocked in his pocket, accidentally goes off, killing him. At the key, Belle learns from Sheltonville and Divisionville that Number 33 is running wild. Using an electric speeder, she meets the engine, backs along beside it, and, by a daring leap, catches the handrails and mounts to the cab. Belle reverses the throttle just in time to prevent a head-on collision between the lone engine and a passenger train. The crew revives Bob, and he and Belle return home together, settling their differences on the way, and planning for their coming wedding.

Mary Fuller in Edison Feature

As the third feature under the new Edison policy of putting out weekly a feature film in the regular service, "The Master Mummer," in which Mary Fuller is featured, will be released Monday, March 15. The film was made when Miss Fuller was with the Edison company and was done in five parts. It was intended to place this picture as a five-part feature in the special service of the General Film Company, but with the change of program to include weekly features, the exhibitor will profit by Edison's cutting it down to three parts, which retain the vital and big situations of the play. It is adapted from the popular book by E. Phillips Oppenheim. The story is one of royal intrigue and gives Miss Fuller splendid opportunities.

As the fourth offering in weekly features, Edison has secured the rights to the four-act melodrama, "A Deadly Hate," which has passed into theatrical history in England and in the English colonies as a classic in genuine thrillers of a wholesome type. The play, however, has never been played on the stage in this country and will afford a good opportunity to see the best play of the noted dramatist, George Roberts, who has also written the successful plays, "The King's Highway," "At the Mercy of the World," "A Night's Folly," "An Irish Girl," and "Shamus." This photo version will be done in three parts and released the latter part of March.

Metro Decides on Policies

The directors of the Metro Pictures Corporation this week concluded all preliminaries and settled upon a definite method of procedure, and plan of action, at the offices of this company, 1475 Broadway, New York City.

Primarily, the plan of the Metro organization is the eliminating of unnecessary expense, the distribution and dissemination of the producing companies products with a minimum of energy, cost and time—thus making the parent body act as the direct route from the studio door to the portals of the exhibiting consumer and thence affording to the consuming exhibitor, at equitable terms and consistent standard, a program promised to be equal to any now existent.

Metro, as a parent body, with various producing allies, intends to secure products from its producers, contingent upon each individual producer making his individual picture equal to the standard set by the Metro. The term of agreement between the Metro and the producer is a long period one, yet each individual production must be scrutinized by a separate board—created by the actual directors of Metro—whose duties will be to supervise the manuscript before it is produced, to consult the producer as to the star and cast of the picture and when the picture is finally made—to judge whether it comes up to the standard set. This board will be composed of three exchange-men, three laymen and three successful exhibitors.

The releasing policy of Metro will be one picture a week. These will be supplied in part by the companies allied with it, while the remaining, or open dates, will be filled with material selected from the open market, which measures up to the standard demanded by Metro from their allies.

No set figure or limit is made by Metro. No price is said to be too great for the procuring of a picture deemed worthy of distribution.

Metro is a closed corporation, with no stocks or bonds for sale. The directors receive no pecuniary considerations for their efforts and the affairs of the company are entirely in the hands of experienced, trustworthy exchangemen of practiced business ability.

A further announcement of the release dates, titles of productions and associated companies will be forthcoming within a few days.

Director Nowland at Washington

Director Eugene Nowland of Edison left New York Monday for Washington, D. C., where he expected to be about a week, making a film in conjunction with the government and pertaining to the civil service. With him went Gladys Hulette, Mrs. Wallace Erskine, Patrick O'Malley and a number of "extras."

American's "The Decision" a Pleasing Film

BY CLARENCE J. CAINE

Robert courts Ida.

BECAUSE the script of the American Film Manufacturing Company's two-reel release of February 22, entitled "The Decision," called for acting rather than action, the fate of the production was placed largely in the hands of the players. And because the director carefully selected the types for each character and the players entered into the spirit of the part assigned them with enthusiasm, the finished picture will prove a delight to those who enjoy a comedy picture made along dramatic lines.

Winifred Greenwood, Ed Coxen, John Steppling, George Field and Josephine Ditt have the most important roles. Each introduces original bits of business which make the five characters they interpret appealing and true to life. There is not the least suggestion of over acting, but every situation is taken full advantage of. Mr. Steppling does an excellent character, that of a jolly lawyer known as Judge Clark. In a scene with Mr. Field, where the latter attempts to get him intoxicated, but where the judge outdrinks him the comedy element is well put over. There may be many who object to this particular incident, however, but it is handled in a most inoffensive manner. The love scenes between Mr. Coxen and Miss Greenwood and Mr. Steppling and Miss Ditt are also pleasing.

The settings are uniform with the story, the only exceptional one being a court room scene, which is not very large, but is cleverly arranged. The photography is clear and sharp.

The first few scenes of the film show Ida Price consulting her attorney, Judge Clark, about appealing a decision of the lower courts, which robbed her of the inheritance which should rightfully be hers. Her cousin Charles, by clever juggling of the laws, managed to secure the fortune. Ida is displeased at the seeming inability of the judge and leaves him half determined to take the case out of his hands.

Ida refuses Charles' compromise.

As she passes out of the office she meets Robert Graham, who is going to see the judge about securing a position, as he has made a failure of everything he has thus far attempted. They are mutually attracted, but neither speak. Robert enters the judge's office and secures a place as his assistant, while Ida goes home to think over the course she will pursue.

The next day Ida reaches a decision in regard to changing lawyers and goes to Clark's office. Upon entering she sees Robert studying diligently and at once changes her mind and decides to leave the case in the judge's hands. The three talk the matter over and decide to appeal to the supreme court. Ida and Robert becomes better acquainted and their attraction for each other grows. Upon returning home Ida is visited by Charles, who attempts to effect a compromise, but the girl refuses and tells him that he will have to fight the matter out before the higher court.

Ida has a spinster aunt who is being courted by

After outdrinking Charles the judge arrives in court.

The judge surprises Ida by the fee he asks.

Judge Clark and when both the judge and Robert visit Ida's home one evening many laughable human interest situations develop. At the close of the visit Ida and Robert are both certain that they are in love, while the aunt and the judge have become engaged.

The day to file the papers for the appeal arrives and Charles and his lawyer plan to trick the judge so he cannot secure the appeal. Charles meets Clark and takes him to the club, where he tries to get him drunk. The judge, however, turns the tables and leaves the young man intoxicated, while he arrives in court in time to file the papers. The case is presented before the supreme court and the decision of the lower court reversed. When Ida asks what the fee will be she is surprised at the judge's high rate, but when he says that both he and Robert want to get married she understands and gladly pays the amount asked.

Censor Law Favored by Ohio Exhibitors

Despite the general belief that exhibitors in the state of Ohio strongly opposed state censorship, a vote taken at the fifth annual convention of the Ohio branch of the Motion Picture Exhibitors' League of America held at Columbus last week showed that about two-thirds of them favored it. As a result it is believed that no action will be taken to abolish the law.

The election of officers at the convention resulted in Max Stearn, owner of the Majestic theater, Columbus, assuming the president's chair. Sam Morris, Cleveland, was elected vice-president, Otto Ludeking, Cincinnati, treasurer, W. R. Wilson, secretary and M. A. Neff national vice-president.

Marion S. Pearce, national president was on hand, and addressed the convention, congratulating those present on the success which attended their efforts to unite. On Wednesday, February 10, a warm session was held previous to a vote on the censorship question, during which numerous speakers held the floor both for and against the support of the law. After the question had been thoroughly thrashed out, the chair called for a vote.

The members who voted the affirmative were: O. J. Sibert, Marietta; D. P. Larkins, Ashtabula Harbor; H. A. Hill, Athens; T. C. Weber, Marietta; Max Stearn, Columbus; Charles Weigel, Cincinnati; H. Q. Alexander, Dayton; J. H. Binower, Canton; J. M. Kaufman, Gallipolis; Paul Stuffer, Columbus; J. H. Broomhall, Hamilton; M. A. Neff, Cincinnati; D. T. Richards, Columbus; R. S. Stueve, Canton; G. D. Spragg, Bellaire; W. H. Shull, Martin's Ferry; R. E. Jacobs, Findlay; A. B. Hatch, Columbus; W. W. Miller, Mt. Vernon; S. Lawrence, Findlay; J. W. Nichols, Somerset; Ed Kohl, Cleveland; B. S. Leeds, Middletown; S. B. Dempsey, Columbus; W. D. Belknap, Columbus; J. W. Dusenberry, Columbus; W. C. Bettis, Toledo; Miss M. Van Vleerah, Ada; Mrs. Minnie Ely, Urbana; Otto Ludeking, Cincinnati; J. A. Maddox, Columbus; J. A. Ackerman, Cincinnati; H. L. Flory, Eaton; L. S. Miller, Cincinnati; W. I. Dusenberry, Columbus; John Hubner, Cincinnati; H. D. Kruse, Cincinnati and Lula L. Riefsnider, Urbana.

The following voted in the negative: A. L. Thomas, Newark; B. J. Sawyer, Cleveland; L. Smith, Alliance; Frank Beverstock, Mansfield; Thomas Beverstock, Mansfield; A. R. McCandlish, Cleveland; E. Schwartz, Cleveland; E. Sindeler, Cleveland; G. W. Heimbuck, Cleveland; S. Awbley, Cleveland; L. P. Stinchcomb, Cleveland; W. C. Adams, Cleveland; J. H. Simpson, Cleveland; W. H. Horsey, Cleveland; F. M. Kenney, Cleveland; Sam Bullock, Cleveland; August Kansek, Cleveland; W. J. Slimm, Cleveland; S. E. Morris, Cleveland; E. N. Downs, Cleveland, and L. Israel, Cleveland. Three members, W. R. Wilson of Columbus, W. Raynor of Dayton and F. L. Emmert of Cincinnati cast no ballot.

Throughout the convention the exhibitors manifested good feeling towards each other, and all pledged their support for the welfare of the organization. At the close of the meeting the president thanked the members for their hearty co-operation and expressed a desire to have them always remain intact.

Lubin Destroys Bridge

In the presence of fully three thousand people the Lubin Company, last week, dynamited the historical old covered bridge across the Chester River, at Upland, Pa., as a climax for a three reel drama called "On Bitter Creek," written by Emmet Campbell Hall and directed by Edgar Jones.

The bridge was about one hundred years old and was located opposite a colony of old houses in one of which William Penn was a frequent visitor. Of late years the bridge, through old age, has become unsafe

Dynamiting the bridge.

and the township authorities decided to have it demolished and build a modern structure across the river. The Lubin Company secured permission to do the actual destroying and Mr. Hall wrote a special three reeler that fitted in well with the type of country in the vicinity of the old bridge.

The actual blowing up of the famous old bridge was in itself a thrilling climax. No one knew exactly what the old bridge would do when the large amount of dynamite stowed in it was touched off. The camera men intrenched themselves in and behind all sorts of things for protection while two motor driven cameras were stationed close to the bridge. When Jones gave the word there was a terrific report, the bridge shot upwards in the middle and then the entire structure dropped into the river and the debris started floating down stream.

Director Richard Ridgely is spending a few weeks' vacation at his winter home near Jacksonville, Fla.

Richard C. Travers, Essanay actor, has made up a Hockey team of Essanay players.

Vocaphone Saves Elaine from Harm

BY NEIL G. CAWARD

HAVING seen such scientific marvels as thermite, the oxyacetylene flame, twilight sleep and the seismograph illustrated in such a simple manner that the average layman can fully understand their workings, one is not surprised to behold in episode nine of the Pathe serial "The Exploits of Elaine" another scientific apparatus fully demonstrated. This time it is the vocaphone, an apparatus for attachment to telephones, which enables a speaker at a great distance to make his voice heard very plainly in a large room in which is installed the instrument at the other end of the wire.

Craig Kennedy makes use of this apparatus in this installment of the exciting serial to save the life of Elaine, when she is attacked by the Clutching Hand, the criminal whom Craig has been pursuing for some time, in an endeavor to apprehend the murderer of Elaine's father.

The vocaphone is installed.

The picture opens with a comedy scene in which Kennedy makes use of the vocaphone installed in his room to awaken Jamieson, his friend, who is sleeping in his own apartment some distance away. Jamieson is amazed to have the voice of Kennedy call him, and awakens to seek the one who has entered his room to awaken him. It is only when Kennedy calls through the vocaphone to look on the sofa that Jamieson discovers the scientific apparatus which has been used to confuse him.

Having thus aptly illustrated the use of the instrument, Kennedy calls on Elaine and after explaining to her the new scientific marvel, installs one of the machines in the suit of armour which stands in the library of her home. This machine is connected by wire with the telephone in Craig's own apartments.

A day later Elaine chances to discover a secret spring in a certain panel in the wall of the library, which, on being pressed, opens the panel to reveal within a hiding place for valuable documents and papers. Amazed, she investigates and there discovers the papers disclosing the identity of the Clutching Hand and on account of possessing which her father was murdered.

Elaine, without delay, calls up Kennedy's apartments to inform him of her valuable find, and the Clutching Hand, who has visited the apartment in Kennedy's absence, receives this startling information.

He promptly arranges with other members of his gang to delay Elaine, who is going on a shopping tour that afternoon, and sends one of his minions to her home for the purpose of securing the papers.

Elaine is delayed by a small boy, who pretends to be nibbling at a crust of bread he finds upon the street, and out of sympathy the girl takes the boy to his humble home and undertakes to provide food for his invalid mother and consumptive father. The chance arrival of a charity worker discloses to Elaine that these people are grafters, who beg as a profession, and, later on, when she runs down a man on the street with her car, and is arrested and taken to the hospital, where the injured man is given treatment, she learns with surprise that this individual is also a professional victim of accidents, and has frequently fooled others unfortunate enough to encounter him.

All the time that Elaine is away from home, the minion of the Clutching Hand, disguised as a window washer, is seeking an opportunity to admit the Clutching Hand himself to the house. When the butler goes to answer the telephone the window washer admits the Clutching Hand, who at once operates the secret panel,

The charity worker tells Elaine the truth.

The Clutching Hand and his assistant.

and is about to lay his hands on the papers when Elaine returns home, discovers him and screams.

The noise of the struggle between Elaine and the Clutching Hand is borne over the vocaphone to Kennedy, and the latter, realizing what is happening, goes to his own instrument and yells lustily for help, his voice resounding through Elaine's home and bringing other members of the family to her assistance.

Terrified, the Clutching Hand and his window washer assistant escape, just before Elaine's mother, the butler, and, later, Kennedy and Jamieson appear on the scene.

Assembles Fine Cast

Donald MacKenzie is making for Pathe a picture which gives every promise of being particularly fine. It is a three part drama and is being acted by an excellent cast, most of whom are making their debut in pictures.

Miss Thais Lawton is the leading woman and this picture marks her entrance into the motion picture field. She will be remembered as the leading actress with the New theater company, and also for her work with John Drew, Henry Miller, and Robert Mantell.

Percy Standing (son of Herbert and brother of Guy Standing) late leading man with Ethel Barrymore in vaudeville, and formerly with Nat Goodwin and Mrs. Fiske, is another star stolen from the stage by Mr. MacKenzie to work in this picture. Howard Hall, who played important parts in "Damaged Goods" "The Poor Little Rich Girl," "Within the Law," "The Stranger," and "The Climax" and the complete list of whose successes is as long as one's arm, is another to make his first appearance in pictures. To round out this fine cast is W. T. Carleton, famous for years as an opera star, and now achieving new laurels on the screen.

The scenario was written by George Brackett Seitz, the Pathe scenario editor, who, before he went into picture work, was a successful short story writer and playwright, having written "The King's Game," James K. Hackett's starring vehicle of the season 1908-1909. Mr. Seitz has written hundreds of the Pathe photoplay hits.

Enlarge Laboratories

Owing to the tremendous amount of new business received in the past three months, the Commercial Motion Pictures Company, Inc., has been forced to increase the size of its laboratories, as well as its factory equipment.

In the past eight weeks the little factory at Grantwood, N. J., is said to have turned out over 2,400,000 feet of positive prints.

The combination of tints and tones used, under the personal supervision of Charles Hirliman, the laboratory superintendent, has made a great reputation for the concern.

Warning to Exhibitors

We have been informed on very good authority that a new species of advertising slides is about to be sprung on the unsuspecting exhibitor, answering the name of "Nov-ads.' Joseph F. Coufal is the ingenious perpetrator of this novel sensation and stands sponsor for its existence. It is the latest offspring of this notorious master of the slide art. For bill of particulars consult the Novelty Slide Company; the official records give its address as 67 West Twenty-third street, New York city.

Thomas A. Edison in Films

Thomas A. Edison, the great inventor and electrical wizard, passed his sixty-eighth year post Thursday, February 11, and to record the occasion in a memorable way a motion picture of Mr. Edison, still hale and hearty and in the harness more than ever, was taken at noon in his plant at Orange, N. J.

Mr. Edison was taken with all the officials and principals of the organization, and shown shaking hands with those who wished him the good wishes of the day. Every one of the officials, as did also the thousands of his employes, wore a button with Mr. Edison's picture with two streamers attached, bearing the date 1847, Mr. Edison's birth year, and 1915. Standing on the steps of his famous laboratory, Mr. Edison was shown receiving the felicitations of his oldest employee, John Ott, who is older than Mr. Edison and has been with the organization forty years. Mrs. Edison had presented to each of the principals a souvenir carnation which was worn in the lapel. The motion picture will be saved in a collection which records many interesting and momentous incidents and periods in the great inventor's life and career.

Passes Without a Cut

C. Lang Cobb, Jr. manager of sales and publicity of Ramo Films, Inc., visited Columbus, Ohio on February 1, for the sole purpose of having "The War of Wars" an American made feature passed upon by the Ohio Censor Board.

With one exception the entire board was present and complimented Mr. Cobb on the excellence of the picture. "The War of Wars" is a strong photoplay which is said to have cost the Ramo Company $22,000 to produce. The states of Ohio, Indiana, Kentucky, Illinois, Missouri and Texas are the only states unsold for this feature.

State Buys Projection Machines

Jack Williams of the Mid West Theater Supply Company, 30 North Dearborn street, Chicago, recently visited Springfield, Ill., where he acted as operator and displayed some twenty-one reels of Illinois industrial subjects, which will be displayed in the Illinois building at the Panama Pacific Exposition. Mr. Williams, before leaving Springfield was given an order by the state of Illinois for two Precision machines, which it is presumed will be used for the projection of these industrial pictures.

New Film Renovating Fluid

Letters of endorsement and praise are steadily flowing into the office of the Githcil Chemical Company located at 220 West Forty-second street, New York City, as a result of the first distribution of its new "Githcil Film Renovator." It is a non-combustible, non-inflammable fluid that cleans, softens, and renovates films. A most favorable report of it was made in the analysis of the Bureau of Fire Prevention of the City of New York.

Sing Sing Sees "Alias Jimmy Valentine"

BY CHARLES R. CONDON

THE ordinary way of being Warden Osborne's guest in Sing Sing is to arrive prepared for a long visit, and accompanied by a body guard and a recommendation from the courts. On Sunday, February 14, the prison received about forty guests, booked only for the afternoon, recommended by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and accompanied by Jacob Wilk, publicity manager of the concern. The latter way of visiting Sing Sing is the more desirable, though Mr. Osborne is no mean host in either case.

The occasion of the excursion to the Ossining prison on Valentine's Day was the initial showing of "Alias Jimmy Valentine," a five-reel adaptation of the famous stage success produced at the Peerless studio by the World Film Corporation, with Robert Warwick in the title role. A number of the exterior scenes were taken inside of the prison walls, showing the men at work in the quarry, marching to and from the shops, and at recreation in the yard. In one of the interior scenes Jimmy Valentine is seen eating in the enormous dining hall, and in another, leaving his cell and recreating on the balcony in the cellhouse.

This is the first time that motion pictures have been taken inside of the prison buildings. In reciprocation for the liberties and courtesies accorded him by the officials and the co-operation he received from the inmates during the three days he worked within Sing Sing's walls, Mr. Warwick promised them that they would be the first ones to view his picture—and he kept his promise.

The chapel, located directly above the dining hall and connecting at right angles with the cellhouse, was packed with convicts long before the appointed time, one o'clock. Shortly after Mr. Wilk and his party piled out of their special car at the station and climbed the steep hill to the prison, Mr. Warwick and his party arrived, having motored up from New York City.

A one-reel Bert Levy picture was shown first, and then "Jimmy Valentine" began his screen career. The picture was an instantaneous hit. It opens with an introduction of Warden Osborne at which the men slapped, whistled, stamped, and shouted in their appreciation of the work of the man who, as some of the old residents later said, "made the place like a palace." Robert Warwick, introduced next on the screen, again set the place alive with applause.

Several parts of the pictures elicited unusual response from the spectators. The scene showing the convicts at work in the quarry got a big laugh, as did Valentine's debut through the big iron gate, and jokes were distributed all around as the men recognized each other in the line of marchers going to and from the shops. Gasps and murmurs of approval were plainly audible as Valentine, in a scene of unusual tensity, files his finger tips to the quick and

Flash light picture of convicts taken in chapel at Sing Sing prison, New York state, just previous to the showing of the World Film Corporation's "Alias Jimmy Valentine." Officials of the World Corporation and their guests on platform in background. Warden Warden and Robert Warwick standing in center of convict group.

feels out the combination of the safe in which the little girl is imprisoned.

The pictures were projected by a 6A Powers under the supervision of W. C. Smith, assistant general manager of the Nicholas Power Company, and were accompanied by selections on the piano by one of the inmates of the prison. Between the second and third reels one of the "boys," as the Golden Rule Brotherhood officers call them, sang Sing Sing's favorite song, "Don't You Wish You Were Back Home Again," and responded to two encores.

Every now and then during the performance the names and numbers of some of the men were called, summoning them to the screen-divided room off of the entrance to receive visiting relatives. As the last scene faded out one of the men introduced Robert Warwick who made a short speech in which he gave Warden Osborne credit for much of the picture's success, thanked the men for their co-operation, and expressed his happiness at being able to afford them any pleasure.

After the feature a one-reel comedy was shown, and then everyone hurried to the station to catch the 4:01 train—and did by a margin of one minute. Sandwiches, grape juice, ginger ale, cigars, and cigaretttes were served on the train under the waitership of no less a person than Jake Wilk who proudly spurned tips.

Indiana Exhibitors Oppose Censorship

There were two bills introduced in the Indiana Legislature during the present session, one of which legalized the films censored by the National Board of Censorship. This bill was introduced by Representative Cleary. The other bill, introduced by Representative Jedson, was a most vicious bill, inasmuch as it proposed censorship by granting the Board of Commission full power to censor all pictures and placed the state to an expense of twenty-five or fifty thousand dollars a year. Everyone who knows and has studied the censorship question knows how malicious is this movement to organize censorship and that the whole moving picture industry must and will be completely annihilated if every state has a separate censor board.

The Indiana exhibitors, through the Indianapolis Association, called a meeting of all the exhibitors of Indiana and asked for a hearing before the Committee on Public Morals, to which the bills were referred. This hearing took place on Wednesday, February 10, and was attended by a large crowd of exhibitors from Indianapolis and all over the state, by many ladies, ministers of the gospel, and others who were interested in the censorship question. J. W. Binder of the National Board of Censorship came from Columbus, Ohio, to assist at the meeting and pointed out that the only true and correct way to censor moving pictures was a voluntary board of censorship such as the National Board of New York City. Mr. Binder gave a splendid address and what he had to say carried conviction to all his hearers. Rev. Stansfield, Representatives Jedson and Cleary, and several ladies representing the Women's Christian Temperance Union and other moral uplift societies made talks and the motion picture exhibitors voiced their opinions through Dr. J. M. Rhodes and F. J. Rembusch who explained the situation from a practical standpoint.

The meeting was productive of much good and was carried on in a very sensible and dignified manner. The belief is that the knowledge obtained and the explanations made were such that the bills will never be reported out of the committee and Indiana exhibitors can certainly be gratified if this is the case. Indiana exhibitors have always shown a disposition to work together in perfect harmony and have resented the idea of legalized censorship at all times. The exhibitors will hold another meeting on Wednesday, February 17 at the Claypool Hotel, Indianapolis, at one o'clock, at which time a more permanent organization will result.

Zech to Talk

The next regular meeting and dinner of the Reel Fellows' Club of Chicago, will be held in the West room, banquet floor, of the Hotel Sherman, Wednesday evening, February 17, at 6:30 p. m.

The speaker of the evening will be A. H. Zech, of the Essanay Film Company, who will talk on advanced motography. A very interesting, as well as instructive talk from Mr. Zech is anticipated, as he is one of the best known photographic experts in this country. He recently conducted successful experiments, whereby he obtained photographs of musical notes, and it is claimed that he is the only one in the world who has been able to accomplish this wonderful result. We might also add, that Mr. Zech recently perfected a device, which has been adopted by the United States Government, whereby the naval experts are able to ascertain in advance by Mr. Zech's photographic process the exact speed a battleship will be able to make before the ship is actually built.

To Wear Old Gowns

In "The Lily of Poverty," the Bret Harte photo-drama now being filmed by the California Motion Corporation, Beatriz Michelena wears, in her scenes, at least two gowns which date back to the days of '49. They are interesting relics of two generations ago,—the period when crinoline made our great grandmothers look like perambulating parachutes. Miss Michelena wears in the mining camp scenes a simple dress, as befits the belle of the rough mountain village. In the ballroom scenes in Paris, Miss Michelena wears elaborate gowns, at least one of which is sixty years old. The others will be modeled after treasured frocks kept in old California families as heirlooms.

A "Craig Kennedy" Night

The University Club of Brooklyn had a "Craig Kennedy" night on Saturday, February 13, and the Glee Club of the organization sang a song especially composed on "The Exploits of Elaine." Among the guests were Arthur B. Reeve and Charles Goodard, collaborators in the authorship of the drama; Arnold Daly, who stars in it; Jas. K. Hackett, Will Foster, the artist; and E. A. MacManus of the International News. It was generally agreed that "The Exploits of Elaine" was some picture. The gathering proved conclusively that motion pictures are now appealing to the "highbrow" element.

"The Blue Mouse" in the Loop

On Saturday, February 20, the Star theater on Madison street, one of the big all-day-run loop picture theaters of Chicago will put on the six-reel feature "The Blue Mouse" for which the Photoplay Productions Releasing Company, has the Illinois rights. Aaron Gollos, president of the Photoplay Company, announces that the picture has been rented indefinitely and it is anticipated that a long run will result.

Beautiful Scenery in Thanhouser's Serial

BY CLARENCE J. CAINE

THE exterior scenery in episode fourteen of "The $20,000,000 Mystery" is such that for several scenes one almost completely forgets the action that is going on.

Seldom has a more beautiful effect been worked into a dramatic picture than in a woodland scene, where an ice-covered waterfall, situated in the heart of a forest, forms the background for a chase scene in which James Cruze and Sidney Bracy pursue two players, impersonating a pair of crooks, during a snowstorm. That a camera should record a scene of this kind with every detail clearly emphasized is itself worthy of mention, and persons interested in pictures of beautiful bits of scenery will find something to enthuse over. In addition to this exceptionally beautiful scene there are several others of the snow variety preceding and following it which will also excite admiration.

The plan to trap Villiers. *Madam Duval's reception.*

Aside from the beauty of the settings this picture contains considerable that is of interest to those who enjoy thrills, excitement and action, in the motion picture sense of the word. The plots and counterplots of the conspirators and the friends of Zudora again monopolize one's attention and several encounters take place during the unreeling of the two thousand feet. The well known stars who have been in the recent installments again appear and the acting of all is of standard quality. Considered as a whole this episode should certainly be classed among the "bring 'em back" kind—a variety of films which has come into vogue among exhibitors since serials attained popularity.

Radcliffe and Madame Duval.

The opening scenes show Detective Hunt and Jim Baird in consultation with John Storm. Their attention is centered on the gold mines in Montana which belong to Zudora, but which they have every reason to believe are being tampered with by the conspirators. Taking Jim Baird with him Hunt hastens to investigate, while John Storm, Zudora's sweetheart and her attorney, writes a letter to a certain Marcus Villiers, a wealthy mine owner, asking for information about Zudora's father's will, also inquiring whether Mr. Villiers has any papers belonging to him.

Meanwhile Madame Duval learning from her agents that Marcus Villiers is expected in New York, with papers relating to the ownership of the Zudora mines invites him to be her guest at a big dinner party. Posing as Zudora she hopes to gain information from him, that will enable her to get absolute control of the coveted mines.

While they are waiting for the western capitalist's arrival, another member of the band reaches New York. It is Bruce, who has made a hurried trip to South Africa to get possession of certain gems, which he had left behind on his previous visit. Bruce saunters nonchalantly down the gang plank smoking a huge calabash pipe, although he knows that he is an object of suspicion by the customs officials. He airily invites them to inspect his baggage thoroughly, which they pass after a painstaking search. It never occurs to them, that under the tobacco Bruce is smoking with such evident relish, diamonds of immense value are concealed.

In the meantime Captain Radcliffe, disguised, has gone West. He has instigated a plot against Hunt and Baird and he determines to see that his plans are successful. Thus it happens, when the two champions of Zudora's cause arrive, the trap for their reception is set. The chauffeur of the superintendent of the Zudora mine is in the play of the conspirators, and when the two get into his car, they do not realize that they are being led into as desperate an adventure as any they have ever experienced.

Following his instructions, the chauffeur drives them to a deserted mine, where a number of the band, who have accompanied Captain Radcliffe, set upon them. There is a terrific struggle in a raging snowstorm but the superior fistic talent of Baird and Hunt enables them to escape, although badly mauled, and return to the railroad station. There, after a consultation, they decide that their trip west has been in vain and they hurriedly return to New York, where they realize there is urgent need for their presence.

Arriving there, Hunt learns from one of his men that Bruce has reached the metropolis and also that the capitalist, Villiers, has arrived. They do not know, however, that the latter has received a dinner invitation from Madame Duval, signed "Zudora," and that he has accepted it. Bruce's trail leads them to the old garage, used by the conspirators as a secret entrance to Madame Duval's mansion, and here they take up their posts to await developments.

It happens that their arrival is most opportune.

Zudora has received a note to which Madame Duval has forged Villiers' name, asserting that he is a prisoner at 122 Riggs street, the address of the garage, but is still in possession of the precious papers. As a matter of fact Villiers is just then enjoying the hospitality of Madame Duval, posing as Zudora. Zudora and Storm set out for the garage.

In the meantime, Hunt and Baird observe two burly ruffians lurking in the shadows of the garage. They are preparing to attack them, when the men disappear within. Their disappearance is followed an instant later by a woman's screams. Running to the door, Baird and Hunt find that the pair have attacked Storm and Zudora. Their advent compels the conspirators to turn and battle for their own lives, while Storm carries Zudora out to safety.

Fan Bourke, Thanhouser Favorite

Fan Bourke, of Thanhouser, is recognized in theatrical and motion picture circles as that ideal rarity, a good comedienne who can play heavy emotional parts well. She was born in Brooklyn, N. Y., and as soon as she was old enough was sent away to school. With that departure for a Canadian convent was born in the young girl's mind the wanderlust that was to lead her around the world and to many a stage, to see her make audiences laugh with and at her in Texas and sob with and over her in the far-flung reaches of the north country. Once she had taken the plunge into pictures, however, all the call to adventure and excitement in her veins was answered. After a few weeks in the Thanhouser studios, Miss Bourke settled down. The wanderlust left her, expelled by this newer and greater interest. At first the directors cast her only for comedy parts. But recently her native and acquired emotional ability won recognition.

Fan Bourke.

Forthcoming Alliance Releases

President Andrew J. Cobe announces that the Alliance Films Corporation has completed its tentative list of forthcoming releases. The Masterpiece's Film Company's production of "Jack Chanty" with Max Figman and Lolita Robertson which will be released Feb. 22, is to be followed by Carlyle Blackwell in the Favorite Players Production of the political romance "The High Hand."

Max Figman in Edward Peple's charming play "The Prince Chap" will be assigned a date and also be released on the Alliance program. Preparations are also under way at the studios of the Masterpiece Company for the production of "Lord Loveland Discovers America," while Carlyle Blackwell is busy with the first stages of "Jason," from the Justus Miles Foreman novel.

World Film's Birthday Party

On February 14 the World Film Corporation reached the first mile-stone of its career, touched it hurriedly, and started off on its second year with the same speed and aggressiveness that has marked it since its birth.

The World Film Corporation celebrated its birthday and the safe return of its vice-president and general manager, Lewis J. Selznick, from the Pacific Coast, with a beefsteak dinner at Healy's uptown cafe on Broadway. Cocktails made their appearance at about eight o'clock, and then the trays bearing the steak-laden toast began to make their rounds while a soloist, flanked by a quartet of the fair sex, entertained with songs.

After the last of the singers had responded to his third encore, the orchestra struck up "After the Ball," and loud demands were heard for a speech from the composer, Charles K. Harris. At the end of Mr. Harris' little talk Arthur S. Kane, assistant general manager of the World Film Corporation, assumed the duties of chairman and introduced President Van Horn Ely. Mr. Ely's speech was brief and to the point for, as he said, corporation presidents were only to be seen, not heard. His introduction of Lewis J. Selznick was more in the way of an announcement than a presentation, for the vice-president and general manager needed no introduction.

Mr. Selznick's speech was forceful and interesting, lit up here and there with flashes of humor as he related some of his experiences while organizing the present corporation. He gave the history of the company from its birth; told how, in seeking support, he had once solicited as small an amount as $46; explained the policy of the firm and the benefits of his profit-sharing plan; and laid particular emphasis upon the loyalty of his partners and employees.

Mr. Selznick ended by stating that his religion is the World Film Corporation, and that he is more than satisfied with its progress and the work of those who are contributing to it. He ended by saying that stories about him and his picture appeared in all of the newspapers in the West, and then introduced Jacob Wilk, manager of the press department, whom he accredited with the publicity.

Congressman Joseph L. Rhinock and W. A. Pratt, both members of the board of directors, next gave short, punchy talks, and were followed by William A. Brady.

Brief, snappy speeches were heard from Britton N. Bush, treasurer, Milton E. Hoffman, the man with unlimited ability but without a title, Jim Hoff of the *Moving Picture World,* W. A. Johnson of the *Motion Picture News,* C. F. Zittel of the New York *Journal,* Leon Bamberger, assistant sales manager, George F. Bell, cashier, Wen P. Milligan of the *Billboard,* Fred J. Beecroft of the *Dramatic Mirror,* Gustave Frohman, president of the Frohman Amusement Corporation, Maurice Tourneur, director at the Peerless studio, William L. Sherrill, vice-president and general manager of the Frohman Amusement Corporation, Wid Gunning of the *Evening Mail,* Alec Lorimore of Bishop, Pessers, and Lorimore, and Jeoffrey Konta of the law firm of Simpson, Thatcher and Bartlett.

A number of the speakers mentioned Jules Brulatour, now at the Pacific Coast, as being responsible for much of the excellence in the production end of the firm, and all congratulated Lewis J. Selznick on the wonderful progress of the World Film Corporation under his management, and wished him wealth, happiness, and unlimited success in the future.

Daredevil Tom Mix Again Performs

BY NEIL G. CAWARD

THOSE who revel in the hair breadth escapes and wonderful daring of Tom Mix, the Selig star, will find much to interest them in "A Child of the Prairie," the two-reel Selig release of Monday, March 1.

This melodrama is a typical Tom Mix picture in which the famous cowpuncher-player enacts a role which enables him not alone to appear as the hero of the story, but also to demonstrate not a little skill in riding and the sort of daredevil stunts for which he is famous. He is ably supported by Louella Maxam, a recent acquisition of the Selig forces and by E. J. Brady, who bids fair to become one of the best "heavies" of picturedom.

The big thrill of the picture comes in the second reel, when Mix is able to overtake a team of runaway horses, and rescue the helpless heroine, just before the buggy in which she is riding is overturned and smashed to bits. He saves her when she leaps from the rapidly moving buggy to the back of Mix's horse, as the latter drives alongside.

Tom Martin, a young rancher is the role enacted by Mr. Mix, and when Martin is absent from his home, a gambler, who has infatuated his wife, calls and persuades the woman to elope with him, taking with her her three year old baby.

The gambler shoots Tom.

Martin, in town, is shot in a quarrel over a game of cards, the gambler having arranged the revolver beneath the card table in such a way that when he pulls a string, the weapon will be discharged, and as a result Martin is badly injured and laid up in the hospital for some weeks.

The gambler urges Tom's wife to leave the baby.

The gambler and the unfortunate woman who consented to elope with him are attacked by wolves when in the mountains, and depart from their camp so hurriedly, that they have to leave behind the little girl, who has wandered some distance away. Some cowboys, hunting wolves, later come upon the child, and, later, adopt it.

Tom is released from prison.

Years later Martin, who has overcome his grief and been made sheriff of the county, receives a letter telling him to arrest the man whose picture is enclosed. He recognizes the portrait as that of the gambler, who years before had eloped with his wife, and starts out to find the man.

Riding over the brow of a hill, he sees below a runaway, and after noting that the runaway team is attached to a light buggy in which a helpless girl is riding, he hastens to her assistance. Riding alongside he commands the girl to jump into his arms, and a moment after she has accomplished this feat the buggy is smashed to atoms in rounding a corner on two wheels as the terrified horse plunges on.

After taking the girl back to her home, he is amazed to note her resemblance to his wife of long ago, though he tells her nothing of his sad story.

Chancing to meet the gambler face to face on the street of a settlement, a revolver duel follows in which the gambler is killed, and, ere dying, he tells Martin his wife had died of grief over the loss of her baby daughter, who had been abandoned to the mercy of the wolves. This story leads one of the settlers to remark that the girl whom Martin had rescued had been picked up when a baby in the mountains.

It is easy to put two and two together, and thus conclusively prove the girl whom Tom rescued was none other than his daughter, and eventually father and child are re-united.

The Selig Diamond Specials are released through the special feature department of the General Film Company.

Those Wright Letters

Readers of the *Selig Weekly Press News,* that breezy little house organ of the Selig Polyscope Company, which is mailed to exhibitors throughout the country, as well as to most of the editorial offices, find probably as much to interest them in the feature letter by William Lord Wright, who has long been known as a writer of quality photoplays, and more recently as a conductor of the photoplaywrights' department in the columns of the *Dramatic Mirror,* as in the synopses of the various Selig productions and the newsy items pertaining to the activities of the various Selig companies.

Mr. Wright's weekly feature letter gives interesting information about projected photoplays of the Selig brand, and is withal so newsy and timely that editors are frequently wont to quote it in their own columns. In addition to his other numerous duties, Mr. Wright has been selected as one of the numerous judges for the comedy prize contest being conducted by the Right Off the Reel page of the *Chicago Tribune,* and in this work is to be assisted by George Fitch, the famous Peoria humorist, and Bert L. Taylor, the conductor of the Line 'o Type column in the *Chicago Tribune.* The prize winning stories will be produced as comedies under the Selig brand, and prizes to the amount of $500.00 will be divided among the four authors whose stories are adjudged best.

New Chicago Manager

M. F. Beier has succeeded S. C. Bestar as Chicago manager of the Picture Playhouse Film Company's exchange. While Mr. Beier is new to Chicago he is understood to have had a varied experience covering a period of nearly ten years and been connected with some of the largest eastern concerns, besides having headed an enterprise of his own in New York City. He assures for Chicago exhibitors patronizing the Picture Playhouse exchange treatment of the most courteous kind, and offers to co-operate with them in every possible way for the betterment of the business.

In following out its recently announced intention of opening new branches, it is announced that the Picture Playhouse Film Company has opened a Boston exchange at 23 Piedmont street and installed John Curran as manager. The new office opens with a full set of eighteen feature releases and the first bookings in the new territory promise well for the success of the office. It is rumored that branches will also be opened in St. Louis, Minneapolis, Indianapolis and Kansas City, as soon as the right people can be found to manage them.

Chicago Kriterion Exchange to Open

Arrangements were made the past week for the opening of an exchange in Chicago, which will exclusively handle the Kriterion service. Messrs. Belford and Leverton, formerly operating the Lea-Bel Company, a feature exchange, are interested in the new venture, and will utilize the entire third floor of the Schiller building on Randolph street, as their exchange. An exhibition room is being installed, and modern equipment arranged for, so that by March 1 when the exchange opens, advance exhibitions of Kriterion releases may be given each week in the Chicago exhibition room.

On the same date the Kansas City Kriterion Service will also be opened. This exchange is also being backed by Messrs. Belford and Leverton. Quarters have not yet been selected, but suitable offices, it is expected, will be secured this week.

President Wilson As An Actor

To Director Eugene Nowland of the Edison Company will go the "scoop" long prized by all motion picture directors—that of getting President Wilson in a film as an actor in a real motion picture story, according to news from Washington, where the newspapers are giving column length, first page space to the feat, notably the *Washington Herald.* The President has promised to be a real actor and although his appearance before the camera is always of interest, the weaving him into the story gives the occasion and the film especial interest. In the film, he will appear as a sort of Cupid's assistant as he lends his encouragement to the love affairs of two young people.

The story will be a heart interest one written around the civil service. The hero, Pat O'Malley, comes to Washington to enter the government employ through the civil service. In his wanderings, he meets with the young lady of his choice, Gladys Hulette, already in the government employ. The scene of their courtship carries them onto the White House grounds where President Wilson enters on the stage and has a conversation with the pair, shaking hands with them.

The officials of the civil service were so delighted with the accurateness of the scenes describing the workings of that system that they joined in with enthusiasm and used "influence" that allowed Director Nowland to snap the President who was too shy to succumb to the regular request. These same officials got to work on Secretary Tumulty and in that way arranged for the President's appearance.

Book on Noted Photoplay

Motography is in receipt of "Damon and Pythias" in story form, issued by Messrs. Grosset & Dunlap from the scenario of the Universal Film Manufacturing Company.

The book is beautifully decorated and handsomely bound, containing sixteen single- and one double-page illustrations from scenes of the photoplay. This book is selling at the Grosset & Dunlap recognized popular price of 50 cents, and a far-reaching campaign has been inaugurated through the Knights of Pythias lodges throughout the country, as well as the book stores and the Universal exchanges.

This is the first time this widely known story has ever been issued in book form, and it is the first novelized story of the screen to which the Universal has lent its co-operation.

Des Moines Office Moves

The Peerless Film Exchange, whose Des Moines office was formerly located in the Observatory Building, has found it necessary, because of an increased number of customers, to take larger quarters and has moved the exchange to the Family Theater building.

H. E. Brient, president and general manager of this company, is at present in Des Moines and states that it is his intention later on to go to Denver and open another office there.

We wish to congratulate this young, enterprising firm on its rapid development and to wish it every success for the future.

Runaway June Secures New Situation

BY CHARLES R. CONDON

THE sixth installment of "Runaway June," entitled "The Siege of the House of O'Keefe," does not mark another epoch in Blye's pursuit of the runaway bride as do the preceding chapters; instead, it leaves one suspended in mid-air, heightening and suspending the spectator's interest at the same time. In each of the foregoing installments Blye's and Ned's chase was brought to a climax which resulted in their defeat and spurred them to greater efforts to try to locate June, one actuated by selfish motives and the other by love. In this release Ned is more mystified as to his wife's whereabouts than ever before, while Blye is most successful in leading June into his net, and the end of the installment leaves him master of the situation and just about to spring his trap.

The picture contains several beautiful interior settings, and a number of exterior scenes taken in the lower part of New York City. The wardrobe of Norma Phillips and Marguerite Loveridge, not in this installment alone, but in all of the others as well, is worthy of special

June visits the poor tenants of her mistress.

mention and is sure to attract much attention, at least among the female patrons of the houses booking this Reliance serial. One is more than willing to overlook the fact that June, running away, would not be likely to have such a large variety of suits, furs, and gowns in order to see her and "Tommy" Thomas dressed in stylish and becoming clothes which are distinctly lacking of "property" appearance. Clothing does not make a picture, but it goes a long way in establishing it as a de luxe production.

The preceding installment ends with June's escape from the gambling house, Blye and Ned following her. She succeeds in losing them, and reaches home safely. Owing to the fact that she is the widow of the most popular man on the force, Mrs. O'Keefe is a great favorite with all of the policemen, and when she tells them that her roomers, meaning June and her maid, Marie, do not want to be found they promise to do their best to see that the girls are not disturbed by visitors. Shortly afterwards Blye, hurrying along, inquires about June and is misdirected. Ned, following later, receives the same treatment.

At length Blye realizes that he has been duped, and decides that Tommy Thomas is the very one to help him in his search. She consents, and the next morning appears in the neighborhood of the O'Keefe house in a taxicab. June, on her way to an employment agency, is

Preparing for the errand of mercy.

accosted by her, and invited to ride to the agency. On the way Tommy stops at a drug store, calls up the agency, and instructs the woman to send June to Mrs. Villard, a friend of Blye's.

June and Mrs. Villard, by whom she has been engaged to act as companion, become greatly attached to each other, and the runaway bride begins to think that at last she has found pleasant employment unmarred by Blye's presence. One day while accompanying Mrs. Villard on her tour of rent-collecting she becomes acquainted with the domestic troubles of the Groggs. Al Groggs is a heavy drinker, and on pay days spends his money in drinking and treating, invariably bringing home a plant bought with his last dollar. June's sympathy goes out

June is delighted with her new position.

to Lou Grogg, the wife, and she tells the poor woman how to cure her husband of his ways. The next time Grogg attempts to vent his ill humor on his wife he is met with a storm of wrath, punctuated with missiles, that

inspires him with respect and fear for Lou. Thereafter he is a model husband.

Meanwhile, Ned's detectives locate June's home, and station themselves in front of it. They do not stay long, however, for at Mrs. O'Keefe's request two policemen eject them from the premises.

Mrs. Villard holds a reception one evening, and June is surprised to see Tommy Thomas among the guests. Later, during supper, she discovers Blye peeking through the portieres. This places her on her guard, but, as the man does not appear again later, she forgets her fears in her enjoyment of the evening. The next day June leaves for Mrs. O'Keefe's to get her wardrobe.

Players Assist Real Policemen

Richard Stanton, Shorty Hamilton and some others of Director Ince New York Motion Picture Corporation companies recently found out what it was to attempt the ejection of "boes" from railroad trains. They were in San Bernardino, Calif., enacting some big scenes for "The Man at the Key," a Domino release, when a veritable drove of hoboes rode into the city on freight trains. The Inceville actor-director and his company were just finishing a scene depicting a wreck at night. Members of the company were preparing to go back to the hotel to remain until the next day and Stanton was paying off his "extras." Suddenly Dick Bright, superintendent of the San Bernadino Santa Fe station and a friend of the actor approached and offered the information that the "boes" were coming into the town. He asked Stanton to join the volunteer brigade of police to meet the unwelcome visitors.

Gathering the men of the company together, Stanton joined Bright and they stationed themselves at the entrance to the yard. Each was armed with a gun. When the freight pulled in the officers boarded it and placed the bedraggled ones under arrest. In all there were 103 hoboes and the San Bernardino jail was scarcely large enough to accommodate them.

Mutual Camera Gets Stars in Mob

Mary Pickford and James Kirkwood, her director, recently became impromptu players in the mob scene of the four-reel Majestic-Mutual feature, "The Lost House," an adaptation from the novelette by Richard Harding Davis. W. C. Cabanne was putting on a fire scene and had stretched a fire line around the burning structure. Police officers and firemen were gathered in front of the line. Miss Pickford and Kirkwood were driving along in a machine and, seeing the crowd, alighted to watch the proceedings. They were in line with Cabanne's camera, and when the picture is released in the Mutual program Miss Pickford and Kirkwood will be seen in the mob.

Sennett's Plans for Keystone

Mack Sennett, Keystone's chief director, has made known his list of comedy creators for the coming season. It leads off, of course, with Mable Normand. Charley Murray has signed again with the Keystone aggregation and Harry Gribbon, formerly with Morosco, is an addition from the legitimate stage. Ford Sterling, too, has been received into the fold again. Sid Chaplin, of the famous English family, Chester Conklin, and Mack Swain complete the list.

These players will be seen in single and two-reel comedy releases in the Mutual program, with Mack Sennett in command of productions. Sennett's ability to cut out and put together a film after the pictures are taken, as well as his skill in directing, have done much to make Keystone popular.

Correction of Edison Announcement

Due to a misunderstanding, it was recently announced that the Edison program would, beginning March 1, release both a three-reel and a two-reel drama every week. This is a slight error. It was meant to announce that every week there would be a three-reel feature in the regular program which would be released on alternate Mondays and Fridays and a two-reel drama released on alternate Fridays. During March this would therefore make their release schedule: Monday, March 1, a three-reel; Friday, March 5, a two-reel; Monday, March 8, one reel; Friday, March 12, a three-reel; Monday, March 15, a three-reel; Friday March 19, a two-reel; Monday, March 22, one reel; Friday, March 26, a three-reel; and Monday, March 29, a three-reel drama. "In Spite of All," a photoplay version of Mrs. Fiske's great stage success, will be the first of the three-reel Edison features in the regular service and will be released March 1. The second three-reeler will be "On the Stroke of Twelve," a melodramatic society play of refined power. In both plays, Gertrude McCoy is entrusted with the leading roles which afford uncommon opportunity for intense emotional expression.

Edison Leading Lady Worried

Viola Dana, the little Edison leading lady, is suffering many anxious moments as she scans the latest war news from two different war zones, for her two sisters, Leonie and Edna, are situated in dangerous territory, the former in Mexico and the other, Edna, in London, playing with the London Film Company. The daily reports of raids near London, and impending bomb-dropping visits to London of the German Zeppelins, is the cause for well-founded anxiety on the part of the little Edison lady. Leonie is playing in "The Poor Little Rich Girl" in the border cities of Texas. The last letter from Leonie told of her having been in El Paso when a raid in Juarez across the border sent some stray bullets flying around the Texas city streets.

New York Film Through Mutual

In response to the many inquiries received, as to how "On the Night Stage," the four-part feature film recently completed and starring William S. Hart, Rhea Mitchell and Robert Edeson, would be released, the New York Motion Picture Corporation has announced that it will be a part of the Mutual Program, to be given the exhibitors in their regular service, together with multiples from all the other Mutual companies. Two of these features will be released each week, beginning in the near future.

Duncan McRae, who is often cast for the heavy roles in Edison films, is a brother of Bruce McRae now playing with the Ethel Barrymore stage success, "In the Shadow."

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Volume XIII — CHICAGO, FEBRUARY 27, 1915 — Number 9

Regulations for Shipping Films

OUT of the office of Chief Inspector B. W. Dunn of the Bureau of Explosives, New York City, comes the following letter addressed to motion picture exchanges and their employes:

Your attention is directed to the enclosed bulletin issued by the Bureau of Explosives of the American Railway Association, and you must at once realize the great importance to your interests that may follow any action taken by the railroads throughout the country in regulating the movement of moving picture films.

There is now a demand from many railways that moving picture films shall be carried from and to exchanges only by means of express service, and the situation as recently developed shows that there are many good reasons why this should be done wherever practicable.

Some of the practices of runners or messengers for moving picture exhibitors are not only faulty but constitute a serious menace to the safety of passengers on railway trains.

Briefly, the following are some "don'ts" that should be observed.

(1) Don't ship by express a package of inflammable films unless it is in a case that complies in all respects with the I. C. C. Regulations.

(2) Don't carry on a train any package of inflammable films unless the package complies with the I. C. C. Regulations for a shipping case.

(3) Don't carry inflammable films in hand or other baggage on any railway whose rules prohibit it.

(4) Don't take inflammable films into a smoking car, sleeping car or a compartment in any other car in which smoking is permitted even if not prohibited by railway rules. One messenger must not attempt to carry more than two packages and they must not contain more than a total of nine reels.

(5) Don't examine or exchange films on railway property.

(6) Don't place packages of inflammable films near steam pipes, electric heaters or any other source of heat.

It is absolutely necessary that exhibitors should cooperate in this matter or drastic measures will be taken which may seriously interfere with their business.

The bulletin mentioned in the first line of the letter is dated December 21, 1914, and captioned "Moving Picture Films in Smoking Car." It purports to be a history of the accident to a passenger car on the Chicago, Burlington and Quincy Railroad, November 24, 1914, when a suburban smoking coach was burned and a number of persons injured. This case we reviewed at the time.

The bulletin of the Bureau of Explosives deliberately places the entire blame for the fire upon a package of films carried by a man in the smoking car. It says "a puff of smoke arose from the package, which was instantly followed by a burst of flames. . . The films were evidently ignited by a lighted match, cigar or cigarette."

Our report of the accident shows that according to testimony accepted in the coroner's hearing, the package of films in question not only did not cause the fire, but that the flames actually started in the *roof or ceiling* of the car. The man with the films stated under oath that *after* the fire started he picked up his package and started for the door, but was knocked down in the rush and lost it. The Bureau of Explosives bulletin, then, appears as a deliberate attempt to frighten exchange men into compliance with its rules by distorting facts to make them compel a lively sense of danger. Possibly it is thought that the end justifies the means.

We realize that so long as the present exaggerated view of the dangerous qualities of celluloid is prevalent, it is really the duty of all motion picture men to comply rigidly with all reasonable regulations. The letter of the Bureau, reproduced in full above, is reasonable. No exchange should object to its suggestions. But the bulletin accompanying it we consider objectionable and unnecessary. It tends to increase rather than allay the disposition to blame the films for every fire occurring where they are present.

Almost any fire has mysterious features because it destroys its own evidence. The electrical interests had a hard fight for years to overcome the general tendency to ascribe all fires to "crossed electric wires," and even yet, where there are no films to take the blame, that is apt to be the cause ascribed. The motion picture is simply passing through the same period of suspicion. It should be the effort of intelligent persons, and especially those in a position which gives weight to their utterances, to treat the subject with the cool and moderate consideration to which it is morally entitled.

Motion pictures are well able to shoulder the responsibility for all fires honestly traced to their agency. The fact that nearly twenty thousand theaters operate constantly with practically no loss by fire is ample proof to the judicial mind that the films are libelled when they are blamed for those occasional conflagrations which occurred before motion pictures were invented and perhaps always will occur. Civilized life is full of combustible material, of which motion picture films constitute only a small and inconsiderable part. So it is manifestly unfair to make them shoulder any unproved responsibility.

Give Chicago a Non-Censorship Mayor

CHICAGO is soon to elect a new mayor and several aldermen. While it is not our province to interest ourselves editorially in local political matters, motion picture conditions in Chicago are such as to make it advisable for local exhibitors to do all they can to change them. The censorship incubus which has grown up under the present administration is a curse to the entire industry and a reproach to civilized communities. At least one of the candidates for mayoral nomination has signified his desire to reform the Chicago censor board and its methods. Common business sense dictates that a candidate who interests himself in this subject and shows a disposition to be equitable and reasonable deserves the support of all exhibitors.

The support of exhibitors, as we have pointed out before, means not only their individual votes but all the influence they can bring to bear on their patrons. In this the screen gives them an unsurpassed opportunity. No other class of business men can gain the public eye as can the motion picture theater men. If they will not use this power to their own advantage they deserve to be oppressed.

Ohio Censors Have Some Friends

THE support of the censorship law by the Ohio exhibitors, as evidenced by a two-thirds vote during the recent convention at Columbus, is rather puzzling to those who have studied the situation. While it does not directly concern anyone except the Ohio exhibitors and the manufacturers its possible indirect effect on the industry can easily be foreseen.

About the only reason which has been advanced for the support accorded the law is that the men who show the films are satisfied; but why they are satisfied remains a mystery. To those who have advocated the abolition of all forms of legalized censorship the action taken by these men will undoubtedly prove unpopular.

Evidently a certain gentleman formerly prominent in exhibitors' organization work, who is known to have been circulating in Ohio recently, put something over.

Those Reformers

WHAT would become of reform if it were not for the have-nots?

The landless people take it out in making laws about land.

The unmarried and unmarrying people are the great rooters for eugenic marriage.

The childless people take it out in making laws about children.

Those folks deaf to all harmony are the ones who kick against music in the dining-rooms.

Men with feet like a ton of coal the the ones who yell for measures against the tango.

The people who never drink make the rules about rum.

The ones who howl the loudest against capital are those who are least competent to earn more than a bare living.

The noncombatants are the most violent critics of the army and the navy.

And the chief complainers against the motion picture, those who are first to accuse it of immorality, criminality and general debauch, are the ones who have never attended more than one or two shows in their lives.

Just A Moment Please

Now approacheth the time when all good men may go to the polls and nominate a mayor who is opposed to censorship. A lot of our exhibitor friends who have not forgotten it was under Carter Harrison's administration that the renowned Major Funkhouser made his debut, will undoubtedly recall that fact when they mark their ballots.

—

Speaking of elections and such things, we lamp by the reports from Columbus that a lot of the "dope" on what was going to happen at the Ohio convention of picture men went wrong. However, the boys had a great time, so what's the odds.

—

ANOTHER LETTER.

In times long past we have presented to our readers some of the strange, odd epistles which find their way into our office. Perhaps, however, the letter reproduced below is a still odder specimen. It comes from war-wracked Europe, dated in Charkow, Russia, and reads as follows:

Dear Sirs:

Will you please be so kindly and send us a list of all moving pictures, which you have for sale. Moving pictures may be first class or second hand but with whole perforations, without rain, with beginning, end and middle part.

We are very interested in long dramas at least of three parts or more. Also we are very interested in pictures of jewish life and war. Moving picture war journal very interests us. Also we are interested in historic and byble pictures.

Will you kindly send us all scenarios to the pictures you offer for sale. Will you kindly write us how it is possible for us to get your pictures, whether by mail or otherweise.

If you have not the pictures we want, will you please be so kindly and let us know, where we can get those pictures in your country.

Will you kindly give our adress to all moving picture rent offices and factories, so that they should send us their cataloques.

Very tryly yours—

—

Is this the truth we hear or only a rumor—this item to the effect that Don Meaney is now a proud papa, and that little Don, weight 6 pounds, is preparing to make his debut before the camera?

—

This pink paper that Benny Schulberg uses now has a rival we note. From Pathe Freres we are in receipt of a story written on paper of the most greenish hue you ever laid eyes on. If this story had arrived on St. Patrick's day we'd have thought somebody was kidding us, but coming when it did, we had to take it seriously and print the story.

—

SE-E- S--F-R--- -I--E-S

(Watch It Grow.)

We don't know who it was that wished that particular fountain pen on Pal Haase, but from what we hear we're inclined to believe that our enterprising Adv. Mgr. almost lost the signature on a good contract the other day because his prospect started to run before his pen did.

—

OUR BURG.

George Kleine breezed in from Noo Yawk this wk. to stay awhile.

Paul Bush transacted business in Clinton, Iowa, the past wk.

Jim Maher of the effete East held an auction on "Time Lock 776" on Main St. since our last issue went to press.

Harvey Peerless Brient when last seen was headed for the wilds of Iowa, with a hunch under his hat to open another branch offis in Denver, Col.

—

If W. N. Selig ever reads Fred B's column in the *Dramatic Mirror* of last week, he'll forget to make that Frank Gotch wrestling picture, in his haste to sign up the Beecroft boys for a six-round go with bare mits. When Chester completes his road work he ought to be in fighting trim.

—

Gee, how worried we were when we heard Charley had gone to Sing Sing.

—

And with Jake Wilk, too.

—

Perhaps he'll come back.

—

But perhaps not.

N. G. C.

Strong Acting in Essanay Picture

BY CLARENCE J. CAINE

IT has been some time since this reviewer has been privileged to witness a more powerful portrayal of a character on the screen than is given by Bryant Washburn in the two-reel Essanay production, entitled "The Strength of the Weak," scheduled for release on Friday, March 5.

Mr. Washburn, through skillful use of the silent art, presents the struggle of a young man against the "dope" habit in a manner which is not only strongly convincing, but also entirely inoffensive. His facial expression is wonderful and during the several close-up scenes in which he appears alone, struggling to master the craving for the drug, he clearly demonstrates his histrionic power. Scenes of this variety are often fatal to a film, for unless the actor is capable they will prove dull and uninteresting. In this production, however, these scenes are by far the most gripping in the picture and Mr. Washburn's acting will hold almost any audience spellbound.

Among the prudish there has always existed a feeling of animosity against "drug" or "dope" pictures, as they are known, but when a scenario is prepared in such a manner that the finished production reflects true conditions, rather than bids for sensationalism, it seems that there should be no objection to such pictures. Of this film it can be truthfully said that its purpose is worthy, for on numerous occasions it would have been easy to inject a "thrill," but in every such case convincing acting and subtle touches of human interest are used instead.

The players in the supporting cast, including

David conquers himself and wins Lalia.

Gerda Holmes, Helen Dunbar and Lester Cuneo, are pleasing in their roles, though they are given very little opportunity to distinguish themselves. There are a few flaws in the direction of the picture, these being about the only defects which will be noticed by the casual observer. The settings in the homes of society people during the first part of the film, and in the great wilderness of the north during the last part are par

Black determines to cause David's downfall.

excellence, the exterior scenes showing the snow-covered forest being worthy of special mention. The photography is clear throughout, but lax handling of several "fade" scenes detracts credit from the work of the cameraman.

The plot of the story deals with, as has been suggested, the struggles of a young man to overcome the "dope" habit. His name is David Fleming. In the early part of the story it is clearly shown that he has everything in the world to live right for—a mother and a sweetheart. He is unsuccessful in his fight against the drug, however, and is about to inject it into his arm when his mother discovers him and tells him of the horrible death his father had because of the same habit. For her sake he manages to control himself.

His sweetheart, Lalia Fenton, is also being courted by Stanford Black, whom she cares nothing for. David visits her just as Black is leaving and confesses his weakness to her. When he announces his determination to conquer the habit for her sake and for his mother's, she agrees to do all in her power to help him. Black pauses before leaving the house, learns of his rival's weakness and determines to use it to win the girl.

With the sudden death of his mother, David again resorts to "dope," but when he sees the deep love of Lalia he determines to win his fight against the habit and goes into the wilderness. Here, far away from temptation, he masters himself. Black learns of his whereabouts from Lalia and sends him a package of the drug. The girl has a dream in which she feels that her lover is in dan-

ger of again succumbing to the terrible habit. She tells her mother and both leave for the wilderness at once. David gets the package sent by Black and a supreme struggle takes place within him. Finally he conquers his desire and crushes the drug under his heel. He rushes into the forests, laughing triumphantly, and meets Lalia and her mother just as they arrive. When they learn of his triumph the girl goes to his arms, for he has proven himself the master of his weakness.

Oklahoma Retrograding Into Darkness

By Paul H. Woodruff.

OKLAHOMA'S house of representatives has passed one of those blanket censorship bills making it unlawful to exhibit motion pictures showing any act which act is in itself unlawful. The bill is broad enough to make it practically impossible to show any pictures except of scenic and scientific subjects. Even historical reproductions would obviously be barred by the letter of such a law. Pictures of the state's own pioneer days (not so very long passed) would be impossible. Section 2 of the bill prohibits the making of any pictures representing outlawry, outlaws or depredations committed within the state.

This bill is purely political, fostered by politicians, and designed for a single purpose—the suppression of the film "Beating Back," by the ex-outlaw, Al Jennings, who campaigned for the governorship of the state. It is only another example of the ruthlessness of the typical politician in power, who would injure a big industry and deprive the people of their greatest entertainment to vent a private spite or jealousy.

Al Jennings and his history are Oklahoma's own affair, and when he ran for the highest state office, Oklahoma was privileged to welcome him or spurn him, as she saw fit. The picture he produced, and the new one he is now working on, are also subject, of course, to all the usual statutes and ordinances made and provided to protect the people. But this particular bill is so obviously aimed at Al Jennings and no one else that we must conclude that either the legislators are trying to get revenge on Al or they have a very wholesome fear of the power of the pictures.

The only ray of light in a benighted condition of this kind is that the broad nature of such a bill makes it lack definiteness, and its enforcement is generally more or less slack. Then, too, it may accomplish its purpose of keeping the Jennings films quiet, and then fall into innocuous desuetude; or its enforcement may devolve upon some of Jennings' friends and so fall flat. At any rate, if it actually becomes a law, we need not anticipate that it will be enforced against all the excellent dramas and comedies which may infringe its letter and still be perfectly proper. Being aimed at certain films, perhaps its operation will be confined to them—which would be bad enough, certainly, but not so bad as it might be.

Educationals Now Available

Described by Randolph Van Buren.

IRON AND STEEL INDUSTRY, BOMBAY. — Pathe. Bombay, usually slow to adopt modern methods, now possesses an iron and steel foundry, equipped with the newest and most up-to-date machinery. In it are manufactured the various grades of steel used in Asiatic industries.

PICTURESQUE FRANCE.—Pathe. The scene is laid in Normandy, that delightfully quaint corner of Europe, famous in poetry, song and prose the wide world over for its many beauties, architecture, costumes, natural scenery and old world atmospphere. Best of all it is the fairyland Normandy that every one has heard of and that everyone wants to see. It is the springtime in Normandy, the "Apple Blossom time in Normandy." Every hedgerow, farmyard, dooryard and even the broad hills and narrow little valleys are filled to overflowing with apple blossoms. For good reasons did the poet link the apple blossom with this charming country for nowhere in the world are there so many apple blossoms, or are they seen to such advantage as in Normandy.

THE SOUTH AFRICAN MINES.—Edison. Johannesburg, the metropolis of South Africa, a progressive city of about the same size as Denver, is the center of the gold mining industry. In its vicinity are the celebrated Rand mines which annually produce more gold than any other group of mines in the world.

Views are shown of the more important mines in this group—the Joch, the Robinson Deep, and the Meyer and Charlton. In the latter mine the gold-bearing rock is mined at a depth of 3,000 feet, brought to the surface and crushed by rotating tubes, or in the stamp mill. The crushed ore is dumped into the cyanide tanks. The cyanide solution dissolves the gold from the rock, and the gold is recovered from the cyanide solution by a simple reduction with heat.

The principal diamond mines are situated near Kimberley and Pretoria. Of all of them, the Kimberley mine is the most famous. The diamonds are found in a sort of volcanic mud, known as "Blue Earth." This is removed from the mine and dumped on fields known as "The Floors," which are surrounded by an intricate system of barbed wire fences. The "Blue Earth" is allowed to weather here for a year. After it has been thoroughly broken up by the action of the elements, it is removed to the washing plant, where its soluble portions are removed by water. The remaining insoluble "diamond mud" is sent to the pulsator, an interesting series of revolving greased tables. These greased tables catch the diamonds, while all other matter is removed by gentle streams of water.

After a number of interesting views of life in the miners' compound, a portion of a day's output of diamonds, valued at $55,000, is shown.

The Press Agent Says—

That Richard Stanton's camera man Joe August, performed some hazardous stunts recently during the production of "The Man at the Key," an exciting railroad story by Thomas H. Ince, soon to be released by the New York Motion Picture Corporation. Joe hustled from the time Stanton commenced the direction of the story until the last scenes had been filmed. Perhaps his most noteworthy stunt was that of climbing to the top of a fastly moving engine cab and photographing a big "close-up" of the whistle emitting clouds of steam. He did this en route to San Bernardino, Cal., where the company went to take the wreck scenes, and, aside from ruining a suit of clothes and banging up his shins considerably, the intrepid camera man suffered no harm.

That William Wadsworth, "Waddy" of the Edison comedies, is a patient and forbearing man. He has been godfather by mail to innumerable babies—run a sort of mail order business in a way—has loaned his name to a host of newborn fans, until he fears he will have to change it, it being much the worse for wear, but he feels he must, without any undue sourness, decline the honor tendered by a certain manufacturer of pickles in Charleston, S. C., who writes for permission to name a new pickle after him.

Recent Patents in Motography

BY DAVID S. HULFISH

PATENT No. 1,067,750. Shutter. Allen C. Niles, Bellevue, Ky., assignor of parts to W. O. Forster and C. C. Forster, Dayton, Ky.

The improved shutter cuts off the light abruptly,

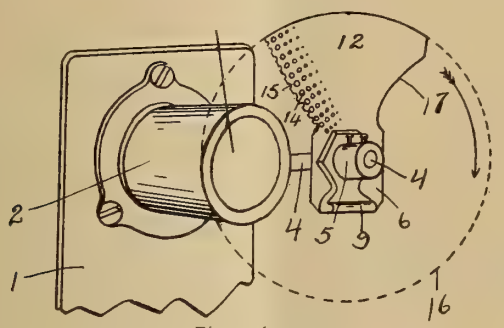


Fig. 1,067,750

but allows the light to come on gradually. Mr. Niles claims that this method of controlling the light operates to reduce the flicker, and to permit an equivalent picture upon the screen to be given with a smaller consumption of electric current. There are three claims, one of which is as follows:

3. In a moving picture machine, a revolving shutter—said shutter made plain and imperforated in one side and at its other side provided with perforations.

No. 1,067,785. Non-Inflammable Cellulose Compound and Method of Making Same. W. G. Lindsay, New York, N. Y., assignor to The Celluloid Co., a corporation of New Jersey. Application filed May 9, 1909.

The inventor says:

Heretofore, it has been proposed to substitute acetyl cellulose for nitro-cellulose in the manufacture of compounds of which celluloid is a prominent example.

I have discovered that triphenylphosphate can be combined with acetyl cellulose to produce a non-inflammable compound having great strength and tenacity, and other valuable properties, and the present invention is designed to point out to the operator a practical method of using or combining these two substances in making films and other forms of such compounds.

In carrying out my invention I select an acetyl cellulose which is soluble in acetone, a solution is made of such acetyl cellulose in acetone and to this solution is added triphenylphosphate, either in solid form or previously dissolved in acetone or other similar solvent. The amount of triphenylphosphate may be varied in proportions from ten to twenty parts by weight to each one hundred parts of the acetyl cellulose, and the acetone or other suitable solvent is added in sufficient quantity to make either a flowable solution or a plastic mass, as is well understood by those skilled in the art. The addition of triphenylphosphate increases both the strength and tenacity and also insures non-inflammability. It does not impart any color or odor to the product.

By the addition of about 1½% of urea, still greater permanency and tenacity will be imparted to my compound.

No. 1,067,997. Panic Bolt. J. M. Marty, Cleveland, O. When the handle of the door is touched the door bolts are drawn back and a locking number is pressed by a spring to lock the bolts back, leaving the door unlocked and free to open.

No. 1,068,208. Shutter. George W. Bingham, New York, N. Y., assignor to The Bingham Manufacturing Company, a corporation of Maine.

The preamble sets forth that "in taking pictures of objects moving at a high rate of speed, the images in the individual pictures are frequently more or less blurred." The "blurred" effect is desirable where the object photographed is slow in motion, but in rapid motion the problem becomes different. It is to produce sharper film images that the present invention is developed.

The improved shutter operates by moving an exposure slit across the image and nearly in the focal plane of the camera. An oscillating shutter blade is used. The exposure is made in one direction of movement and an auxiliary blade closes the exposure slit while the shutter blade returns. Means is provided for varying the size of the exposure slit in the main shutter blade.

7. A shutter for moving picture machines comprising a pair of oscillating shutter blades having their edges spaced apart to provide a light aperture between them,

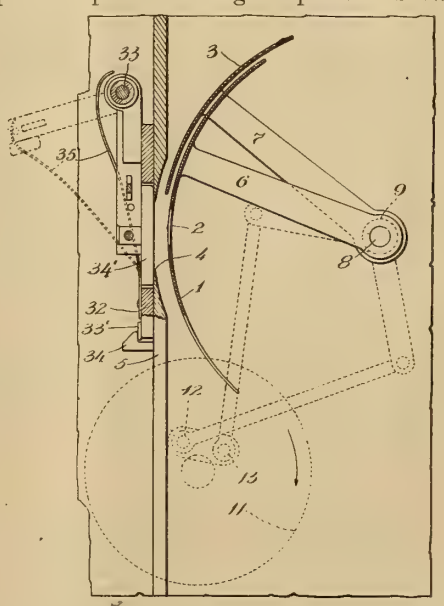


Fig. 1,068,208

said shutter blades being mounted to move in unison in the same direction, and means for adjusting the shutter blades with respect to each other to vary the size of the light aperture.

No. 1,068,747. Kinematographic Film. Charles Dupuis, Charenton, France.

The film is composed of strong paper and of gelatin, instead of celluloid.

A strong paper strip is provided with feeding perforations and with windows for the film images. The film images then are made upon a specially prepared strip of celluloid and are placed in the windows by having the paper pressed upon the gelatin of the celluloid strip and then having the celluloid taken away, leaving the gelatin and its images in the windows of the paper.

A strong auxiliary coating of gelatin has been applied upon the paper and images before removing the celluloid and the resulting film is pronounced strong, durable and flameproof.

No. 1,068,912. Shutter. W. P. McIlvaine and W. S. Quinby, Bellingham, Wash.

The invention is a means for adjusting a shutter quickly, the means being such that the improved shutter and adjustment may be applied simply.

The shutter is carried by a collar sleeved loosely upon a hub, the hub being fixed tightly to the shutter shaft, and a worm wheel and worm screw locks the shutter to the hub. The angle of the shutter blade upon the shaft is

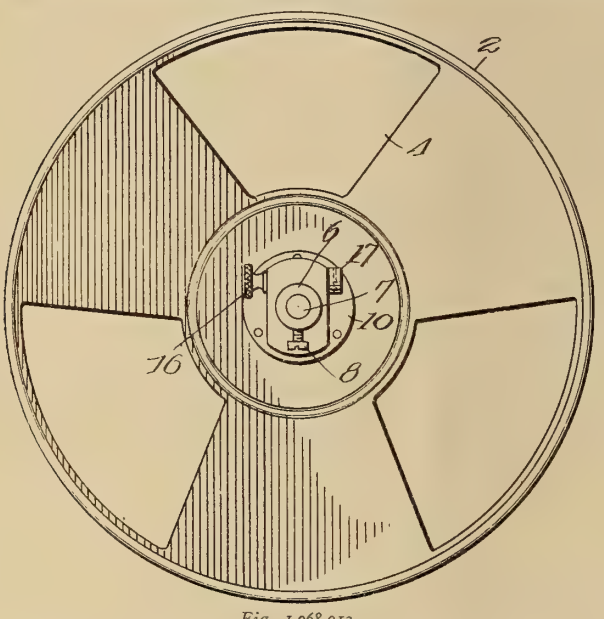


Fig. 1,068,912

changed by turning the knurled head of the worm screw. The invention is applied to a projector by slipping off the old non-adjustable hub and shutter and slipping the improved one on in its place.

7. In combination with the shutter supporting shaft of a kinematograph apparatus, of a shutter having an opening for receiving the shaft, said shutter being rotatable on the shaft, and means for rotating the shutter and for holding it in adjusted position.

No. 1,069,221. Method of Obtaining Synchronism Between a Kinematographic Performance and the Musical Accompaniment. Jacob Beck, Munich, Germany.

The claim in this patent reads as follows:

A method of synchronizing a visual performance and an acoustic accompaniment therefor, which consists, in photographing on a film the performance of the actors, and in simultaneously photographing on said film a reflected front view of a person facing the actors and directing the acoustic accompaniment of the performance, substantially as described.

When the kinematographic play or scene is being photographed the orchestra leader is photographed in a small square in the lower left-hand corner of the film, and thus is projected upon the picture screen with the picture.

To enable the orchestra leader to face the orchestra and stage during the performance and yet to secure the effect of having him face the camera in the photograph, the method of the patent is adopted. In the diagram, *a* is the stage, *b* is the orchestra pit, *d* is the location of the orchestra leader, *f* is the camera, and *e* is a mirror in which the orchestra leader is photographed, as indicated by the dotted lines.

When the picture is projected, the orchestra leader is projected upon the screen as though facing the audience

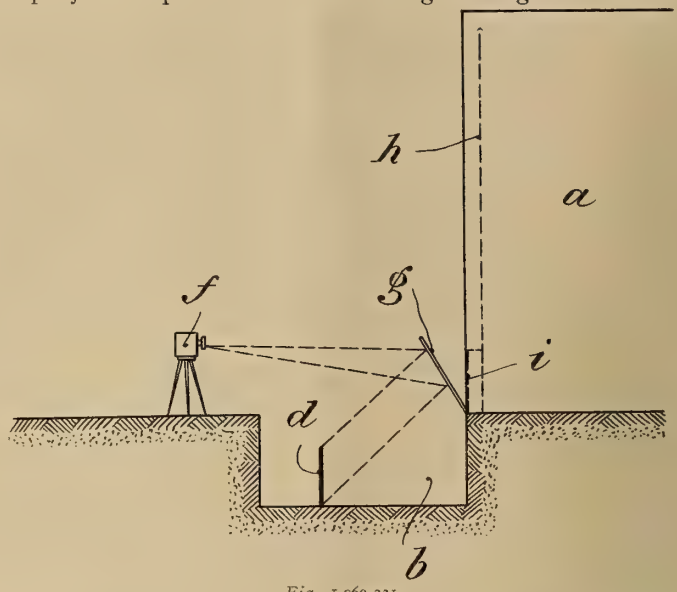


Fig. 1,069,221

and orchestra of the motion picture theater, and the theater orchestra plays under this direction from the screen, the music sheets being provided with the film.

No. 1,070,699. Projecting Apparatus for Color Pictures. I. Kitsee, Philadelphia, Pa.

In the lamphouse are three incandescent lamps of three colors. Upon the driving sprocket shaft is a commutator with three segments, to light the three lamps, one at a time, once each revolution. The driving sprocket is of such size as to shift the film at the rate of three images for each revolution. There is no shutter, the lighting and dimming of the lamps having the effect of the shutter. The film to be projected is a print from a negative made with three color screens, and the lamps,

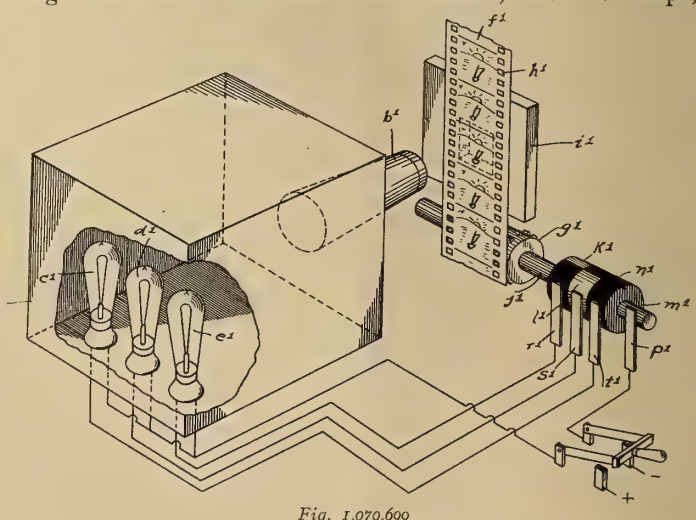


Fig. 1,070,699

constantly changing in color of light, supply for each image a light of proper color. The rapid succession of colors gives the color effect to the picture by blending, as in the Kinemacolor projection.

Myrtle Stedman will appear in support of Fritzi Scheff in Bosworth's "The Pretty Mrs. Smith."

Sans Grease Paint and Wig

BY MABEL CONDON

Bessie Learn.

"I DON'T write to men" Bessie Learn explained with dignity and a smile that showed her dimples.

"What — not even a post-card when you're as far away as Europe?" asked the Edison boy who had stopped to remind her that his mail had contained no postal picture of the Roman Pantheon nor the Grand Canal at Venice and neither of these cards which he didn't receive was autographed by Bessie.

"No; my husband post-carded to men, I didn't," replied Bessie Learn-Prosser and all the Edison boy said was "Whew!" as he answered a call to a waiting scene.

"The part of Europe I liked best was neither Rome nor Venice," offered Bessie, as we made ourselves at home in the office of one of the directors. "It was Holland that I liked best and we would have stayed there longer only we were warned to get to Liverpool as fast as we could. It was just after war had been declared and ocean travel was very dangerous because everything was so terribly unsettled. So we took seventy or eighty snap-shots of Dutch children and hurried on to Liverpool.

"Of course, you know how we waited for ages and finally got steerage passage?"

"Yes, I did hear about it," I admitted thinking of the three or four detailed accounts of it I had read. "But tell me this—what, on that voyage back, impressed you the most?" And Bessie answered quickly,

"That little hard couch in the steerage, where I spent just one night." You'd never guess Bessie Learn to interpret things so literally, would you? "The reason it was only one night," Bessie explained, "was that some girls, who had a second cabin and an extra cot offered me the cot which I accepted with joy.

"But something else that left a lasting impression with me was the whistle of the *Aquitania*. You see," and again Bessie's tone was an explanatory one, "it was at night and we didn't know it was the *Aquitania*, so didn't answer it. Of course we all thought it was a German war-ship and hoped to keep clear of them by keeping the port-holes blanketed and no lights on deck. So when the *Aquitania* signaled, we made no answer.

"For fourteen hours," continued Bessie, "we stood perfectly still in a fog. Of course, it was dangerous. But because I had kissed the Blarney Stone just two weeks before, I felt so lucky that I prophesied we'd get here safely. And not only us, but all our baggage."

"Bring back many pretty things?" I felt I knew Bessie well enough to ask and she replied,

"Some. See this hat?" I did. It was a snug-fitting and tiny one of black velvet and from a feathery throne-effect on the side, a long, slender, inquisitive feather spiraled.

"Paris," Bessie enlightened me. "And this dress?" Also, I saw the dress. To prove it, I remarked on its particular shade of blue and offered the suggestion that it matched Bessie's eyes.

"London," returned Bessie and fingered a lavallier of beaten gold which dangled a pretty matrix. Yes, I saw the lavallier and the matrix.

"Italy," Bessie announced triumphantly and leaned back and folded her hands. "And the first thing I did when I got off of the boat," she told me, "was to buy a chocolate ice-cream soda. What joy!!" Mentally, she must have again tasted that heavenly soda; her pleased smile said as much. "The sodas in Europe —Ugh!" And as far as Bessie-Learn-Prosser is concerned there is no such thing as a European soda.

"And now that I'm back," went on Bessie, and she said it happily, "I'm here to stay—at least for a long while; a year or two anyway, for it would be nice to go again, sometime. But now, I'm enjoying my work more than ever, and this is my third year at the Edison studio. I never worked in any other studio, though I've been on the stage since I can remember. My two sisters and I always worked together and always had nice parts.

"I was born in San Diego," continued Bessie after a little discussion as to parts and the way the Learn sisters never accepted any offer which didn't include the others of them. "And when I was two years old I was taken to Chicago and stayed there until I was twelve. I was in companies with Annie Russell, Robert Hilliard and Chauncey Olcott and played in 'Hearts are Trumps' and 'Home Folks' and weeks and weeks of stock. 'Polly of the Circus' was the last big production I was in and just before coming here, I was in vaudeville. And then—I came here!" Bessie finished with a gesture of the hands and eye-brows that said 'That's all.'

But it wasn't all, so I reminded Bessie of the husband and auto and the many splendid leads she had acquired within the last fifteen months and Bessie admitted it was quite right and amended the statement by proclaiming that both the husband and auto quite were deserving of the description "splendid" also.

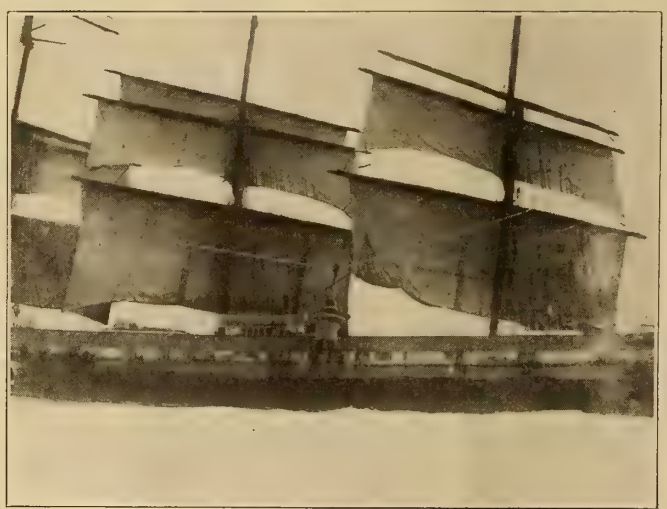
"It was a successful move, my coming to the Edison studio" decided Bessie. "And I'm terribly fond of my car; I drive it everywhere. But *he* isn't an actor, he's a broker." Meaning her husband, of course. "And as for parts—just before I went vacationing, I had ever so many good ones opposite Edward Earle and I'm hoping for more like them."

Bessie's smile of expectancy displayed her dimples and caused me to forget the magazine I had brought with which to slay subway time. So after the brown-haired and shy Bessie had said good-bye and I had turned the corner of the studio, I remembered the subway magazine and climbed two lonesome flights of stairs back to that director's desk.

News of the Week as Shown in Films

English troops on cycles patrol coast on watch for Zeppelins. Copyright 1915 by Universal Animated Weekly.

Wrecking elevator shaft at Phillipsburg, N. J. Copyright 1915 by the Hearst-Selig News Pictorial.



The grounded bark Hougomont off Fire Island, N. Y. Copyright 1915 by the Hearst-Selig News Pictorial.

Captive balloon used by French at Thann, Alsace. Copyright 1915 by Pathe News.

Wreckage of orphanage at New Orleans, Louisiana. Copyright 1915 by Pathe News.

Wreckage caused by German bombs at Yarmouth, England. Copyright 1915 by Universal Animated Weekly.

Brevities of the Business

C. J. Ver Halen, pictured to the left, is now known to New Yorkers of the great film way as assistant to the general manager of the Mica Film Corporation, though to his innumerable Chicago friends he is and always will be "Chas.," one of the founders of the Reel Fellows Club, and considered a real fellow by all who have the pleasure of his acquaintance. "C," as you will discover from the foregoing, stands for Charles or Charlie, while what the "J" stands for is carefully hidden away among the birth certificates filed in Cook county, Illinois. It may be "Jonah" or even "Jeremiah," though to those best acquainted with this hustling ex-advertising man it will always stand for "genial."

Charlie made his debut in the film world via the *Billboard*, he being connected with the Chicago office of that publication for a long period, first as a vaudeville reviewer, and later chasing film news and advertising.

Mr. Ver Halen's record on the *Billboard* was such that it attracted the attention of the publisher of the *Moving Picture News*, and ere long the popular Charlie was Chicago representative of that eastern publication, and as a result became known to practically every film man in the middle west. It was while holding this position that Charlie conceived the Reel Fellows Club of Chicago, and with the assistance of several other Chicagoans called a meeting at which the present prosperous film club of Chicago was born, R. R. Nehls being chosen as president, and C. J. Ver Halen as secretary.

Later the call of New York became so strong that Charlie gave up his Chicago position and boarded a rattler for the effete east, where he drew a salary for some time from Carl Laemmle. Within the last few weeks it has been announced that Mr. Ver Halen has been selected as assistant to the general manager of the Mica Film Corporation, and probably there is not one in all the thousands who knew him that will not wish him success in his new position and congratulate the Mica Film Corporation upon its astuteness in picking out such a hustler for the job.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, left New York last week for a trip to the Lasky studios in Hollywood, Calif., to complete the organization and equipment of the special company which is to go to Japan for the production of "The Darling of the Gods." In Chicago, Mr. Goldfish was joined by Adolph Zukor, of the Famous Players, and the two men continued their trip west together.

C. Lang Cobb, Jr., was hastily called to New York City from Toronto, Canada, on Friday, February 12, on account of the sudden death of his youngest brother, Harry Carpenter Cobb, in Oakland, Calif. Mr. Cobb has arranged to bring the remains East. Funeral services will be held in Philadelphia, the home of his relatives. Interment will be in Laurel Hill cemetery, Philadelphia, on February 20.

Francis Joyner, well known in stock companies, and a legitimate actor of unusual ability, is the latest acquisition of the Lubin forces, having joined that company as juvenile man under the direction of John Ince.

Although the United States government has stopped the importation of that rare animal, the Llama, the Selig Polyscope Company has succeeded in securing two of them. With the purchase, two alpaca, resembling the Llama, also were sent to the Selig Jungle-Zoo, in Los Angeles, Calif. In addition to these a shipment of animals from Calcutta is expected soon, having arrived in New York.

That courtesy is rewarded and that it is always well to show deference to city officials is attested by the fact that Thomas H. Ince, director of Kay-Bee, Broncho and Domino feature films, never has difficulty in obtaining permits from Los Angeles to use any of the municipal institutions for his pictures. Mr. Ince always instructs his directors to employ the utmost courtesy in dealing with the men in charge of the buildings that are used and to take care that no damage is done to property.

Eugene Pallette, leading man with D. W. Griffith's Mutual company, will be called on next Fall to assist in coaching a Los Angeles high school football team. Pallette formerly was a star halfback on the eleven of Culver Military Academy in Indiana.

In "Ill-Starred Babbie," the four-reel dramatic picturization of Will H. Whalen's novel of the anthracite coal regions, Miss Jackie Saunders, the Balboa Company's celebrated madcap, will have a part that exactly fits her personality and her talents.

A delegation of Pennsylvania state officials visited the Lubin plant this week and had an opportunity of seeing how motion pictures are made and were shown some spectacular special feature films that have not been released as yet. William Kerry, one of the Lubin officials, and Colonel Joseph Smiley, leading man and director, acted as guides for the party.

George Kleine has announced that Charles Judels has been engaged to play opposite Irene Fenwick in the Kleine filming of the popular James Forbes comedy, "The Commuters."

Maclyn Arbuckle, who is now appearing in "The New Henrietta" at the Cort theater, Chicago, Ill., assumed the role of critic last Sunday and journeyed to the Biograph theater, where the current Bosworth success, "It's No Laughing Matter," in which he is featured, was showing.

Jacob Wilk, publicity manager of the World Film Corporation, is now a member—not active or ex-, but honorary—of the Golden Rule Brotherhood, the Sing Sing society comprised of the convicts in the prison. The honor was conferred on Mr. Wilk on Sunday, Febuary 14, when he superintended the showing of "Alias Jimmy Valentine" to a large assemblage of convicts in the prison chapel. The only disadvantage of Mr. Wilk's fraternity is that the high sign is not popular among elite circles.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	150	...
Biograph Film Co.	65	70
General Film Co. *pref*	49	53
Majestic Film Co.	150	160
Mutual Film Corp. *pref*	59	62
Mutual Film Corp. *com.*	79	83
New York Motion Picture Corp.	76	77½
Reliance Motion Picture Corp.	34	39
Thanhouser Film Corp.	62	66
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	115	125
Universal Film Mfg. Co.	160	....
World Film Corp.	4	4⅝

Mutual Film Corporation.—There has been a spirited demand for both common and preferred. Common has sold as high as 81, and the preferred as high as 60. It is generally understood this advance has been based substantially on good earnings and the satisfactory financial condition of the company's treasury and not upon any expectation of a change in dividend rate.

New York Motion Picture Corporation.—Contrary to general expectations, the directors did not meet last week, and consequently, there was no new information given in respect to distribution of their earnings to the stockholders.

World Film Corporation.—It is to be regretted that the management does not allow more in the way of actual earnings and real figures to reach the public. Literature distributed thus far by brokerage houses rarely submits anything tangible upon which to base a proper estimate of this company. Comparative estimates as to what certain pictures cost and what they should produce are not sufficient on which to sell stock. From a high of 6½ this stock has sold down to 4½ within the past several days. That the company's management is aggressive and is really securing results none doubts.

Thanhouser Film Corporation.—This company expects to reap the benefits of 115 prints of the twenty-third episode of "The Million Dollar Mystery," which will be released February 22. A big demand throughout the country has already been evidenced.

William H. Crane will be seen for the first time as a moving picture star at the Strand theater the week of February 21, where he will appear in his great success, "David Harum." The photo-dramatization was produced by the Famous Players Film Company. A new Keystone comedy and some scientific pictures will also be shown, as will the Strand Topical Review.

Ralph Ince, Anita Stewart, Earl Williams and Paul Scardon of the Vitagraph Company, will leave for the South next week to make the final scenes of "The Goddess."

"The Phantom Thief" is the title which has been selected for the scenario finish contest conducted by the Edison Company and the *Dramatic Mirror,* and the name of the writer of the winning finish is soon to be announced. The production will be released on the General program March 27.

The western division of the Kalem Company had a moving day last week and with the aid of twenty auto trucks transferred the scene of their activities from Santa Monica, Calif., to Culver City in the same state. The change was made with great rapidity and no time was lost by the producers.

William Russell, formerly of Biograph and Thanhouser, and more recently seen in leading parts in Famous Players and All Star features, left Thursday, February 11, for the Pacific Coast. Mr. Russell may connect with some company in the West while there, but at any rate he will be one of the exposition visitors which is his chief reason for going.

Jack Noble and Charles Horan also left for the Coast on Thursday, February 11, in the interest of the B. A. Rolfe Photoplay company.

The wedding of Clarence Jay Elmer to Miss Edith Anderson, which was previously announced in these columns, took place in the Lubin studio, Philadelphia, last week. Motion picture cameras recorded the event and all of the popular Lubin players were present to express their well wishes for the popular couple, who are well known to patrons of the picture theaters the world over.

George H. Verbeck, manager of the Empire Kriterion film exchange of Buffalo, N. Y., has just completed arrangements for two floors in the Erie Loan and Savings Bank building at 39 Erie street. The exchange will open in its new quarters on Washington's birthday, February 22.

Phillips Smalley and Lois Weber have severed their connection with Bosworth, Inc., and are taking a much-needed rest.

Frank Donovan, who is understood to have started the film section on the *New York Star* a little over a year ago, and who conducted that section up until a week ago, is now at liberty. Mr. Donovan is the author of several articles on moving picture acting schools, and it was, it is alleged, on account of these articles that several of the "fake" schools went out of business. He is now open to offers in the advertising and publicity field, and any enterprising film concern that requires a real, live publicity and advertising man can address him at 1431 Broadway, New York City.

The Selig Polyscope Company, in conjunction with the *Chicago Tribune* is offering $500 in prizes for the best stories on the funniest incident in a person's life. There will be four prizes and the winning scripts will be produced as photoplays by Selig. William Lord Wright, George Fitch and B. L. T., "the *Tribune's* funny man," are the judges. The stories should not be more than 500 words in length and should be sent to the Contest Editor, Right Off the Reels Page, *Chicago Tribune.*

Thomas Ricketts director of the American Company has begun work on four-reel features with a company headed by Harold Lockwood.

Almost all of Universal City in the San Fernando valley near Los Angeles, Calif., was affected by one of the worst storms which ever visited that portion of the country, last week.

Director Charles Brabin of Edison who knows too well the trouble usually involved in securing permission to use the homes of millionaires, was surprised when E. C. Benedict, the South American magnate, gave his house willingly to the picture purposes recently. Upon inquiry, it was found that Mr. Benedict has been the friend of the stage and actors because of his friendship for Booth, the eminent actor.

Dave Smith of the Western Vitagraph company has just finished his second picture, "Jones' Hypnotic Eye," a comedy that's full of giggles. He has another script in preparation and plans to spring it on us as soon as the weather clears.

Ruth Helen Davis, the distinguished writer has been secured by Jack Rose, president of the Humanology Film Company, to prepare for early production a play based on "Divorce," the famous poem by Ella Wheeler Wilcox, which will be released by the United Film Service.

Helen Holmes has been renewing old acquaintances during her stay in the Nevada desert, where she went with her director J. P. McGowan and his Kalem company for some of the installments for "The Hazards of Helen." Miss Helen knows lots of miners and ranchmen over the deserts of Nevada as she lived there for two years.

During the time that William D. Taylor, the Favorite Players director, is assembling the film of the six-reel feature "The High Hand," Carlyle Blackwell will put on a one-reel comedy with John Sheehan and Neva Gerber in the cast.

Miss Alice Dovey, who was featured in the two recent theatrical successes, "Papa's Darling" and "The Girl on the Film," is now on her way to the Pacific Coast studios of the Famous Players Film Company, where she will assume the feminine lead in "The Commanding Officer."

Anna May Walthall, the beautiful and accomplished sister of Henry B. Walthall, has joined the Balboa list of picture players.

Paradoxical as it may seem, it rained most of the time during the filming of "In the Sunlight," the sixth of the American Company's "light series."

Second Deputy Commissioner Lord, Inspector Faurot and Lieutenant Thurston, of the New York detective bureau, all took part in the New York police picture that Captain Harry Lambart, the Vitagraph director, is taking to be shown at the Panama-Pacific Exposition.

Interesting light will be thrown on the practice of polygamy in a film play based on life among the Mormons, which is to be released soon by the United Film Service.

Nolan Gane of Thanhouser is seriously ill, having caught cold last week while taking a scene which required his complete submersion in the snow.

Beginning in April, the Selig Polyscope Company will release a series of athletic films which will realistically depict feats of endurance and skill. One reel will be released weekly through the General Film Company. An innovation will be the introduction of visualized lessons on the art of physical culture.

Samuel Goldfish, speaking for the Jesse L. Lasky Feature Play Company, announces that House Peters is to be featured with Rita Jolivet for that star's film debut in the Lasky picturization of "The Unafraid," which is now announced for release on March 1. Mr. Goldfish also announces the engagement for his organization of Miss Fannie Ward, the distinguished international artiste, who, by the kind permission of Mr. Marc Klaw, has entered into a contract which calls for her to make her screen debut in the immediate future under Lasky management.

The Order of Elks of Springfield, Mass., played host to representative screen stars on the night of February 11, when they entertained as their guests at a dance and banquet James Cruze, Marguerite Snow, Flo LaBadie, Mr. and Mrs. Maurice Costello, Rose Tapley, King Baggot, Miriam Nesbitt, Marc MacDermott, S. S. Spedon and E. F. Kaufman. Mayor Stacey received the guests and during the evening, prize cups, named after the screeners present, were given to the dancers. A special car brought the New Yorkers back late Friday afternoon.

H. B. Warner of the Otis Lithograph Company in the Longacre building, had a pleasant ten days in Florida.

ROLL OF STATES.

ILLINOIS.

Wilson McKim has completed the work of installing the new Lyric theater in the Wheeler & Brown building on First avenue, Rock Falls, and opened the new theater February 7. He has purchased a new model Motiograph machine and equipped the theater in thoroughly up-to-date style throughout.

The Dreamland picture theater is soon to be opened in Emington, the equipment now being installed.

Anton Podavic is now the sole owner of the Gem and Savoy theaters on Hampshire street, Quincy, having bought the interest of his partner, Joseph Bernstein.

Motion picture theaters in Rochelle are now allowed to open on Sunday.

H. H. Crossman, who has been conducting a moving picture show in the Fulton opera house, at Fulton, has sold his lease and motion picture business to Illian & Harper of Iowa. The new firm took possession February 10.

A petition containing 2,000 signatures asking that the question of operating moving picture shows on Sunday be submitted to a vote of the people at the next city election was filed recently in Galesburg.

Jimmie Cooney has purchased the moving picture show from Messrs. Carl Duesdecker and W. E. Berry, which has been operated at Tremont.

The National Free Movie Ticket Company, Chicago; capital, $10,000; the issuing of free movie coupons for advertising by merchants, etc.; incorporators, George Remus, Leonard B. Gratz, Arthur A. Karg.

The West theater on South Prusac street, Galesburg, will shortly be opened. It is the newest and most expensive theater in this part of Illinois.

INDIANA.

The Princess theater in Montpelier has been closed by its managers, Chapman and Wilmore. A project is on foot to add an extension of thirty feet to the theater, handsomely redecorate it and thoroughly equip it for a first-class picture show house.

The Lyric theater, in Decatur, owned by H. E. Battenberg, was completely gutted by fire February 3.

IOWA.

The Gem Photoshow in Corydon has been sold by Mr. Dahlberg to J. L. Bandy of Redfield.

F. F. Fogel and David Engebretson have sold the Hawarden motion picture theater to Frank E. Leonard and C. W. Melcher, of Sioux City. For the present Mr. Leonard will be in charge of the theater, which he will re-name the Lyric, and assures the people of Hawarden that the house will be conducted for the pleasure of its patrons.

Strict censorship of moving picture films in every city and town in the state was suggested in a bill introduced in the house by Horchem of Dubuque.

The Princess, a moving picture theater at State Center, has been sold by A. Nolta to N. L. and B. L. Hicks, of Marshalltown.

George Christy, of Union, has leased the lower floor of the Sanborn block in Maquoketa and will open a motion picture show within the next thirty days. Mr. Christy has leased the floor for a year and expects to spend $2,000 in remodeling the building before the theater is opened. The theater will be made to seat 500 on the main floor and fifty in the balcony. A new motion picture machine, costing $340, has been purchased by Mr. Christy and will be established in a fireproof booth. Several large exits to the theater will be provided by the remodeling.

KANSAS.

A fireproof booth is being built in the Rohrbaugh moving picture theater in Ottawa and many other improvements are being made.

A summer garden and moving picture theater free to the public of Wichita will be operated during the summer by business men in the third block on North Main street. The garden and theater will be located at 323-325-327 North Main street and will be opened May 1. The garden will occupy a tract 57x140 feet and will seat 600 persons.

KENTUCKY.

The Columbia moving picture theater on Main street, Frankfort, was damaged by fire February 3.

MARYLAND.

The only motion picture theater in the shopping district of Eutaw street had its formal opening February 6. This theater is the Pell-Mell and is on the corner of Eutaw and Marion streets, Baltimore. The Pell-Mell is one of the most attractive theaters of its kind. It was built by A. A. Brager and has a seating capacity of nearly 300. The property has been leased by J. Bleachman, who now controls several motion picture theaters in Baltimore.

The East Baltimoreans' new motion picture house, the Berman Photo-Play House, erected at 913 East Baltimore street, opened February 12. This new structure is entirely fireproof throughout, and in addition to having an extremely decorative front, the interior is artistically colored and arranged. The auditorium will have a seating capacity of nearly 500, and the arrangements for the comfort of its patrons are very complete. The house has been built by the Berman Amusement Company.

Numerous improvements are scheduled for the Pastime theater, a moving picture house at 2026 Greenmount avenue, Baltimore, following the recent transfer of the theater to the management of the Lord Calvert Theaters Company, it has been announced by Raymond Fisher. New machines will be installed and other parts of the theater's equipment changed. The Pastime was formerly owned by George Schacker.

MICHIGAN.

Mrs. Gelmer Kuiper, president of the Grand Rapids Woman's Club, Mrs. J. B. Nicholson and Miss Elizabeth Muir, assistant secretary of the morals efficiency committee, are the women censors of Grand Rapids appointed by Mayor Ellis.

You-Do-Ti-Ga Moving Picture Theater Company, Detroit, $125,000; stockholders are Charles Smith, J. W. Thomas and A. L. Clatfelter.

MINNESOTA.

The Princess theater in St. Cloud was sold by D. E. Palmer to Miss Albrecht and associates, who will continue the business under the name of Albrecht & Co.

MISSOURI.

G. W. Henry, of Grant, has opened a picture show at Gentry.

NEW JERSEY.

A bill to provide a standard for booths for moving picture machines in theaters, schools or churches was presented to the House by Assemblyman Hammond of Trenton.

NEW YORK.

Frederic Mackay Productions Company, theatrical, moving pictures, $20,000; E. S. Bettleheim, P. Robinson, F. McKay, 25 West Thirty-sixth street.

Leroy O. Edwards will very shortly start the construction of a motion picture theater in the rear of his garage in East Hampton, L. I., to seat 500 people.

Whiteside Corporation, Manhattan, theatrical and motion pictures; capital, $50,000. Incorporators: T. F. MacMahon, A. T. Heimburg, New York city; W. Whiteside, Hastings-on-Hudson.

Hesser Motion Picture Corporation, Manhattan, motion pictures; capital, $50,000. Incorporators: M. Gravel, Stapleton, S. I.; E. B. Hesser, C. T. Hesser, New York city.

Director Maurice Tourneur, working in the roof of the Peerless studio on a scene of "Alias Jimmy Valentine," a World release.

The eleventh floor of the Central building, at 25 West Forty-fifth street, New York, has been leased by the Pathe Exchange, Inc., for executive offices and exchange rooms.

The Delphi theater, Lestershire, the license for the operation of which was revoked by the village authorities a few weeks ago, will remain closed. This decision came in the form of a letter which contained a notice that the previous order, commanding the discontinuance of the Delphi as a public place of amusement, must be obeyed. The closing of the Delphi ends a vigorous controversy of several months.

The Acme Moving Picture Producing Co., Pleasantville.—Moving pictures; capital, $100,000. Incorporators, E. C. Seitz, Atlantic City; H. W. Fox, Pleasantville; R. J. Harvey, Venthor City.

All-Celtic Film, Inc., New York city.—Motion pictures; capital, $25,000. Incorporators, H. Schlatter, West Hoboken, N. J.; C. C. O'Hara, W. R. Veitch, New York city.

Forty-fourth Street Amusement Corporation, New York.—Theatricals, motion pictures; capital no par value; A. and L. S. Bolognino, A. Fanchi, 229 Eighth avenue.

United Program Rental Service of New York, Inc., Manhattan.—Motion picture apparatus, theatrical, films, etc.; capital, $100,000. Incorporators, A. Warner, H. M. Warner, O. S. Goan, New York city.

The Film Sales Corporation.—Motion pictures; $10,000; D. Young, Jr., T. E. Shea, O. R. Farrar, East Orange, N. J.

Hayden Film Tank Co., Boston.—Manufacturing tanks for films; capital, $25,000. A. C. Hayden, H. H. Pratt, W. J. Cronin, Boston.

NORTH CAROLINA.

The new motion picture establishment in the old Ivey building at 13 West Trade street, Charlotte, will be known as The Broadway.

Manager George Pryor of the Bijou theater in Greensboro, will shortly start improving it. A new front will be put in and many other improvements will be made.

NORTH DAKOTA.

The Bijou theater at Aneta has been closed.

The Gem theater at Lidgerwood has been sold to Fred J. Noeling.

Bottineau will have another picture theater.

OHIO.

The Box Office Attraction Company, one of the big concerns in the motion picture world, has leased from the Frederick A. Schmidt Company the third floor of its building, 134 East Fourth street, Cincinnati, for three years.

According to plans of New York capitalists Fort Thomas will be one of the motion photo centers of the United States within a short time. The promoters expect to erect a plant that will cost nearly $1,000,000. H. M. McGraw, confidential agent of the New Yorkers, will be in Newport and Fort Thomas shortly to close a deal for the purchase of nearly a hundred acres of land near the government reservation.

Maurice C. Winters will build a new motion picture theater in the Dunn property, South Main street, Akron. Extending from the balcony almost to the stage will be a row of glass enclosed boxes with patent ventilators where smokers may enjoy the pictures.

The Standard Film Service Company, Cleveland; $25,000; J. C. Fishman et al.

A moving picture theater seating between 800 and 900 persons and costing in the neighborhood of $40,000 is to be erected at the corner of Madison avenue, Northwest, and Winchester avenue, in Lakewood, as soon as the weather permits. This announcement was made by A. Greenwald, a West Side merchant, who is the prospective builder. Mr. Greenwald stated that the proposed theater building, when completed, will cover a ground space of 52 feet frontage by 148 feet deep.

Plans have been prepared by Paul Matzinger for a motion picture theater building to be erected on St. Clair avenue, Cleveland, for Paul Kecik.

OKLAHOMA.

The Orpheum theater in Tulsa is now managed by A. C. King and will show feature pictures. It has a seating capacity of 700. Carl Grey was formerly manager.

OREGON.

S. H. Elliott, of Lebanon, is having his Main street store building transformed into a moving picture theater to be opened to the public about March 1.

PENNSYLVANIA.

The Pastime theater in Waterford has been closed.

Crystal Palace, at Rocky Glen, has been secured by the Phoenix Films Corporation, which was recently chartered under the laws of Delaware, for the staging of moving pictures. The organizers of the enterprise are mostly prominent California motion picture men. Thomas Kimwood Peters is vice president and general manager of the company.

John Baker has leased the Family theater at 515 East Eighth avenue, Homestead, from Shield Brothers, and has assumed possession.

The Lyric theater, at 515 Fifth avenue, McKeesport, was destroyed by fire.

The property at the northeast corner of Germantown avenue and Venango street, Philadelphia, has been sold for $27,500 by George F. Stuempfig to Jennie Effinger, who will erect a moving-picture theater on the site.

Herbert M. Meeker will erect a moving picture house at 205-207-207½ Hamilton street, Allentown, according to plans approved by the authorities at Harrisburg, and which he expects to be ready for business by June. It will have a frontage of 40 feet and a depth of 120 feet.

By orders of Fire Marshal George Elliott and Superintendent of Police Robinson, thirty-three moving picture theaters in Philadelphia were closed January 26 and will be kept closed by the police until they pay their license fees for 1915.

Tioga possesses Philadelphia's newest motion picture playhouse. It is the modern fireproof Tioga theater at Seventeenth and Venango streets, and its doors were thrown open to the residents of that section on January 30. There is a seating capacity of over 1,700 and the absolute safety of the patrons at all times is positively assured. The policy of the theater will be to present the last word in motion picture photography. The theater will be under the management of Mark W. Wilson.

Con J. Brown and John Wolf, of Ebensburg, have purchased the Moose theater in Cresson and will take possession March 1.

Charles E. Oelschlager is to enlarge his moving picture theater at the southwest corner of Point Breeze avenue and Earp street, Philadelphia.

SOUTH DAKOTA.

A Wurlitzer Motion Picture Orchestra has been installed in the Idle Hour Circuit moving picture theater, Watertown.

TEXAS.

Birdseye moving pictures of Houston, taken from aeroplanes at considerable altitude, will be used at the San Diego, Calif., Exposition to advertise this city. In order to carry out this plan the Houston Chamber of Commerce came to an agreement with W. R. Appemon, an airman, and Nelson M. Perry, both representing the San Diego Exposition, by which the Chamber of Commerce will have charge of an aviation meet in this city about March 20, at which aviation feats will be exhibited to advertise the exposition.

George T. Stephens is remodeling his brick business property on Main street, Dallas, for an up-to-date motion picture show.

A. Pye has let contract to H. W. Clark of Lockhart for a brick building to be erected on Main street, Smithville, to be used for a motion picture theater.

Plans for the enlargement of display and operating rooms of Francis J. Gilbert, 1929½ Main street, Dallas, have been approved by the city inspectors. "Cabiria" and other Itala productions are being distributed by Mr. Gilbert in the Lone Star state and adjoining territory with marked success.

The Star motion picture theater on Pearl street, Beaumont, is being remodeled.

VIRGINIA.

Plans have been posted on the Builders' Exchange for a motion picture theater on the west side of Granby street, 200 feet north of Freemason, Norfolk, for the Arcadian Realty Corporation, which will seat approximately 1500 people, and will cost, with furnishings, about $35,000. The new building is designed to be the finest motion picture theater in the city, and will be of Moorish and Indian architecture. It will contain a number of features novel to theater buildings, one of them being the new lighting system with no lights visible.

WASHINGTON.

The picture show in Medical Lake operated by H. A. Beal has been purchased by August Giles.

L. K. Brin, manager of the Central theater in Centralia, has closed a lease on the Bell theater in Chehalis, and the Bell will be added to the Brin chain of houses. Mr. Brin will make several needed changes in the house.

WEST VIRGINIA.

A new motion picture theater is being erected in Tiltonville.

Arch Morrison will in the near future start a motion picture show in the Jacobush building, on Main street, Benwood.

WISCONSIN.

G. Harry Smith, Jr., of Chicago, recently closed a deal whereby he became owner of the Orpheum on East Market street, and the Crystal theater on the west side, Kenosha. The theaters will be renovated and re-decorated and a new ventilating system will be installed in the Orpheum. Thomas McKibben of Chicago will manage the Crystal.

Eau Claire may soon have its seventh moving picture theater.

Slight damage resulted from the fire at the Crystal theater in Oconomowoc.

Covney & Lynch, Collin House, Broadway, Watervliet, owner and architect; A. Simpkins, contractor; alterations, 232-234 State street into motion picture theater, $2,600.

F. and P. F. Diedrich have installed a Wurlitzer Motion Picture Orchestra in their theater, the Grande, at Tonawanda.

The new Astor picture theater, Brady and Astor streets, Milwaukee, of which John H. Radtke is the owner and Samuel R. Pilot manager, opened January 30. The seating capacity is about 1,000, and the theater is equipped with all modern improvements.

The motion picture theater in Waukesha owned by Harry Jones was totally destroyed by fire.

The Merrill building in Milwaukee will be remodeled this spring and a motion picture theater will occupy part of it.

The high school in Beloit will install a moving picture machine.

Mr. Blake has sold the Mermac theater in the Washington theater building, West Bend, to Otto Weber and Alex E. Yahr.

A. A. Green, the new manager of the Neenah theater, has arrived from Antigo and will shortly open same. Mr. Green has spent much money in making this photo house modern and up-to-date and giving the people of Neenah a cozy and comfortable theater.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	2-15	In Red Dog Town	Biograph	500
C	2-15	His Losing Day	Biograph	500
C	2-15	In the Plumber's Grip	Edison	1,000
C	2-15	The Victor	Essanay	1,000
C	2-15	A Night Out	Essanay	2,000
D	2-15	Her Supreme Sacrifice	Kalem	2,000
C	2-15	Patsy Bolivar, No. 8	Lubin	1,000
D	2-15	The Van Thornton Diamonds	Selig	2,000
T	2-15	Hearst-Selig News Pictorial, No. 13	Selig	1,000
C	2-15	The Professor's Nightmare	Vitagraph	500
S	2-15	Scenes in Swedish Nordland	Biograph	500

Tuesday.

D	2-16	Dwellers in Glass Houses	Biograph	2,000
E	2-16	The Needs of Commerce	Edison	1,000
D	2-16	A Pound for a Pound	Essanay	1,000
C	2-16	Love Versus Chickens	Kalem	500
C	2-16	You'll Find Out	Kalem	500
C	2-16	A Double Role	Lubin	1,000
C	2-16	Bill Haywood, Producer	Selig	1,000
D	2-16	O'Garry of the Royal Mounted	Vitagraph	3,000

Wednesday.

C	2-17	A Spiritual Elopement	Edison	500
C	2-17	Their Happy Little Home	Edison	500
C	2-17	The Fable of "The Cold Gray Dawn of the Morning After"	Essanay	1,000
D	2-17	The Mystery of the Tea Dansant	Kalem	2,000
D	2-17	The Rainy Day	Lubin	2,000
D	2-17	The Black Diamond	Selig	1,000
C	2-17	Some White Hope?	Vitagraph	1,000

Thursday.

D	2-18	The Box of Chocolates	Biograph	1,000
C	2-18	Snakeville's Beauty Parlor	Essanay	1,000
D	2-18	Her Martyrdom	Lubin	3,000
C	2-18	A Terrible Break	Mina	500
C	2-18	Great Americans	Mina	500
T	2-18	Hearst-Selig News Pictorial, No. 14	Selig	1,000
D	2-18	The Quality of Mercy	Vitagraph	1,000

Friday.

D	2-19	Their Village Friend	Biograph	1,000
D	2-19	Her Husband's Son	Edison	2,000
D	2-19	An Amateur Prodigal	Essanay	2,000
C	2-19	A Melodious Mixup	Kalem	1,000
D	2-19	The Little Detective	Lubin	1,000
C	2-19	The Lady Killer	Selig	1,000
C	2-19	A Madcap Adventure	Vitagraph	1,000

Saturday.

C	2-20	The Cowboy's Conquest	Biograph	1,000
D	2-20	The Voice of Conscience	Edison	1,000
D	2-20	Broncho Billy and the Vigilante	Essanay	1,000
D	2-20	The Engineer's Peril	Kalem	1,000
C	2-20	It All Depends	Lubin	1,000
D	2-20	Love and the Leopard	Selig	1,000
D	2-20	Twice Rescued	Vitagraph	2,000

Monday.

D	2-22	The Heart of a Bandit	Biograph	1,000
E	2-22	Protecting Big Game	Edison	500
C	2-22	One Way to Advertise	Edison	500
C	2-22	Ain't It the Truth	Essanay	1,000
D	2-22	The Secret Room	Kalem	2,000
C	2-22	Patsy Bolivar No. 9	Lubin	1,000
D	2-22	The Red Blood of Courage	Selig	2,000
T	2-22	Hearst-Selig News Pictorial No. 15	Selig	1,000
C	2-22	When Samuel Skidded	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	2-23	His Romany Wife	Biograph	2,000
D	2-23	From a Life of Crime	Edison	1,000
D	2-23	The Surprise of My Life	Essanay	1,000
C	2-23	She Would Be a Cowboy	Kalem	500
C	2-23	Tomboys	Kalem	500
C	2-23	Poet and Peasant	Lubin	1,000
D	2-23	Slim Higgins	Selig	1,000
D	2-23	The Still Small Voice	Vitagraph	2,000

Wednesday.

E	2-24	The Manufacture of Big Guns for the Nation's Defense	Edison	500
C	2-24	The Pest of the Neighborhood	Edison	500
C	2-24	The Fable of "The Bachelor and the Back Pedal"	Essanay	1,000
D	2-24	Old Isaacson's Diamonds	Kalem	2,000
D	2-24	The Love of Women	Lubin	3,000
D	2-24	Scars	Selig	1,000
C	2-24	The Young Man Who "Figgered"	Vitagraph	500
T	2-24	Sports in Baltic Archipelago	Vitagraph	500

Thursday.

D	2-25	The Call of Her Child	Biograph	1,000
C	2-25	Sophie Changes Her Mind	Essanay	1,000
D	2-25	Beneath the Sea	Lubin	2,000
C	2-25	Paste and Paper	Mina	1,000
T	2-25	Hearst-Selig News Pictorial No. 16	Selig	1,000
D	2-25	The Worthier Man	Vitagraph	1,000

Friday.

C	2-26	The Boob and the Magician	Biograph	1,000
D	2-26	The Life of Abraham Lincoln	Edison	2,000
D	2-26	Stars Their Courses Change	Essanay	3,000
C	2-26	Ham and the Jitney Bus	Kalem	1,000
D	2-26	The Human Investment	Lubin	1,000
C	2-26	The Millionaire Cabby	Selig	1,000
C	2-26	A Man of Parts	Vitagraph	1,000

Saturday.

D	2-27	Rose o' the Shore	Biograph	1,000
D	2-27	The Experiment	Edison	1,000
D	2-27	Broncho Billy's Brother	Essanay	1,000
D	2-27	The Open Drawbridge	Kalem	1,000
C	2-27	The Millinery Man	Lubin	1,000
D	2-27	Hearts of the Jungle	Selig	1,000
D	2-27	A Daughter's Strange Inheritance	Vitagraph	3,000

Mutual Program

Monday.

D	2-15	In the Twilight	American	2,000
D	2-15	The Other Man	Reliance	1,000
C	2-15	Title Not Reported	Keystone	
C	2-15	Hogan's Aristocratic Dream	Keystone	2,000

Tuesday.

D	2-16	A Man of Iron	Thanhouser	2,000
D	2-16	A Man and His Work	Majestic	1,000
C	2-16	The Happier Man	Beauty	1,000

Wednesday.

C	2-17	Shorty's Secret	Broncho	2,000
D	2-17	Saints and Sinners	American	1,000
D	2-17	The Deputy's Chance That Won	Reliance	1,000

Thursday.

D	2-18	The Secret of the Dead	Domino	2,000
C	2-18	Title Not Reported	Keystone	
T	2-18	Mutual Weekly, No. 7	Mutual	1,000

Friday.

D	2-19	Mr. Silent Haskins	Kay Bee	2,000
C	2-19	Who Got Stung?	Princess	1,000
D	2-19	Above Par	Reliance	1,000

Saturday.

	2-20	Title Not Reported	Reliance	
C	2-20	Title Not Reported	Keystone	
C	2-20	Two Jones's	Royal	1,000

Sunday.

C	2-21	The Lost Lord Lovell	Majestic	2,000
C	2-21	Ethel Gets Consent	Komic	1,000
C	2-21	His Sister's Kiddies	Thanhouser	1,000

Monday.

D	2-22	The Decision ..... American	2,000
D	2-22	The Muffled Bell ..... Reliance	1,000
C	2-22	Title Not Reported ..... Keystone	...

Tuesday.

D	2-23	The Adventure of Florence ..... Thanhouser	2,000
D	2-23	The Fatal Black Bean ..... Majestic	1,000
C	2-23	The Constable's Daughter ..... Beauty	1,000

Wednesday.

D	2-24	The Grudge ..... Broncho	2,000
D	2-24	She Never Knew ..... American	1,000
D	2-24	The Double Crossing of Slim ..... Reliance	1,000

Thursday.

D	2-25	The Man at the Key ..... Domino	2,000
C	2-25	Title Not Reported ..... Keystone	...
T	2-25	Mutual Weekly No. 8 ..... Mutual	1,000

Friday.

D	2-26	The Sheriff's Streak of Yellow ..... Kay Bee	2,000
C	2-26	On Account of a Dog ..... Princess	1,000
D	2-26	$1,000 Reward ..... Thanhouser	1,000

Saturday.

D	2-27	The Man With a Record ..... Reliance	2,000
C	2-27	Title not reported ..... Keystone	...
C	2-27	Self-Hypnotized ..... Royal	1,000

Sunday.

D	2-28	The Day That Is Dead ..... Majestic	2,000
C	2-28	A Costly Exchange ..... Komic	1,000
D	2-28	A Newspaper Nemesis ..... Thanhouser	1,000

Universal Program

Monday.

C	2-15	The Unexpected Honeymoon ..... Victor	2,000
D	2-15	The Son of His Father ..... Imp	1,000
C	2-15	Fooling Father ..... Joker	1,000

Tuesday.

D	2-16	Changed Lives ..... Gold Seal	3,000
C	2-16	It Might Have Been Serious ..... Nestor	1,000

Wednesday.

D	2-17	A Voice in the Night ..... Eclair	2,000
C	2-17	Almost a Scandal ..... L-Ko	1,000
T	2-17	Animated Weekly, No. 154 ..... Universal	1,000

Thursday.

D	2-18	An Example ..... Big U	2,000
C	2-18	The Adventures of a Sea-Going Hack ..... Rex	1,000
C	2-18	The Fox Trot Craze ..... Sterling	1,000

Friday.

D	2-19	An Oriental Romance ..... Imp	2,000
D	2-19	The Counterfeit ..... Victor	1,000
C	2-19	How Doctor Cupid Won ..... Nestor	1,000

Saturday.

D	2-20	Three Bad Men and a Girl ..... 101 Bison	2,000
D	2-20	A Martyr of the Present ..... Powers	1,000
C	2-20	Love and Law ..... Joker	1,000

Sunday.

D	2-21	Threads of Fate ..... Rex	2,000
D	2-21	The New Dress ..... Eclair	1,000
C	2-21	Their Last Haul ..... L-Ko	1,000

Monday.

D	2-22	The Hard Road ..... Victor	3,000
D	2-22	The Fibber and the Girl ..... Imp	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Tuesday.

D	2-23	Haunted Hearts ..... Gold Seal	2,000
T	2-23	Dance Creations ..... Big U	1,000
C	2-23	Nellie, the Pride of the Fire House ..... Nestor	1,000

Wednesday.

D	2-24	The Answer ..... Eclair	2,000
T	2-24	Animated Weekly No. 155 ..... Universal	1,000

Thursday.

D	2-25	The Prayer of a Horse ..... Big U	2,000
D	2-25	The Mystery of the Man Who Slept ..... Rex	1,000
C	2-25	The Runaway Closet ..... Sterling	1,000

Friday.

D	2-26	The Treason of Anatole ..... Imp	2,000
D	2-26	The Laugh That Died ..... Victor	1,000
C	2-26	Taking Her Measure ..... Nestor	1,000

Saturday.

D	2-27	The Curse of the Desert ..... "101Bison"	2,000
D	2-27	The Unknown Brother ..... Powers	1,000
C	2-27	Saved by a Shower ..... Joker	1,000

Sunday.

D	2-28	The Girl Who Couldn't Go Wrong ..... Rex	1,000
D	2-28	A Bit o' Heaven ..... Eclair	1,000
C	2-28	The Avenging Dentist ..... L-Ko	2,000

Miscellaneous Features

David Harum ..... Famous Players		5,000
The Warrens of Virginia ..... Lasky		5,000
The Bomb Throwers ..... Pathe		3,000
The Call of the Child ..... Pathe		3,000
Old Dutch ..... Shubert		5,000
Stop Thief ..... George Kleine		5,000
C. O. D. ..... Broadway Star		4,000
Pathe's Daily News, No. 13, 1915 ..... Pathe		1,000
The Last Round ..... Apex		3,000
The Lady of Lyons ..... Sawyer		4,000
The Wolf Unmasked ..... Pathe		3,000
For Her People ..... Pathe		4,000
A Busybody's Busy Day ..... Pathe		1,000
The Accounting ..... Essanay		3,000
Pathe's Daily News, No. 14, 1915 ..... Pathe		1,000
Pathe's Daily News No. 15, 1915 ..... Pathe		1,000
Pathe's Daily News No. 16, 1915 ..... Pathe		1,000
The Love Route ..... Famous Players		4,000
Rule G ..... Blazon		5,000
The Betraying Mark ..... Pathe		3,000
Colonel Heeza Liar, Ghost Breaker ..... Pathe		1,000
Uncle Sam's Money Shop ..... Pathe		2,000
Alias Jimmy Valentine ..... Liebler		5,000
In the Land of the Head Hunters ..... World		5,000
The Fight for Fortune ..... Great Northern		3,000
Incomparable Mistress Bellairs ..... Cosmofotofilm		4,000
The Master Key ..... Universal Special		30,000

Kriterion Program

D	2-15	The Witness ..... Paragon	2,000
C	2-15	Billy Puts One Over ..... Santa Barbara	1,000
D	2-15	Big-Hearted John ..... Alhambra	2,000
C	2-15	Adventures of Prof. Dabbler ..... Alhambra	500
C	2-15	Sherlock, the Boob Detective ..... Thistle	1,000
D	2-15	Keeper of the Flock ..... Santa Barbara	2,000
D	2-15	The Unloaded '45 ..... C K	1,000
D	2-15	The Western Border ..... Monty	2,000
C	2-15	Catching a Speeder ..... Punchinello	1,000
D	2-15	Father and Son ..... Trump	2,000
C	2-15	Such a War ..... Pyramid	1,000
D	2-15	A Mask, a Ring, a Pair of Handcuffs ..... Navajo	2,000
C	2-15	Syd, the Bum Detective ..... Alhambra	1,000
A Tale of the Hills ..... Paragon			2,000
Billy's Stratagem ..... Santa Barbara			1,000
The Secret Formula ..... Alhambra			2,000
Have You Seen My Thistle? ..... Thistle			1,000
The Heart of a Vagabond ..... Santa Barbara			2,000
Syd's Love Affair ..... C. K.			1,000
The Frame Up ..... Monty			2,000
Lost, Strayed or Stolen ..... Punchinello			1,000
A Courageous Coward ..... Trump			2,000
Kriterion Komic Kartoon ..... Pyramid			500
The Men Who Run Our Government ..... Nolege			500
The Border Runner ..... Navajo			2,000
When Is a Cousin ..... Alhambra			1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Big U.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial, No. 13—SELIG—FEBRUARY 13.—Dynamiting a huge brick elevator at Phillipsburg, N. J.; auto snow plows at work in New York City, N. Y.; Bundle Day in New York City, N. Y.; bobsled races at millionaire colony, Huntington, Long Island; baggage train of Canadian troops passing over flooded roads near Salisbury Plain, England; steamer *Dacia* arrives at Norfolk, Va., and prepares to sail for Germany, despite the threats of capture by England; mid-winter ice carnival at Saranac Lake, N. Y.; rescue of crew of the bark *Hougomont,* near Fire Island, N. Y. N. Y.

A Night Out—ESSANAY—(TWO REELS)—FEBRUARY 15.—This is the second Charles Chaplin comedy and the famous comic star, assisted by Ben Turpin, has the lead. Charles and Ben go out "to make a night of it" and after drinking all the places in town dry and getting into innumerable comic scrapes they return to their hotel. A dog follows them into their room and a woman in pajamas

chases the dog. The husband of the woman finds her in Charles' room and decides to kill him. After throwing him around for some time he eventually sets him head down in a bath tub full of water and Charles almost drowns. In the end, however, matters are satisfactorily explained and Charles determines that he will never go out with Ben again.

The Needs of Commerce—EDISON—FEBRUARY 16.—An exceptionally interesting picture, showing how United States money is made and distributed. It treats every phase of the great work from the time the plate is engraved to the distribution of the greenbacks. Views of the various buildings in which the work is done, together with close range views of the various processes used, are given. It runs a full reel every foot of which is interesting.

C. R. C.

Hearst-Selig News Pictorial, No. 14—SELIG—FEBRUARY. 18.—Seven Japanese girls, winners of recent beauty contest in their own country, arrive in San Francisco for the Panama Fair; dynamiting ice of Charles Lake, near Upper Newton Falls, Mass., during search for a child's body; Baron Admiral Dewa of Japan received by high officials in Washington, D. C.; Grace Darling on her way to the Panama Canal; numerous views of the European war taken by cameraman Wallace on the scene of action; views of the great earthquake which recently visited Italy.

The Heart of a Bandit—BIOGRAPH—FEBRUARY 22.—With a price upon his head Texas Pete, a bandit, takes to the open country. A half-breed comes upon a ranch house, while the rancher's wife is alone. He attempts to kiss her but she protects herself, and the half-breed leaves vowing vengeance. While Texas Pete is asleep, the half-breed comes upon him but, fearing to attempt his capture alone, goes for the sheriff's posse. Texas Pete awakes and realizing his danger takes refuge in the rancher's barn as the posse are about to capture him. The half-breed leaves the posse and when they ride away from the ranch he again attacks the woman and Texas Pete kills him. The rancher returns and, thinking Texas Pete is the man who has been bothering his wife, shoots him. The shots attract the posse and they ride back to the ranch. The rancher, who has been told of Texas Pete's worthiness by his wife, assumes the blame of the murder of the half-breed and attempts to conceal Texas Pete. The bandit, however, is discovered and with his dying breath clears the rancher of the half-breed's murder and asks that the reward offered for his capture be paid to the woman.

Their Happy Little Home—EDISON—FEBRUARY 22. — Coincidence furnishes plenty of amusement in this picture, under the clever treatment of Bessie Learn and Saul Harrison. Better effect might have been obtained in some of the slapstick scenes by moderating somewhat the paint-slinging contest between the two rival factions of painters. Mr. and Mrs. Sidney Worth, newly married, are short of money and wish to have their house repainted. Both obtain funds on the same day from unexpected sources, and decide to surprise each other by engaging painters, and having their little home all fixed up while the other is still sorrowing over its dirty appearance. The

two gangs of painters start work on different sides of the house, but come together in time, and an awful battle ensues. In the midst of it the Worths return home. It takes time and no few policemen to separate the painters, but it is accomplished at last, and the menreleased Sykesy searches for him with are dragged off to jail. On the same reel is:

Protecting Big Game—EDISON—FEBRUARY 22.—This picture was made in conjunction with the Panama Pacific Board of the State of Idaho and contains a little story of a hunter who wilfully kills protected game just for the sake of the pelt or horns. The comparatively small knowledge that the average person has of the precautions taken to prevent our big game from becoming extinct, and the manner in which people travel by snowshoe, ski and dogteams over the snow-fields of the western states gives the subject more than an educational interest.

C. R. C.

Ain't It the Truth—ESSANAY—FEBRUARY 22.—Wallace Beery is seen in this clever comedy, which will be enjoyed by all, except the maiden ladies. The story has to do with Donald Wellington, who desires to marry a certain young lady, whose father opposes the wedding. Donald fools the father into believing he has a wonderful fish bait, and demonstrates his bait by cleverly attaching live fish to father's line when father is fishing. The father then gives his consent to the marriage. Donald, meanwhile encounters one friend after another and each in turn makes him believe he is crazy, out of his head and wildly insane to think of marrying. Eventually convinced that such is the case, he decides to remain a bachelor.

N. G. C.

The Secret Room—KALEM—(TWO REELS)—FEBRUARY 22.—As a result of his study of the occult, Dr. Wayne's mind becomes unbalanced. He saves Buford, a derelict, from suicide, and agrees to give him all the money he wants for three months, at the end of which time his body and soul will become his (Wayne's) property. The young man agrees and at the end of the specified time comes to the doctor's home. Here he meets Edna, the doctor's niece, who caused his downfall when she broke their engagement some time before. She discovers the mistake she made by rejecting him and they are happy together again, but the doctor insists that Buford carry out his agreement. He tells him that he has an imbecile son, into whose body he intends to put Buford's mind and soul. Before the doctor can carry out his determination, however, his son dies and the shock restores senses to him. He then realizes the impossibility of what he had planned to do and frees Buford, who marries Edna.

Patsy's Elopement—(NINTH OF THE PATSY BOLIVAR SERIES)—LUBIN—FEBRUARY 22.—Patsy continues to woo Tilly, despite the fact that his purpose was merely to spite his enemy Sykesy, while the faithful Jane remains in the background. A fight takes place between Patsy and Sykesy in which the latter is injured. A warrant is sworn out for Patsy and, after an exciting chase, he is arrested. Sykesy refuses to prosecute him, however, as he prefers to take the law in his own hands. When Patsy is

a club, but Jane throws him off the trail and locks him in a room at the hotel. She then tells Patsy of his danger and he persuades Tilly to elope with him at once. They leave on a motorcycle and are pursued by Uncle Grace and Sykesy in an automobile. They leave the motorcycle and take to the river in a canoe which capsizes. They borrow some old clothes from a farmer and then they go to a Justice of Peace, but he refuses to marry them, so they put up at a hotel. Tilly realizes that their

elopement has been a mistake and persuades Patsy to give it up. Jane learns that the pursuers have learned of Patsy's whereabouts and again warns him, allowing him to make his escape, while penitent Tilly is taken home convinced that Patsy was never intended to be her mate.

The Red Blood of Courage—Selig—(Two Reels)—February 22.—The realistic atmosphere of the far East in this picture will doubtless prove a revelation to many fans. The desert scenes are carefully selected and clearly photographed and the acting of Thomas Santschi, Bessie Eyton and Lafayette McKee is one of the delights of the film, for each creates a character which fairly lives. The plot of the story is strong and an exciting climax gives it an appealing finish. An ethnologist and his daughter, Lydia, plan a journey into the wilds of Hindustan, on which they are to be accompanied by Roscoe Harding,

the professor's assistant and the girl's fiancee. Lieutenant Tavish, a British army officer, is fascinated by Lydia and, hoping to win the girl, causes Roscoe's character to be blackened in her eyes by an adventuress. He then takes the young man's place and accompanies the party into the wilds. A Hindu prince is also attracted by the girl and determines to secure her for his harem. With his followers he attacks the camp one night, kills all within it except Tavish and Lydia, whom he carries away with him. Roscoe follows the party and when he learns what has happened he rescues Lydia and the Englishman. They are pursued by the Hindus, but after a thrilling fight on a swaying bridge they escape. The Englishman then confesses his duplicity and Roscoe and Lydia are reconciled. C. J. C.

When Samuel Skidded—Vitagraph—February 22.—Samuel Peckham, a middle-aged sport, slips while getting off a car and is slightly injured. His wife determines to get all she can out of the car company and asks $50,000, under threat of suing the company. The company treats the matter as a joke and the suit is set for a certain date. A young lady detective is hired by the company. She fascinates Peckham and gets him to accompany her to a tango party, as he is really uninjured despite the limp he frames in the presence of the company's claim agent. At the trial the company's attorney has Peckham show them how the injury has affected his walk and then asks him to show them how he walked before the fall. Peckham gives himself away at this point by walking briskly across the room and when the girl detective introduces her evidence the case is dismissed. Peckham incidentally gets in bad with his wife because of his conduct. Kate Price featured.

His Romany Wife—Biograph—(Two Reels)—February 23.—Travers, a civil engineer, meets Zara, the belle of a gypsy tribe, while in the mountains, and she tells his fortune, saying that he will attain joy through srorow. In time he falls in love with Zara, who is also wooed by Tonio, the leader of the band. Travers and Zara are married and the union is blessed by a child. She is happy for a while, but in time the roving life of her people calls her and she returns to them. Travers takes his child to his mother and meets Alice Gray, a childhood sweetheart, who still loves him. Zara attracts the attention of a theatrical manager and he persuades her to become a star, she being billed as La Zarita. Travers hears that Zara is dead and Alice's tenderness leads to his falling in love with her and they become engaged. While attending the theater one night, Travers recognizes Zara and she him. He spends a night of suffering, as he realizes that he cannot marry Alice, but in the morning he reads that the dancer was killed by the jealous Tonio, while she was in the manager's apartments the night before. He is then free to marry a woman of his own people.

From a Life of Crime—Edison—February 23.—Marcia Bowers, an orphan, falls into the hands of thieves and is brought up to assist them in their operations. Rev. Matthew rescues her from them and later falls in love with her. One day she disappears and the next time he meets her she is employed in the Fletcher household. She confesses that she is there to help her "guardian" rob the house. Mr. Fletcher notifies the police and lays a trap for the thief. Croft is captured, and Marcia turns out to be the Fletchers' grandchild, and becomes engaged to the Rev. Matthew. C. R. C.

The Surprise of My Life—Essanay—February 23.—A clever mystery story in which Bryant Washburn, Thomas Commerford and Ruth Stonehouse are featured. The action takes place in the country home of John Radcliffe, a wealthy uncle of Jack Davis, where a house party is in progress. A series of petty thefts breaks up the calm of the house party, and eventually Pryor, a friend of Jack's, is summoned to see if he can solve the mystery, since no way can be discovered by which a thief could possibly enter the house. It finally develops that Jack, ere going to bed each night, has been reading a book relating to the sub-conscious mind re-action, and on falling asleep himself appropriates the various things which have disappeared. An alarm clock is so arranged that when a thief touches a certain part it will ring its alarm, and thus Jack is amazed to be awakened just as he is on the point of stealing the silver trophy cup. N. G. C.

She Would Be a Cowboy—Kalem—February 23.—Helen masquerades as a cowboy and secures a job with Joe, a rancher. Joe is in love with Hazel and sends Helen with messages to her. Hazel falls in love with Helen, not suspecting her sex, and this leads to many complications, including a duel between Helen and Hazel's father. Finally Helen's identity is made known and Joe and Hazel are reconciled, while Helen vows never again to play cowboy. On the same reel is:

Tomboys—Kalem—February 23.—Four men take their wives to the beach for a picnic and the wives for a lark dress in their husbands' bathing suits and go swimming. The husbands, mistaking the wives for sea lions, shoot at them and the women in terror swim out to a reef. When the tide rises they are in danger of being washed out to sea, but are rescued by their hubbys and swear never again to impersonate men.

Poet and Peasant—Lubin—February 23.—Artemis Long, a poor poet, lives in a boarding house and is displeased because Lotta Luks, a slavey, continually steals his poems. She is secretly in love with him and treasures his verses. A beautiful girl takes up a residence in the mansion next to the boarding house and Arty, who has learned the "flower language," believes she is in love with him when she places some plants in the window. His friend, Howe. S. Tricks, visits him one day and when the plants appear in the window leaves hurriedly. Lotta suddenly inherits a fortune from her brother in the old country but keeps this a secret. She sends many gifts to Arty, but he believes they come from

the beautiful girl next door. Unknown to the poet, Lotta pays for the publishing of a book of his verses and then buys the entire edition. Arty believes

that it is Howe who has done him this favor and, in his glory, throws a book across to the girl in the mansion. He is rather shaken up, however, to see both her and his friend, Howe, laughing over it, for he doesn't know that Howe is her sweetheart and that the plants in the window were a signal for him that her father was not at home. He determines to hang himself and goes to the attic for this purpose, but just before he commits the deed Lotta enters all dressed up and he realizes that she is the only woman in the world for him, though he never knows that she was the one who financed the publication of his books.

Slim Higgins—SELIG—FEBRUARY 23.—Tom Mix gives a popular characterization of a bad man of the West in this production and, as usual, introduces several thrilling features. Slim Higgins causes terror in the district and no one dare approach him. While a posse is scouting for him one day, he assists an old settler and his daughter, who are being molested by a man who attempts to collect toll for use of a water hole in the desert. He is captured, but the girl pleads for his life and he is freed. He learns then for the first time what love is and determines that he will go straight. The western atmosphere is splendidly preserved by many realistic settings.
C. J. C.

The Still Small Voice—VITAGRAPH—(TWO REELS)—FEBRUARY 23.—Musa, a wild dumb girl, is feared and hated by every inhabitant of a small Western mining town. She inherits a large fortune and John Oom and Hapgood, two miners, each plan to steal it by marrying her. They reach an agreement and pretend to quarrel over her. John is "victorious" and marries her. She discovers the plot, however, when she finds them planning to split her fortune between them, and kills John. Hapgood is arrested for the crime and is sentenced to be hung. Musa hears the still small voice of conscience and hangs herself, leaving a note confessing her crime and clearing Hapgood. Helen Gardner featured.

The Pest of the Neighborhood—EDISON—FEBRUARY 24.—This is a split-reel comedy. Widdy Mulligan owns a goat that is almost human in its endeavors to get in everybody's way. After meandering about the village one morning he returns to Widdy Mulligan's house followed by a crowd of angry citizens. The widow rescues him by brandishing a shovel dangerously near the heads of the foremost of the would-be avengers. On the same reel is:

The Manufacture of Big Guns—EDISON—FEBRUARY 24.—This contains more interest than the average educational subject, showing how the big fourteen and sixteen inch guns for the United States warships and coast defense are turned down to size, bored, jacketed and fired. The last scene was taken at West Point, where a sixteen-inch gun is so mounted that it commands the Hudson river for a distance of twenty-five miles to the north. C. R. C.

The Fable of the Bachelor and the Back-Pedal—ESSANAY—FEBRUARY 24.—Another of the ever popular George Ade fable series in which Sydney Ainsworth and Lillian Drew have the leading roles. This, like another Essanay release of the same week, will be far from popular with maiden ladies the country over. A bachelor with a salary of $20 per week falls desperately in love with a certain girlie, and after carefully figuring out how he can stretch his $20 per week into

an expense account for two, he carefully saves up $25, $22 of which he blows for a diamond ring, and $3 for flowers. Visiting the home of his lady love, the bachelor is interrupted in his wooing by the call of another friend. When his lady love boastfully displays certain bargains she has secured that day, and the bachelor learns that a certain coat she was able to "snap up" for a trifling $850, a new hat she had "secured at a bargain" for only $65, and that a lace collar she had "discovered" is only valued at $39.50, he takes advantage of the first opportunity to "beat it" without even mentioning the ring. N. G. C.

Old Isaacson's Diamonds—KALEM—(TWO REELS)—FEBRUARY 24.—Three thieves break into the home of old Isaacson, a diamond broker, and rob him of his gems. Two of the men are captured, but Snake Henley, the leader, escapes, and, as the police are unable to track him down, Ruth, the girl detective, and her assistant, Warrington, are called upon to solve the case. Warrington learns that Snake has a sweetheart named Queenie and Ruth takes advantage of this by masquerading as a woman of the underworld and by arousing Queenie's jealousy. Snake's sweetheart then tells the police of his hiding place. The police and Warrington trap Snake, but he escapes. Ruth again comes to the rescue, effects his capture and announces herself ready for her next case.

The Love of Woman—LUBIN—(THREE REELS)—FEBRUARY 24.—Alan Baird, the younger son of the paymaster-general of the U. S. army, neglects his sweetheart, Muriel, for Laura Carew, an actress, whose picture he has painted. Laura is an adventuress and plays with Alan's affections, exciting the jealousy of her leading man, Guy Manners. Guy is revenged upon Alan when he gets him into a card game and causes him to

lose all his money and to be disowned by his father. David, Alan's brother, a paymaster in the army, returns from a distant post to obtain funds for his district and is told of Alan's actions by Muriel. David confronts Laura and he falls in love with her, though he will not admit it. Laura also falls in love with him and realizes how unworthy her past life has been. Guy causes Alan to steal government money from his father's safe and when he loses this and is renounced by Laura, who determines to give up the life she has been leading, he awakes to his true condition. David secures the money from Guy and tells his father that he took it because he was returning to his post immediately. Alan returns to Muriel and is forgiven and Laura agrees to David's proposal that she begin life anew with him. George Soule Spencer and Lilie Leslie featured.

Scars—SELIG — FEBRUARY 24.—Without being especially strong in either plot or acting this production will, nevertheless, please the average audience. The daughter of a miner elopes with a young man of the settlement, who is all right while he is sober, but who is extremely brutal while intoxicated. While under the influence of liquor he attempts to embrace her, she falls down a mountain side and a scar is left on her face. He promises to reform and they go to the mountains where he is an ideal mate until the liquor again conquers him. When she learns that he already has a wife, she leaves him and returns home. Later a young man and a woman come to the mountains and the worthless man makes love to the girl. The woman he had deceived attempts to kill him, but her bullet strikes the other young man, leaving a scar on his face. When the worthless man tries to persuade the young woman to elope with him the woman he wronged confronts him and, in attempting to escape her wrath, he falls into the rapids of a river and is drowned. As the girl whose life has been blighted by him turns away the other young man stops and tells her that the young woman he is traveling with is his sister. They then discover they are in love. C. J. C.

The Young Man Who Figgered—VITAGRAPH—FEBRUARY 24.—Papa Tubbs is determined to secure a wealthy son-in-law for his daughter, Nan. Bobby Tucker meets Nan on the street and they fall in love. Papa objects at first, but when he finds a note which Bobby has dropped saying that his profits will be $50,000 and later learns that he is the son of Major-General Tucker, he welcomes his attentions to Nan. When it is discovered that the enormous fortune

will come if Bobby will win a lottery ticket and that Major-General Tucker is a member of the Salvation Army, Bobby is not so popular with Papa Tubbs and is chased from the house. He elopes with Nan, however, and next day when Papa learns that the lottery prize was won by Bobby, everything is all right.

The Call of Her Child—Biograph—February 25.—The farmer's wife is happy with her husband and their little son, until she visits a school friend in the city and learns the pleasures of society. A handsome artist becomes infatuated with her and she tells her husband that she will never return to him. A young artist, passing through the country, sees her little son at the gate of their home and is told by the child that he is waiting for his mamma to return. This furnishes the artist with an inspiration and he paints a picture of the boy and entitles it "Waiting for Mamma." At the salon this picture attracts considerable attention, and when the wife visits the exhibition with her artist-suitor she sees it. The call of her child overpowers her and she hurries back to the farm. Her husband at first does not wish to take her back, but because of their child a reconciliation is effected.

Sophie Changes Her Mind—Essanay—February 25.—One of the Snakeville comedies that have become so popular in which Victor Potel, Harry Todd and Margaret Joslin are featured. Sophie becomes engaged to Slippery Slim but later, when he finds her flirting with Mustang Pete, the engagement is broken off. Slim, determined to foil his rival, hires two knaves to kidnap Sophie and arranges to meet them at the end of the bridge. Pete learns of the plot and with Sophie's consent, dons one of her gowns, and then carefully poses as Slim's lady fair. He is kidnapped by the knaves and taken to the bridge where Slim awaits his coming with the minister. As the ceremony is finished, Pete removes his veil, and Slim discovers that he has been stung. To carry the joke to a finish, Pete leads a posse of his friends in a chase after Slim, and later he is hung head down from a bridge, being ducked occasionally in a stream below, while Sophie on the bank nearby gives him the merry laugh. N. G. C.

Beneath the Sea—Lubin—(Two Reels)—February 25.—Ned Ellis, a draftsman in the employ of the Submarine Construction Company, and Alice Herring, the daughter of the president, are sweethearts. Herring wishes his daughter to marry Mason, the secretary of the company, and she is forced to agree to the announcement of the engagement, though she vows she will never consider it binding. Harris, an employee, who is given to drinking, is reprimanded by Ned and Mason takes advantage of the man's ill feeling to use him as a tool to ruin the draftsman. Ned invents an under water exhaust for submarine engines and when the test is made for the government Mason gets Harris to tamper with the machinery. When the submarine is below water the engine fails to work and Ned and the others within it are in danger of death. Ned, however, is shot up through the torpedo tube in time to save the lives of the others. Alice saves Harris' child when it becomes dangerously ill and when the workman sobers and learns that largely through him Ned is about to be discharged and that Alice is grieving over this, he exposes Mason's duplicity. The secretary is at once released and Herring gives his consent to the marriage of Ned and Alice, and it is evident that the invention will prove a success when the engine is left unhampered.

Paste and Paper—Mina—February 25.—Netty gives a birthday party at which Fatty Zamm, one of her admirers, monopolizes all her attention. Happy Harry, her favored suitor, is forced to sit on the porch because he is in bad with her parents. She goes out to visit him and, upon returning to the house,

tells him that she will soon join him again, but among her many other admirers, forgets that he exists. Fatty and Percy, another suitor, get into a fight in which ice cream and other soft missiles are thrown, thus ruining the wall paper. Netty's father then rushes for the paper hanger to redecorate the house and Harry manages to take the paper hanger's place. When he is discovered by Netty's father and Fatty a battle royal takes place in which paste and wall paper are liberally distributed. The end comes when Fatty and Harry agree to call things quits and Netty joins them in an affectionate embrace.

The Worthier Man—Vitagraph—February 25.—Bob Hall, a carefree cowboy, defends Echo, an Indian maiden, from an intoxicated tenderfoot and wins her love. They go to his mountain cabin to live, as Bob fears he will be prosecuted for his attack on the tenderfoot. Later he learns from his friend, Jack, the sheriff, that the tenderfoot has exonerated him, and leaving Echo he returns to the settlement. He meets Mary, the niece of the man at whose home he stops, and falls in love with her. Jack is also in love with Mary, but steps back when he sees that his friend loves her. While intoxicated, Bob insults Mary and when he becomes sober apologizes and is forgiven, but the girl will have nothing more to do with him. After his meeting with Mary, Echo confronts Bob and, when he says he is through with her, she kills him. Mary is accused of the crime, but Echo's suicide and confession clears her and she realizes that her worthy lover is Jack.

The Boob and the Magician—Biograph — February 26. — The magician makes his audience's hair stand up by the tricks he performs. Young women appear out of clouds of smoke, apples and eggs jump out of a hat borrowed from a farmer and things are picked from behind person's ears with the greatest of ease. As he is about to put on some special tricks he calls for the assistance of someone and the boob climbs down from the gallery and offers his services. His first mistake is to allow the rope supporting the "Floating Maiden" to be seen by the audience and before the magician can make food appear out of the air the boob eats the pies and other things which are behind the scenes. The big act arrives and the magician goes into a barrel which is to be filled with water. The boob attempts to fill the barrel with a hose and incidentally sprinkles the audience freely. He then goes away and leaves the magacian locked in the barrel for several minutes. He finally is found and brought back to free the magic worker, after the latter is about half drowned. The audience appreciated the show more than is everything happened as it should.

The Life of Abraham Lincoln—Edison—(Two Reels)—February 26.—This subject, dealing with life of the great man who is beloved by the nation, was reviewed on page 297 of last week's issue under the incorrect date of February 16.

Stars Their Courses Change—Essanay—(Three Reels)—February 26.—A three act love story concerning a certain wager made by a beautiful girl, that she can compel the author of a successful novel to fall in love with her within three weeks. Robert Cameron, the author, while visiting his friend, Howard Chandler, meets Olivia Staunton, a friend of Edith Chandler's. When Olivia learns, that, though beloved by many, Cameron has never himself fallen in love, she boasts that she can conquer him, and true to her promise succeeds in less than a week. Cameron is really in love and kisses her, declaring that sometime the memory of that kiss will

bring her back to him. As time goes on Olivia begins to believe the statement true though Cameron has assumed an air of indifference. Thinking to spite him she announces her engagement to Arthur Therril, and Cameron is completely broken up, and writes her a note admitting his love, and then returns to his lonely cabin in the woods. Olivia leaves a note to the effect that she has gone to find Cameron, and disappears. Therril visits Cameron's cabin and demands his sweetheart. Cameron takes this as an insult, and while the two are struggling, the priest enters carrying Olivia, whom he had found half frozen outside the cabin. When revived she tells Cameron of her love and

they are married by the priest. Francis X. Bushman and Edna Mayo featured.

The Human Investment—LUBIN—FEBRUARY 26.—Delicia Twombly, raised in modest surroundings, aspires for the luxuries of wealth and rejects John Hastings, a poor suitor. She persuades her father to invest his money in her rather than in the bonds which he had planned to buy and goes to the city, where several of her girl acquaintances have won millionaires as husbands. She finds conditions different than she expected, however, as the wealthy men she meets are not of the marrying kind. In time her funds are exhausted and rather than return home she secures work in a chorus. Again she meets wealthy men, but none are willing to make her their wife. At a party given by another chorus girl she becomes disgusted with the life she is living and locks herself in her room. A soft rap on the door causes her to open it and John walks in. She has learned her lesson and gladly returns with him prepared to face poverty. She discovers on returning home, however, that John has struck oil on his property and is now a rich man. Ormi Hawley and Earl Metcalfe featured.

The Millionaire Cabby — SELIG — FEBRUARY 26.—A pleasing comedy with many laughable incidents. William Stowell,

Edwin Wallock and Adele Lane have the leading roles. Harry Page, a rich young idler, loves Doris Wilson, but her father says they cannot marry until Harry has earned $1,000. Harry secures a position by buying off an old cab driver and himself handling the reins. He also sends the cab driver to a banquet, dressed as an English lord and that individual has a time of his life. A couple of burglars force Harry to drive them to the Wilson home where they have planned to perpetrate a robbery. Harry's rival persuades Doris to elope with him, but through a clever ruse he foils both plans and the end finds Doris in his arms, thoroughly convinced that he is the one she is to marry. He incidentally secures $1,000 and when Papa Wilson is convinced of Harry's worthiness he agrees to the marriage. C. J. C.

A Man of Parts—VITAGRAPH—FEBRUARY 26.—Eb blows into a country town and not only secures a fine job, but also becomes manager of the Dramatic Society and attracts the attention of Emmy, the belle of the burg. Bill Swiggles, the town bully, has no use for Eb, however, and is largely responsible for him having little or nothing to say about casting the players for the production they are to put on. Despite the opposition everything points to the success of the play, but Bill manages to get all the players to strike on the night of the first performance. Eb, however, proves equal to the occasion and, with the assistance of the stage-hand, plays all the parts. Bill's plot is discovered and he receives his just reward. Emmy recognizes in Eb her true hero and permits him to clasp her in his arms.

Ham and the Jitney Bus—VITAGRAPH—FEBRUARY 26.—Ham and Bud find a wallet containing $20 and, though they are exceedingly hungry, they invest the money in a jitney bus and plan to do a rushing business. Passengers do not take kindly to them, however, and after Ham has impersonated a woman and failed to attract any business, they are forced to grab passers-by and force them into the bus. Their initial trip proves exceedingly exciting, as the bus gives a fine exhibition of a machine running in four directions at the same time. Finally it tips into a sea of mud and the passengers pursue Ham and Bud. They manage to right the machine again and make their escape, but it blows up and, when the two descend from the clouds, they find that the passengers are still hot on their trail. A well nearby offers the only place of concealment and both dive head first into it.

Rose O' the Shore—BIOGRAPH—FEBRUARY 27.—Rose, the wilful daughter of a fisherman, plays with the hearts of two young men and plants a rose bush, telling them that when it blooms she will decide which she will marry. When the flower appears she plucks it and throws it over a cliff, telling them that the one who reaches it first will win her hand. The younger of the two risks his life to secure it, falls and breaks his leg, while the older one takes the safe road to the bottom of the cliff and returns with the rose. The girl agrees to marry him and on the day of the wedding the younger man, who has been cared for by the daughter of another fisherman, learns that he has lost Rose forever. It does not affect him, however, for during his confinement he has learned to love the other girl, who is really worthy of his affection.

The Experiment — EDISON — FEBRUARY 27.—The original touch in the story, and the splendid acting of Bessie Learn, Richard Tucker, Saul Harrison and Robert Brower make this a strong and attractive drama. Max Weldon, visiting with his friend, George Foster, is called upon to show his skill as a hypnotist. When Mr. Foster is found at midnight, stabbed with the knife held by his daughter, Grace, the others think that she tried to kill him while under the spell, but later learn that some burglars are responsible for the act. Mr. Foster recovers, and all decide that they will try no more experiments of that kind.

C. R. C.

Broncho Billy's Brother—ESSANAY—FEBRUARY 27.—Broncho's brother has a quarrel with a Mexican, and is licked in the fight which follows. Returning home, Broncho's brother, while under the influence of liquor, strikes his mother, and Broncho, hearing her screams, comes to the rescue. While outside with his brother, the Mexican approaches and shoots his brother, then hastens to the sheriff and tells him that Broncho Billy has killed his brother. The sheriff and his men arrive, but Broncho meanwhile has escaped and, visiting a saloon in which the Mexican has sought refuge, compels him to confess the crime, and when the sheriff appears, Broncho is able to turn over to him the real criminal. N. G. C.

The Open Draw Bridge—KALEM—FEBRUARY 27.—Benton, a railroad detective, is assigned to run down some crooks, who have been breaking into freight cars near the station where Helen is telegraph operator. With the girl's assistance, he manages to overpower the crooks, who work in conjunction with a band of river pirates, but they escape after fastening him to the side ladder of a freight car with his own handcuffs. By a feat of great daring Helen rescues him and together they manage to trap the leader of the crooks and he is sentenced to prison. The river pirates make a desperate attempt to rescue him by raising the draw bridge over which the train carrying Benton and the crook has to cross. Helen, however, frustrates this plot, although it almost costs her life.

The Millinery Man—LUBIN—FEBRUARY 27.—At a church bazaar in a rural district Ernestine, the wealthiest and prettiest girl in the town, is the center of attraction. Dick Devlin, her fiance from the city, attends the affair and wins a prize for trimming hats. Ernestine tells Dick that if he really cares for her he will set up a millinery shop for one year and donate the profits to her pet scheme, a cemetery for dogs. Dick, an idle son of the rich, in a thoughtless mood agrees to the plan and the shop is opened. Nora Lyman, who has been the only milliner in town, is practically put out of business because of the popularity of Dick's shop. When Dick accidentally learns of her trouble he determines to help her. An artist friend of Ernestine's makes a slurring remark about Dick and, when the latter inflicts physical punishment upon the weakling, Ernestine breaks the engagement. Dick takes Nora into partnership and when he receives a letter from his father, some time later, telling him to return

home and prepare to enter into the business he tells Nora that he will not go unless she accompanies him, to which she readily agrees. Ethel Clayton and Joseph Kaufman featured.

Hearts of the Jungle—SELIG—FEBRUARY 27.—The idea expressed in this picture—the comparing of the heart of a leopardess to the heart of a human mother—is an exceedingly pleasing one. The treatment given this production is also pleasing and the picture will, without a doubt, be received with welcome in the vast majority of houses. The leopardess and her two cubs furnish much amusement through their antics, while the acting of

Lamar Johnstone and Edith Johnson more than upholds the histrionic end of the picture. There is very little to the plot. It deals with the capturing of a leopardess' cub by a young Englishman, who has established his home in South Africa and who has a wife and child, and the attempt of the leopardess to secure her offspring. As the Englishman has taken a cub home the leopardess comes to the cabin and carries away her young, but does not touch either the Englishman's wife or son. The Englishman, who has been out hunting, sees the leopardess leave the cabin and is about

to shoot her, but his wife stops him and says that she only did what any mother would do. C. J. C.

A Daughter of Strange Inheritance—Vitagraph—February 27.—Despite the warnings of his friend, Dr. Adams, William Randolph marries Mlle. Lucille, a vaudeville performer who is given to the drink habit. For a while she controls herself, but soon after the birth of their daughter she again takes to drink and dies in the arms of her husband. Sixteen years later Margaret, the child, is dismissed from the seminary which she has been attending, because she has inherited her mother's curse, and while at times perfectly normal, is at other times disagreeable and vicious. Dr. Adams, who now owns a sanatarium, believes he can cure the girl and takes her in hand. By use of hypnotic power and by showing her the terrible examples of drink, he finally does cure her and returns her to her father perfectly normal in every way. Randolph is very happy to think that his daughter has recovered completely from the curse of her strange inheritance.

Mutual Program

Who Got Stung—Princess—February 19.—The Brays, newlyweds, receive a letter from Mrs. Bray's mother, stating that she is coming for an extended visit. Bray takes his mother-in-law's picture down to the office with him to remind him of his troubles. One of his friends, Harry, decides to play a joke on him, and dresses up to look like the awaited self-invited guest. A mine under the front steps and a breakaway ceiling in the guest room are a couple of the things which Bray has prepared for his mother-in-law's welcome. The limit is reached, however, when Bray pours tabasco in Harry's whisky.

Above Par—Reliance—February 19.—Berry, a broker, likes Dick Carson, a newspaper man and his daughter's fiancee, but has little regard for the youth's profession. Stirling, another broker, determines to ruin Berry because he refuses to enter a crooked scheme, and has one of his men, Morton, placed in Berry's office. The latter loses heavily because of the leak of information. Carson scents a story in the affair and takes it up. He succeeds in spoiling Stirling's game, and piles up enough evidence against the broker to assure his conviction in court. Mr. Berry then changes his opinion about newspaper work.

The Boundary Line—Reliance—(Two Reels)—February 20.—The Malotek and Canewa Indian tribes are camped near the Coyote wind-break for the hunting season. They agree upon a certain line as separating their hunting grounds. Awasos, the son of the Canewa chieftain, slays a deer in the Malotek territory and is captured by the braves of the rival tribe. Awaneta, the Malotek chieftain's daughter, recognizes the prisoner as her lover, and that night frees him. She confesses, and is left in a cave to starve. Awasos and his braves free her, and take her to their camp. The Maloteks regret their cruelty, and return to the cave to free Awaneta. They trail her to the Canewa camp and there make peace and celebrate the marriage of the children of the two chieftains.

Two Jones—Royal—February 20.—Two men, both named Jones and exact doubles of each other, live in adjoining towns. Neither is aware of the existence of his double. One is married and henpecked, and the other elopes with his sweetheart. The two couples visit Cedarhurst at the same time, and become badly mixed up. The father of the eloping Jones arrives, and vents his wrath on the wrong person. At last both wives and both husbands meet, and get matters straightened out.

His Sister's Kiddies—Thanhouser—February 21.—Samuel Bender's will is made out in favor of his sister's two children until he undertakes the task of minding them for a few days. The experience causes him to change his will, and make it in favor of the orphan dogs of Gotham.

The Muffled Bell—Reliance—February 22.—Dan Ward, detective, is sent to investigate the sailors' outfitting shop in Captain Flinn's establishment. Nettie Howard, who tends shop for the captain, is in love with Dan, and pleads for his release when he is overcome in the basement by Basil Cerino and his gang of revolutionists, but to no avail. While Flinn is out of the room, Nettie muffles the bell by means of which the desperadoes are warned of the approach of danger, and later makes her escape and informs Dan's superior, the surveyor of the port, of the detective's capture. The surveyor details several detectives on the case, and they round up the whole gang, Flinn being unable to warn Cerino of his danger because of the muffled bell.

The Constable's Daughter—Beauty—February 23.—Joseph Harris, as a chicken thief, and Fred Gamble, as a constable, both through their make-up and acting will draw many laughs in this picture. Virginia Kirtley appears in the title role. The settings in the woodland are very prettily photographed. The constable, in an attempt to arrest a chicken thief, is thrown into the mill creek and has a chill. His daughter becomes constable during his illness and

arrests not only the chicken thief, but also a young city chap whom she has found fishing in forbidden waters. When the constable returns to work he attempts to chase the city chap out of town, but his daughter frees the tramp and when that worthy and the sheriff engage in a fight, the city chap proves himself a hero and wins the constable's consent to wed his daughter. C. J. C.

The Fatal Black Bean—Majestic—February 23.—Anita, a Mexican girl, falls in love with Gordon, an American, hated by her brother, Pedro. She learns that Pedro has planned Gordon's assassination and decides to save him by being granted the fatal mission herself. During the drawing she takes a black bean from her waist, and the others, thinking that she has drawn the fatal bean, give her the bomb and instruct her where to plant it. Pedro discovers the bean still in the hat, overtakes his sister and watches her while she plants the bomb. Secretly, however, she has removed the fuse. Gordon finds the unexploded bomb, and looking for its thrower, sees Anita struggling with Pedro in the distance. He arrives just in time to save the girl's life, and Pedro and his horse fall over the cliff to certain death below.

The Adventure of Florence—Thanhouser—(Two Reels)—February 23.—John Travers is greatly impressed with Florence Clark's appearance, and, accidentally learning her telephone number, calls her up one evening and asks her to dine with him. She has just had an unpleasant interview with her parents, who insist on her marrying Dr. Ward, and in an impulsive moment accepts Travers' invitation. They are mutually attracted to each other. When father learns that Travers holds an important interest in the same mines in which Dr. Ward is interested he withdraws his objections to the match.

She Never Knew—American—February 24.—Louise Lester, as the mother in this production, does some very clever acting and is supported by such American players as Vivian Rich, Harry Von Meter, Charlotte Burton and Jack Richardson. The settings are carefully chosen and the photography is good. The wayward son, despite his mother's and sister's pleadings, continues to lead a fast life and eventually steals from his employer and runs away with an adventuress. The mother places a light in the window every night and says that some day her son will return to her. The daughter's sweetheart gives the women a pistol to protect them against a criminal who has escaped from a near-

by prison. One night the son, who killed the adventuress after she had proven unfaithful to him and who becomes a fugitive, returns home and the mother, who in the meantime has encountered

the criminal, fires the bullet which kills her son. The daughter's sweetheart discovers whom it is that the mother has killed and keeps the fact from her. As the film closes we see the mother again placing the light in the window.

C. J. C.

The Grudge—BRONCHO—(TWO REELS)—FEBRUARY 24.—Rio Ed and Dick Wayne become bitter enemies. Dick is a consumptive, and Rio takes him to his cabin and nurses him with the single object in view of getting him into shape to fight. Dick's sister, Madge, comes to town seeking her brother, and finds Rio taking care of him. She thanks Rio for his kindness to Dick, and takes her brother back to the village. A little later Dick and Rio meet in a saloon to finish their feud. Mercidio, who has long been kept away from Madge by Dick, takes this opportunity to knife Madge's brother in the back. Rio is accused of the stabbing. Dick's wound is not fatal. Mercidio attempts to force his attentions upon Madge, but she is rescued by Rio, who compels the saloonkeeper to confess to the knifing. In the fight that follows, Mercidio is killed. Rio Ed determines to live up to Madge's idea of him.

The Man at the Key—DOMINO—(TWO REELS)—FEBRUARY 25.—Bob North, station master as Crescoe, is so excited over the birth of a baby at his house that he forgets to deliver a train order, thus causing a collision for which he is sentenced to five years in prison for criminal negligence. During a mutiny in the prison yard he makes his escape. Shot by the guard, he makes his way to the depot at Valley Junction. He hears the telegraph instrument clicking frantically inside, breaks in, takes the train order, and averts a collision between the flyer and the president's special. He is recaptured and taken back to prison, but a few days later his wife arrives with a pardon from the governor, and the railroad president has him reinstated in his old position at Crescoe.

The Sheriff's Streak of Yellow—KAY BEE—(TWO REELS)—FEBRUARY 26.—Sheriff Hale is suspected of cowardice when he fails to capture a noted outlaw in the vicinity. Back of his apparent lack of pluck, however, lies his gratitude to Bill Todd's mother, who once saved him from death in the desert. He warns Todd that if he ever returns to that part of the country he will be shot. Meanwhile, the townspeople demand Hale's resignation and receive it. Later Bill Todd and his gang attempt to raid the Gold Bar bank, and are captured through the bravery of the ex-sheriff. Hale forces Todd to commit suicide to escape being captured. The ex-sheriff receives back his star and position, also the confidence of the community.

Universal Program

Animated Weekly, No. 154—UNIVERSAL—FEBRUARY 17.—The rescue of the crew of oil steamer Chester by S. S. Philadelphia; the result of an overflow of the Ohio River at Cincinnati, Ohio; a wreck on the elevated, New York City; British bark Hougomont ashore near Fire Island, N. Y.; Bundle Day in New York City; the blasting of a 140-foot tower, Easton, Pa.; making bandages for the wounded in Europe, New York City; war section showing many views of German and Allied forces, both on the battlefield and preparing for the struggle at home; cartoons by Hy. Mayer.

Dance Creations—BIG U—FEBRUARY 23.—Here is a whole reel of dance creations by Martin Brown and Roszika Dolly, star dancers in "Hello Broadway," now playing in New York. One does not have to be a dance enthusiast to enjoy this artistic demonstration.

Haunted Hearts—GOLD SEAL—(TWO REELS)—FEBRUARY 23.—Rose Lane, Jack Devore and Nathan White, while cruising on Nathan's yacht in the South Seas, sight a small island. Rose sees a pretty flower growing on the face of the cliff and expresses a wish for it. Jack and Nathan both spring overboard and swim to the island for it. Jack reaches there first, and secures the flower, but falls from the cliff and breaks his leg. Nathan

takes advantage of his helpless condition, seizes the flower, and swims back to the yacht with it, telling those on board that Jack has been drowned. A year later finds Rose and Nathan married, and Jack, now well and strong, living like a hermit on the island. In time Nathan regrets his action, and, seeing that Rose is still depressed because of her love for Jack, returns to the island for him. He becomes ill, and is taken to South America by Jack, who supports and nurses him. Four years later Jack, now wealthy, returns to New York and arranges to have Nathan operated upon. Rose, forced to work to support herself and her little boy, is head nurse in the hospital. The operation restores Nathan's memory, but leaves him so weak that he dies, but not before making a confession to Rose and reuniting her with Jack.

Nellie, the Pride of the Fire House—NESTOR—FEBRUARY 23.—Nellie is the sweetheart of the fire chief. The factory where she works catches fire and all the firemen go to the rescue of the pretty girls, leaving the homely ones to perish. The inspector and the chief vie for the honor of saving Nellie. The chief succeeds, but the inspector later has Nellie kidnaped, and a chase by the chief and his men over the tops of the houses, follows. The chief rescues her finally from the inspector and his 1902 auto.

The Prayer of a Horse—BIG U—(TWO REELS)—FEBRUARY 25.—A feud exists between the Collins and Grey families. One day while Tom Collins is making love to Dolly Grey, the girl's father approaches. Tom's horse, Dobbin, attempts to warn

his master by pulling his handkerchief out of his pocket, but is too late. Tom's father appears on the scene just in time to prevent Grey from shooting the young fellow. Grey disowns Dolly and she marries Tom. During the hard times which follow Dobbin is sold and has many adventures. One day Tom's little girl has her father buy a cart horse to save it from being beaten by its owner. The horse turns out to be old Dobbin.

The Runaway Closet—STERLING—FEBRUARY 25.—Dot loves Charley much, but a police uniform more. So Charley borrows the sergeant's uniform without that gentleman's permission, and successfully routs Dot's policemen wooers, until the sergeant himself appears in search of his missing uniform. Charley hides in a clothes closet and starts to run, taking the closet with him. It lands him at the bottom of a cliff, very much bruised, though a wiser man.

The Treason of Anatole—IMP—(TWO REELS)—FEBRUARY 26.—Anatole, an aged violinist, is unable to find work, and hoards his little savings, subsisting on poor wine and hard bread. During the evenings he forgets his troubles by playing his violin. The family downstairs, the Von Holms, fall into the habit of listening for his music every night. One night they do not hear him play, and Fritz, the father, fearing him ill, goes upstairs to investigate. He carries the starving Anatole downstairs, nurses him back to health, and finds him a position in an orchestra. His straitened circumstances once relieved, Anatole's condition improves rapidly, both physically and financially. Then comes war and Anatole and Fritz return to their mother countries. At first the French commander turns Anatole away because of his age, but when the latter shows his skill and agility at fencing the officer accepts him. Fritz is captured within the French lines, and, being dressed in civilian's clothes, is sentenced to be shot as a spy. Anatole is appointed his guard.

The old man recalls how the other cared for him when he was most in need of help, and sacrifices himself by allowing Fritz to escape. The next day Anatole is sentenced for treason, and meets death with a smile.

Taking Her Measure—Nestor—February 26.—Wifie insists upon having a new dress, and takes her husband to Rudolph Cutter's establishment to buy her one of his advertised $75 gowns on sale for only $25. Hubby does not like the familiar way Cutter has of taking waist measurements, and marches Wifie home. Wifie orders a gown in spite of her husband's objections, and goes to Cutter's for the first try-on. Hubby learns of it, and rushes to the tailor's, where he finds his wife in the private office in negligee attire. He chases poor Cutting all about the place with a gun. Matters are settled finally when Cutting's fair assistant intervenes and explains that Cutter has been out of the room all of the time and has not seen Mrs. Newlywed. Wifie then explains that she locked herself out of the dressnig room by allowing the door to close, and had taken refuge in the private office when she heard steps approaching in the hallway.

The Laugh That Died—Victor—February 26.—Carlotta and Dick have a pretty Italian romance, which Regi, a jealous rival, threatens to break. He holds Carlotta prisoner on the day of her wedding, and Dick, in an attempt to rescue her, is injured. Carlotta hides him in a clothes closet and, after causing her guards to fight among themselves, she escapes with Dick to the church, where their friends await them. And their marriage is solemnized.

The Curse of the Desert—101 Bison—(Two Reels)—February 27.—While the colonel and his men are quelling an uprising among the natives, Nana, the natives' chief, attacks the garrison, kills the colonel's wife and captures his daughter, Nan. The colonel prepares to lay siege to Nana's palace, but receives a message from the chieftain to the effect that he will kill Nan if the English attack him. Tom and Jim, two patriotic young fellows, volunteer to rescue the colonel's daughter, and set out for Nana's palace. They overpower the guards and make their way to the harem, where they find Nana tormenting his defenseless prisoner. After a fight with the natives who rush to the assistance of their chief, Tom and Jim make their way to the dome of the castle, Nan having already made her escape, and signal to the English troops, who are in hiding outside of the walls. The soldiers attack and overcome the natives, and Tom and Jim are rewarded for their bravery with a kiss from the lips of the colonel's daughter.

Saved by a Shower—Joker—February 27.—Gum-foot Gus arrests Bunko Bill and Light-Fingered Lil, who escape and hide in a hotel where Hiram and Arabella, just from the country, are stopping. In order to get Hiram's money, Lil starts a flirtation with Hiram, is caught by Arabella, who is about to wreak jealous vengeance when Gus appears and puts both Bill and Lil under arrest. Hiram has escaped to the balcony; it is raining and Arabella keeps guard within. Hiram considers the rainy balcony the safer place, after all.

The Unknown Brother—Powers—February 27.—Robert and Gordon Staples, when boys, have a star tattooed on their arms. Twenty years later the star is the means of their being reunited, when Gordon is shot as a hold-up man and Robert, as sheriff, comes to arrest him. Both live in the west. Gordon's mines have failed to pay and he is invited to join a hold-up group which is to rob the express. He consents, but later backs out. He is shot by mistake by the hold-up men, and when the sheriff places him under arrest he sees the tattooed star and is rejoiced at the confession of one of the bandits as to Gordon's innocence. The brothers are happily reunited.

A Bit o' Heaven—Eclair—February 28.—Faith and her little sister sell newspapers, and one day are talked to by a charity worker, who tells them about God and His love for little children. The two little girls start out to look for God and, wearied, fall asleep on the steps of a beautiful residence. Faith dreams of a wonderful feast God has spread for them. She is awakened by the owner of the house, whose little girl, injured in an accident, has just died. He leads the children into the house, sits them at the birthday feast prepared for his own little daughter, and when Faith calls him "God" and tells of her search for him, he adopts both little girls.

The Avenging Dentist—L-Ko—(Two Reels)—February 28.—Each flirt is contented with his girl until he sees the other's. This leads to events which result in the Stout Flirt's getting his face in the way of the other Flirt's foot. The contact results in lost teeth on the former's part and also a fervent desire for the other's blood. Once home, his battered jaw does not improve and he consents to meet his daughter's sweetheart, who has just called. The introduction is not cordial, as the young man turns out to be the same person who kicked out father's teeth. Therefore he leaves rather hurriedly, but not without mixing with father and knocking out his few remaining molars. Father hurries to the dentist, who he finds is the same young man who knocked out his teeth. This tooth destroyer was a dentist all the time and neither father nor daughter were aware of it. In the end father is taken home on a truck, and the two dentists fall into a manhole.

The Girl Who Couldn't Go Wrong—Rex—(Two Reels)—February 28.—Nan De Vere, a chorus girl, tries hard to live right, but finds it almost impossible and at last decides to accept the attentions of Mr. Lany, a wealthy man who pretends to love her. In a last attempt to rescue her husband from the path into which he has strayed Mrs. Lany calls on Nan and begs her to turn the man away. At first Nan is contemptuous, but when the woman tells the story of how she and her husband struggled up from poverty, of his lucky mining strike and succeeding affluence, and finally of his growing indifference for her Nan's hear tis touched. She agrees to release Lany and does—so coldly that the man is led to believe that his devoted wife is the only true woman in the world.

Feature Programs

Pathe

The Exploits of Elaine—Pathe—(Episode Nine)—(Two Reels).—In this episode Craig Kennedy makes use of the vocaphone, a loud-speaking telephone, to frighten away the Clutching Hand, who enters the home of Elaine to secure the papers concerning his own identity, which he failed to secure at the time Elaine's father was murdered. Full review of this picture will be found on page 313 of this issue.

The Acid Test—Pathe—(Three Reels).—This is one of the best features yet received from the Balboa studio. It contains plenty of fight and strength, blended with a pretty romance. Henry King, Jackie Saunders and Henry Stanley featured. Ted Miller, son of a railroad magnate, spends his days motoring and at the clubs, and his evenings at the cafes. His father induces him to accept a position in his office, but quickly discharges him when the young fellow has a couple of chorus girls call on him during business hours. Left to shift for

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himself, Ted journeys west and obtains employment in a construction gang. Several times he is tempted to give up and return home, but he cannot forget the smile of scorn on the telegraph girl's face, and is spurred to greater efforts to make good. In time his industry and ability attract his employer's attention, and he is promoted rapidly. Shortly after Ted's promotion to the position of assistant traffic engineer, transportation is tied up by a flood. He puts his whole heart and soul into the work, and restores service in record time. David Miller and other officials, on a tour of inspection, ask to see the man who engineered the work. Ted and his father are reconciled and Ted marries the telegraph girl whose smile of scorn has gradually given way to one of admiration and affection. C. R. C.

Colonel Heeza Liar and the Haunted Castle—PATHE.—A cartoon comedy of about 650 feet in length by J. R. Bray. It is the second of the colonel's experiences in the haunted castle which he wagered he could rid of ghosts. Bray's cartoons need no further recommendation and this comedy is one of his best. On the same reel with "Nature's Beauty Spot," colored scenes taken in Crimea. C. R. C.

When Ciderville Went Dry—PATHE.—A slapstick comedy depicting the plight of a town ruled by women. A tramp wanders into Ciderville, is arrested with a number of the citizens in a store operating a "blind tiger," and, through error, is placed in the cell in which the confiscated liquor is stored. He attracts the attention of the loungers across the street, sells out the liquor and buys his way out of jail with the proceeds. C. R. C.

Max Is Forced to Work—PATHE.—Max's time is filled with dissipation and laziness. One morning he sneaks in, shoes in hand, and turns to face his angry parents, who have waited up for him. He attempts to explain, but they will not listen, and command him to leave and earn his own living. Dressed in evening clothes, Max wanders about for two days without eating. He finds an invitation to a reception and attends, paying particular attention to the refreshments. He falls in love with his host's daughter, and they become engaged. The romance is almost shattered by her learning that he is only a waiter, but at the moment Max's father appears and begs his son to return home. This, of course, changes matters, and Max and the heiress get married. On the same reel with "The Ferrets," a colored educational treating on the habits of these animals. C. R. C.

Pathe Daily News No. 12—PATHE.—This issue of the weekly shows the wreckage caused by the collapse of a children's orphanage in New Orleans; the blaze which destroyed a monster oil tank in Tulsa, Okla.; the wreckage of two elevated trains which ran into a head-on collision in New York City; a winter carnival at Saranac Lake, N. Y.; close-ups of the new owners of the New York American baseball club; the wreckage of the British bark *Hugenot*, which went ashore on Fire Island, and in the war section views taken at Montreal, Canada; Paris and Belford, France, and Thann in Alsace.

Paramount

David Harum—FAMOUS PLAYERS—(FIVE REELS).—The internationally famous story by Edward Noyes Westcott adapted for motion pictures, with William H. Crane as the star. Mr. Crane's portrayal of the hero of the story is one of the best examples of character work ever given on the screen. As the story runs, David Harum, country banker, horse trader and philosopher, lives with his sister, Polly, in a rural village of New York. When David learns that Chet Timson, his bookkeeper, is robbing him, John Lenox, who has lost his father and his fortune, comes to take the position and makes his home with David's sister. Later, Mary Blake, with whom John is in love, becomes the "school marm" in David's town, and soon the two are engaged. Chet Timson, out of revenge, plots to ruin John, and nearly does so, but David takes a hand in the affair and forces Chet to confess all.

Rule G—BLAZON—(FIVE REELS).—A strong railroad story adapted from a novel that appeared in the *Saturday Evening Post* recently, in which Harry L. Stevenson, A. C. Posey, Lawrence Katzenberg, Paul Gillett and Jack O'Connor are the principals. The rule referred to in the title of the picture is one adopted by the railroad, which prevents employes from drinking during working hours. As the picture develops, one sees how this rule causes much trouble, and the dire

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In response to our advertisement in the last issue of this paper, we have received telegraphic requests from every reputable state right buyer and exchange man in the United States urging our Mr. Jesse J. Goldberg, Secretary and General Manager of this Company, to call upon them and give them a chance. His last report was dated from Chicago and is briefly as follows:

"Sold entire output Life Photo Film Corporation feature releases for the year as follows:

Electric Theatre Supply Company, Philadelphia, Pa., territory Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia.

Northern Film Company, Pittsburg, Pa., territory Western Pennsylvania, West Virginia, Ohio and Kentucky.

The Casino Feature Film Company of Detroit, Mich., territory Michigan and Wisconsin.

The Celebrated Players Film Company of Chicago, Ills., territory Illinois and Indiana."

and Mr. Goldberg has been gone but five days.

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result of drunkenness is most forcibly pictured. Thrills are added when a train, driven by a drunken engineer, crashes into the rear of a carriage, and when an engine is derailed and goes smashing into a building standing on railroad property. The picture has a happy termination, and is said to have been indorsed by numerous railroad officials.

Serial Publication

Runaway June—Reliance—(Two Reels)—Episode Six—February 17.—Ned and Blye both follow June from the gambling house, but she eludes them. Blye again enlists Tommy Thomas' aid, and has her ride about the neighborhood in which he thinks June lives. She meets the runaway bride and invites her to ride with her when she learns that June is headed for an employment agency. On the way Tommy stops at a drug store, and instructs the woman in charge of the bureau to send June to Mrs. Villard's. The latter, a friend of Blye's, employs June to act as companion. While out collecting rent with Mrs. Villard one day, June comes upon a couple wrangling over that eternal money question. Her plan for reforming Grogg proves successful and thereafter he is a model husband. June is happy in her new position, and returns to Mrs. O'Keefe's for her wardrobe.

C. R. C.

United

The Blood Taint—Smallwood—(Three Reels).—Mrs. Van De Water gives a coming-out ball for her daughter, at which Crayton Coombs, a millionaire roue with an incurable disease meets and falls in love with the girl. The mother is flattered at the match with

the millionaire, and though both Ethel and Dr. Holt, Coombs' physician, beseech the mother to break off the engagement, Mrs. Van insists on the wedding taking place. Dr. Howard, Holt's assistant, is one day summoned to care for Ethel, who is ill, and the two are mutually attracted. Later Howard is called to a tenement district, where he cares for Helen Grayson, the divorced wife of Coombs. He tells her of Coombs' approaching marriage, and she promises her assistance in helping him to win Ethel. After the marriage with Coombs, Ethel is taken to her husband's country home, and that night, when he is sitting all alone in front of the fireplace, his former wife appears, and after recalling their own wedding and telling him what a beast he has grown to be, advises double suicide. The frightened man consents, and soon after Ethel discovers the two dead bodies before the fireplace. She is then free to marry Dr. Howard. Ethel Grandin featured.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Verdict—Grandin.—John Whitney, broker for Robert Courtleigh, is about to propose to Ethel Courtleigh when the father interrupts, and tells Whitney that he cannot become his son-in-law. For revenge, Whitney double crosses Courtleigh on the market and ruins him. The mother, learning that if Ethel marries him Whitney will restore their fortune, urges the girl to wed, but she is engaged to Dick Carrol, and, backed up by her father, refuses to even consider Whitney. Later she suspects she has been selfish, and in order to save her father, goes to Whitney to plead with him. Courtleigh, meanwhile, tells Carrol of developments and Carrol likewise visits Whitney, where he finds Ethel is locked in Whitney's bedroom, and later, after a quarrel, Carrol kills Whitney and then returns to his club. Ethel manages to escape by climbing over the window ledge, and takes with her Carrol's cane, which he has dropped, thus removing all evidence against him. She then arranges the gun so it will appear as though Whitney had committed suicide, locks the door from the outside and slides the key back in the room by means of a string, which she later removes, and the police next day consider it a suicide. Ethel returns Carrol's cane and explains all to him. Ethel Grandin featured.

The Convict's Conspiracy—Warners—(Three Reels).—A foreign-made picture, produced in the Features Ideal studios, in which the villain, after abducting and hiding the hero, successfully impersonates him for some time. The photography is excellent, also the scenic backgrounds, which is always the case with a Features Ideal film, while the playing of the various actors is above criticism. The parts of the two husbands are played by the same man, and before the picture ends, the mistreated hero is reinstated and the villain exposed in all his devilishness.

Universal Special

The Master Key—Universal—(Episode Fourteen)—February 15.—After spending the night at the camp of the beggars, Ruth, Dore and Sir Donald visit the American consul, at whose house Ruth and Sir Donald remain while Dore journeys into the hills in his endeavor to find the idol. In the meantime Wilkerson and Drake become lost in the hills, and stop at a deserted hut. The priest, who escaped, comes upon a band of wandering hillmen, tells them his story, and they set out to find the Americans to avenge the theft of the idol. They discover Dore and pursue him to the deserted hut, where he unexpectedly comes upon Wilkerson. They join in fighting their common enemy, and drive off the hillmen. At a reception and dance given in her honor by the consulate, Ruth meets an American naval officer, and they find that they have a number of mutual friends. After the guests have departed she sees a vision of Dore in trouble, and intuitively feels that he needs help at once.

World

Old Dutch—Shubert—(Five Reels).—Lew Fields is featured in this splendid comedy that creates laughs wherever shown. Fields appears as Ludwig Streusand and Violet Martin as his daughter, Violet. Ludwig is the inventor of the teloptophone, which enables one to see the party at the other end of the telephone wire during a conversation, and sells it to John Rockmorgan. He then departs for Palm Beach with his daughter. Meanwhile the vaudeville team of Bings and Bings is stranded, and hits upon the idea of impersonating a rich couple at the Beach hotel. When Ludwig loses his wallet, Bings secures it and represents himself as the great inventor, this being made easy since Ludwig has registered under an assumed name. The hotel proprietor, finding Ludwig unable to pay his board bill, makes him work for his board, and Fields is uproariously funny as a hostler, a bootblack, a barber and a waiter, but is relieved from his menial task by the arrival of Rockmorgan, who identifies him, and ejects Bings from the hotel.

Miscellaneous

Barnaby Rudge—Hepworth-American—(Six Reels).—A splendid production, expensively staged and well acted, of Dickens' well-known story of the same name. Such splendid backgrounds as the village streets of 1775 and the lobby of the House of Parliament were carefully staged, and the mob scenes are also worthy of particular note. The story of Barnaby, the half-witted follower of the hordes inspired by Lord George Gordon, leader of the "no popery" riots, is so familiar to all readers of Dickens that it is useless to repeat the story here.

The Price of Justice—Apex—(Four Reels).—Jim Beresford, lieutenant in the company commanded by Colonel Earle, meets and falls in love with Nancy, the colonel's daughter. Nancy's brother, Tommy Earle, is a young scapegrace, and gives a valuable ring to a barmaid. Jim, through Captain Owens, secures the ring from the barmaid, and when Tommy learns she has sold the ring to Owens, he visits the officer, the two quarrel and Tommy kills him. Jim is suspected of the murder, and Tommy refuses to confess. Later Nancy learns the real facts, and when Tommy is killed in battle, makes them known, thus clearing the name of Jim and enabling them to marry.

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Drama by Charles Klein and Harrison Grey Fisk
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Drama by Clay M. Greene
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"PATSY AMONG THE FAIRIES"—Comedy	Monday, March 1st
"WHEN MOTHER VISITED NELLIE"—Comedy	Tuesday, March 2nd
"A WOMAN WENT FORTH"—Two Reel Drama	Wednesday, March 3rd
"THE HERMIT OF BIRD ISLAND"—Three Reel Drama	Thursday, March 4th
"THE GOOD IN HIM"—Drama	Friday, March 5th
"SOCIALLY AMBITIOUS"—Comedy	Saturday, March 6th

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Vol. XIII CHICAGO, MARCH 6, 1915 No. 10

Reel Fellows Stage First Ball

AFFAIR HUGE SUCCESS

BUT a few seconds after the hands of the clock indicated eleven, Mayor Carter H. Harrison, with Mrs. Harrison on his arm, began the grand march which inaugurated the first cafe chantant, cabaret and grand ball of the Reel Fellows' Club of Chicago, an event which it is expected will become an annual one.

The Louis XVI room of the Hotel Sherman was the scene of the affair and Monday, February 22, the date. Despite the most inclement weather a capacity audience, numbering anywhere from twelve to fifteen hundred, was in attendance from 9:30 until an early hour on Tuesday morning. In fact, Old Sol was peeping over the crest of Lake Michigan and dispersing the fog and smoke which invariably hangs over Chicago's loop district, when the last stragglers were wending their way homeward, after one of the most enjoyable evenings ever spent by Chicago's film colony.

Celluloid heroes and heroines from all quarters of the globe were present in vast numbers and the majority of those who were unable to be there sent wires of congratulation, or expressions of regret over the sternness of their directors, who refused to permit them to journey so far from their studios.

Chief among the celebrities loomed the bulky figure of "Pop" Lubin, who proved to the satisfaction of everyone that Philadelphia is not a dead down; the Napoleon-like figure of Carl Laemmle, who was chaperoned by Joe Brandt, Rosemary Theby and Harry Meyers, this contingent representing the New York studios; the smiling features of George Kleine, who seemed to be hugely enjoying himself; and interspersed throughout the throng were to be seen such favorites as Richard Travers, Bryant Washburn, Rapley Holmes, Beverly Bayne, Ruth Stonehouse, Gerda Holmes, Francis X. Bushman, Wallace Beery and others far too numerous to mention. All of these and hundreds more were in the half-mile-long line of the grand march which twisted and turned in order to permit of all filing between the banks of mercury arcs that a motion picture might be taken of all participating in the grand march.

About the witching hour of midnight, and shortly after the various loop theaters were closed, celebrities from the legitimate stage began to make their appearance. The coming of the thespians was made known by the appearance of a number of choristers from the "Passing Show of 1914," who appeared with a midnight extra of a Chicago journal that had issued a special photoplay edition in honor of the momentous occasion. These papers found a ready sale and were filled with items of real interest concerning the various photoplay stars and their activities. Cartoons of a number of prominent Reel Fellows were liberally sprinkled throughout the sheet. Quips and wheezes on still others were to be found scattered here and there on the four pages of the extra. Among the thespians of note who lent their presence to the occasion were noted Macklyn Arbuckle, Julian Eltinge, Henry Kolker, George Monroe, Joseph Brennan, June Elvidge, Joyce Fair, Thomas Meighan, Marilyn Miller, Thomas Ross, Mabel Taliaferro and Ernest Truex.

Though dancing was the chief attraction of the evening, entertainment of a varied nature was supplied between dances by performers of note from both the vaudeville and legitimate stages and the motion picture studios. The various turns were greeted enthusiastically and well deserved the applause they received. These turns ranged all the way from dances, popular songs and vaudeville patter, to musical acts which required a full stage and elaborate paraphernalia.

The officers of the club, Messrs. R. R. Nehls, Walter R. Early, Captain L. A. Boening and Warren A. Patrick, are deserving of a vote of thanks for the entertainment provided and the tremendous exertions through which they went to have everything ship shape for the evening, but being experienced impressarios and assisted by many others from among the club's members, were able to provide a de luxe entertainment which went through without a single hitch. There was something doing every minute and not a dull minute in the entire evening.

The ball room was decorated with American flags gracefully draped, these being appropriate to the birthday of the Father of His Country, and at frequent intervals around the room were to be seen large framed portraits of the celluoid celebrities, who are known to picture fans the world over.

At the south end of the dancing floor a stage running the full width of the Louis XVI room had been erected and on this the orchestra was seated and the various vaudeville acts took place. W. X. McCollens acted as announcer-in-chief and introduced the various performers before each turn, while the polished and debonair Warren A. Patrick frequently relieved him to introduce such guests of the evening as Mayor Harrison, Siegmund Lubin, Carl Laemmle, and the photoplay stars.

On the mezanine floor of the Hotel Sherman refreshments were served throughout the evening and between dances and during the intermission this portion of the building was crowded with guests seeking relaxation and refreshments.

Among those who attended the ball were not only members of the club, stars from the various studios, the heads of big picture concerns, but exchange men from far and near, exhibitors from both Chicago and surrounding towns, hundreds of photoplay fans, theatrical stars of note and representatives of every branch of the film industry.

Music for the dancing was furnished by Benson's orchestra of sixteen pieces, and that their music was enjoyed was proven by the innumerable encores, there being one after every dance, while the vaudeville stars literally dropped with fatigue before the audience would let them retire.

As Motography goes to press, figures are not as yet available as to the financial success of the affair, but it is assured that a sum fully as great as had been anticipated was raised, and as all the Reel Fellows know, this money will be devoted toward securing suitable permanent quarters for the fast growing club, which already bids fair to rival the Screen Club of New York or the Photoplayers' Club of Los Angeles. Success has marked its every undertaking, and judged by the affair of Monday evening, nothing is too big or too good for the Reel Fellows to undertake and carry through to success.

BETWEEN THE DANCES.

Gosh ding it, where was Big Bill Sweeney?

And Chris Whelan, too, but then, we forgot. These old chaps couldn't stand the weather. It was a bad night out-of-doors.

These all-night spasazams are fierce on us fellows who have to work for a living—especially the very next day at 8 a. m. Get that?

As a band leader, loan us Dick Travers.

Francis Xavier Bushman was there like a house afire. Essanay had 'em all over the place, from the cellar to the roof.

Mr. and Mrs. D. W. Russel did the honors for Dave Horsley—the man who is beginning to forget!

Wee little Eddie Kaufman, en route to California from New York, got a squint at the start of the show.

Mobilization of the film fans and fanciers began at 7:30 to avoid the crush.

A. M. Gollos, with his charming wife, played host to his brothers and their wives.

Frank Samuels, the man who threw the bull in Cabiria, wore one of those thirty-day booking smiles and did *some* dancing.

George L. Cox, director par excellence, with his magnetic personality got the boniface's permission to order sandwiches at 2 a. m. Mr. Laemmle will point out the difference between ordering and getting things.

W. H. Bell was "The Christian" and went home at an Early hour. Yes, we said Early.

Adolph E. L. K. Eisner, with the "smile that won't come off," pointed out all the celebrities to his pretty little wife, but carefully kept said wife to himself all evening.

Is that the goat man? Pshaw, I thought all editors were thin, educated-looking men. They are. Look at Caward there, he does the work. (Look educated, Neil!)

Carl Laemmle had enough at 4 a. m. and made several engagements for 9 a. m. to be sure some one would wake him up.

Dick Travers was ballyhoo for the house. On commission? Eh, what?

Felix Feist persisted in trying to read the Gaelic on the walls of the Celtic Room, "Hoch—shush—sholem go bragh!" but we defy a Turk to do better.

Doc (Daniel Webster) McKinney, with his 220 pounds, refused to dance. That's how he got the 220.

Watty Rothacker and Nate Sawyer went 50-50 on Mrs. Sawyer's time. Nate is just out from under the ether and feared to hop lest he shake some bones loose.

"Pop" Siegmund Lubin showed those characteristics that have endeared him to Lubinville and his gentle personality and soft, homely speech made many friends for him.

George Kleine represented the Chicago manufacturers and graced the ball room with his presence.

Charlie Ziebarth, America's greatest technical superintendent, took notes for effects that will soon be seen in American's first.

Charles Ethelbert Nixon, scenario writer extraordinary, litterateur, club fellow and dilettante, chaperoned his "chum," a very fetching "Miss" Nixon.

The Essanay Company was well represented, contributing Francis X. Bushman, Beverly Bayne, Ruth Stonehouse, Richard Travers, Rapley Holmes, Gerda Holmes, Betty Brown, Bryant Washburn, Wallace Beery, Lester Cuneo, Charlotte Mineau, Bobby Boulder, Albert Roscoe, and Joseph Roach.

Harry Myers and Rosemary Theby traveled to here with Joe Brandt, and Rosemary at last accounts was "Ballin' the Jack" with Pop Lubin, while Harry related the story of his life and how he took a job for thirty-five seeds once because he needed the money. Thirty-five sounds like real money these days.

Roie C. Seery Zudoraed around awhile, then grabbed a taxi to be first down in the morning.

Mr. Laemmle is now an Entered Apprentice. Every one is expected to be present at Pacific Lodge, New York, when he backs down. It is understood he can step high and far.

Ted Flaherty and Tom Quill proved the attraction of their respective wives by riding close herd on them during the evening.

Positively the only way to tell a waiter is to look for his lozenge.

Florence M. Enk maxixed, hesitationed, turkey trotted and Texas Tommeyed, thereby upholding Motography's fame.

No affair is complete without Joe Brandt. So Joe, mixing railway rebates with business, Zeppelined in during the evening.

The *World* condescended to come to earth, and the august McQuade flitted hither and yon.

Memberships in the Reel Fellows' Club still go at the old price. If you can qualify, it's time to crack little Willie's savings box and breeze in.

Our thoughts hung heavily on the abscence of Don Meaney, Charlie Ver Halen and Stan Twist. Those three should have been here. The baby has grown!

Surprises lurked in every nook and corner. Joe Brandt—as per usual he was in all the corners of all the rooms on several floors. If you don't know Joe Brandt, say "No." The "ayes" have it.

Carl Laemmle, president of the Universal Film Manufacturing Company, New York, and all large and small cities, was on hand. Mr. Laemmle is also president of his very own city, remember. Kitty Kelly had him cornered part of the time. See daily papers for Kit's comment.

Just following the conclusion of the grand march at the Reel Fellows cafe chantant cabaret and ball in the Louis XVI of the Hotel Sherman on the evening of February 22nd this picture was taken.

Sigmund Lubin was there with bells on. He wanted to upset two mistaken ideas—one that he was getting old and the other that he comes from a slow town. He accomplished his purpose. Mr. Lubin of Philadelphia, Lubinville and Betzwood, grows younger every day. He promises to come back here again when he gets an invitation.

Abe Balaban was still after "The Spaniard." We'd rather hear Abe than grand opera.

The club's chief orator, Mr. Walt Early, used up nearly all the language in the bottle, leaving Dr. Fischer speechless.

Yea, bo, Harry Webster were there too with bells, proving so popular his Mrs. kept a sharp eye on him during the eve.

"Steve" Montgomery, celebrating his return to the management of Box Office Attractions, circulated freely, receiving congrats from all.

All credit is due to R. R. Nehls, club president, Walt Early, Warren Patrick, "Cap" Boening and other officers and members who helped to make this one of the finest moving picture affairs ever held in this city. Gentlemen, our thanks.

No, Lucy, that was Rosemary Theby's regular hair and as you may have noticed, it is black—black as the night of the Reel Fellows' Club ball.

If the weather man had been tipped off, there wouldn't have been room by about three acres.

That was a great little stunt of seeing the First American and "See Americans First" that somebody pulled on the club president. If Dick Nehls isn't careful about that slogan—but then, it seems to carry right straight through with a punch—so why worry?

It was the first time I ever saw the mayor of this town live up to the advance notices, and I've been going to conventions, conclaves and things around the burg for thirteen years. And there was Mrs. Carter H. Harrison right on the mayor's wing at the head of the procesh. Warren Patrick is some fetcher, you betcha.

Abe Balaban had a lot of his family present and did real cabaret stuff with his sister's help. A Passing Show girl passed the plate.

Photoplayer's Club Ball

It appeared as if every prominent star and player of California's famed motion picture colonies attended the grand ball of the Photoplayers' Club at Shrine Auditorium, Los Angeles, Saturday evening, Feb. 13. Miss Mary Pickford presided as the reigning star of the evening and led the grand march with Dell Henderson, president of the club.

All matters of state, screens and pictures were forgotten for the evening. The stars and players had ceased to be. They simply acted natural, and were a magnificent showing of highly cultivated, talented men and women. Notable society leaders of Southern California and visitors from all parts of the world now sojourning in California were among those present, while dignitaries of the financial and commercial world, film magnates, producers, cinematographers, writers and representative newspaper men added to the cosmopolitan air of the gathering.

Seated in the rear of the gaily decorated boxes occupied by the people of the "movies" were several thousand invited guests who participated in the dancing and social greetings of the ball, each meeting his or her favorite of the screen and interchanging confidences that bring warm-blood people into equal appreciation of each other.

Promptly at 10 o'clock the megaphone announcer called the grand march and the real ball festivities began, with Miss Pickford and Mr. Henderson in the lead, responding to the strains of martial music by the orchestra.

They were followed by William D. Taylor, first vice-president of the club, and Cleo Madison; Henry B. Walthall, second vice-president, and Ruth Roland; Wallace Reid, secretary and treasurer, and Dorothy Davenport; George Seigmann and Dorothy Gish; Carlyle Blackwell and Mable Normand; Douglas Gerrard and Fay Tincher; Fred Kley and Blanche Sweet; Isadore Bernstein and Mrs. Bernstein; Jack Blystone and Victoria Forde; Charles Murray and Mrs. Murray; Max Jennett and Myrtle Gonzales; J. Charles Haydon and Ethel Davis; Max Figman and Lolita Robinson; Tom Mix and Bessie Eyton; James Kirkwood and Ida Lewis; C. Ward and Marian Sais; Rupert Julian and Francillia Billington; Sam DeGrasse and Olive Fuller Golden; Oscar Steyn and Marion Rollins; William Franey and Lillian Peacock; C. E. Griffin and Juanita Hanson; Baron Winther and Miss Hotchkiss; Courtenay Foote and Winifred Kingston; Robert Herron and May Marsh; M. R. Shirley and Cleo Ridgeway; W. H. Long and Mrs. Long; D. W. Smith and Ann Schafer; Robert Leonard and Ella Hall; Chas. (Daddy) Manley and Mrs. Manley; Charles Ray and Miss Mitchell; William Worthington and Laura Oakley (chief of police Universal City); Lee Moran and Lena Rogers; L. Gray and Rena Haynes; Ford Sterling and Mrs. Sterling; Roscoe Arbuckle and Minta Dufree; Max Ascher and Gail Henry; John Dillon and Constance Johnson; H. Ford and Mrs. Ford; Joseph Harris and Lucile Young; Arthur Shirley and Cleo Frisbie; Victor Moore and Mrs. Moore; William Robert Daley and Miss Burnette; John Post and Anita King; Lloyd McClan and Mrs. McClan; H. Miller Kent and Miss Shoemaker; Harry McCoy and Mrs. Harry Davenport; L. Christian and Miss Rudolph; C. M. Walther and Miss Stearns; Richard Cummings and Mrs. Cummings; Gilbert Warrenton and Mrs. Lulu Warrenton; A. Peters and Mrs. Peters; Mr. H. Hail and Miss Parker; Walter Long and Laura Huntley; Allan Dwan and Pauline Bush; Joseph DeGrasse and Mrs. DeGrasse; Russell Bassett and Mrs. Thomas Nash; Frank McQuarrie and Mrs. McQuarrie; Baron von Ritzel and Miss Smith; Gus Inglis and Miss Taylor; J. Kelsey and Miss Hunt; Mr. Cummings and Miss Joos; Lloyd Winthrop and Miss Locke; "Jack" White and "Billy" McDonald.

There were many other notables who did not appear in the grand march, but who enjoyed this diversion from their boxes, among whom were: Hobart Bosworth and Adele Farrington and Philips Smalley and Lois Weber, Fritzi Scheff, Myrtle Stedman, Lottie Pickford, Thomas Ince and Mrs. Ince, Mack Sennett, Charles Giblyn and Mrs. Giblyn, Al Kaufman, Otis Turner, Albert W. Hale, Miss "Billie" West, William C. Foster and Mrs. Foster, Virginia Kirtley, Irene Hunt, Rena Rogers, Kathlyn Williams, J. Warren Kerrigan, Grace Cunard, Jacques Jaccard, Webster Cullison, "Capt Jack" Poland and Mrs. Poland; Leonard M. Smith, Charles G. Rosher, B. A. Rolfe, Sidney A. Franklin, H. A. Scott, J. C. Epping, Dave Kirkland, George Melford, Al Filson, Herschell Mayhall, Chas. D. Pike, Harry Pollard, Margarita Fischer, Lucille Ward, Nan Christy, Jos. Singleton, W. A. Carroll, Henry Otto, Vera Lewis, Ralph Lewis, Winnifred Greenwood, Billy Bitzer, Augusta Anderson, George E. Reehm, Miss Isabella Rea, Irma Dawkins, Sam Behrendt, Theodore Roberts, Cora Drew, W. E. Lawrence, Jack Dillon, Florence Crawford, Josephine Bonaparte Crowell, Walter Long, F. A. Turner, John G. Adolfi, Hugh C. McClung, "Baldy" Belmont, Allen Curtis, Emma Katherine Oswald, Geo. E. Periolat, Vera Sisson, Mark Fenton, Helen Wright, Robert Ross, Anna Little, Herbert Rawlinson, H. M. Horkheimer, E. D. Horkheimer, Henry King, Gypsy Abbott, Daniel Gilfether, Henry King, Billy Sheer, Victoria Forde, Neal Burns, Billie Rhodes, Eddie Lyons, Adolph Zukor, Neva Gerber, John J. Sheehan, Henry Kernan, Homer A. Scott, William Brunton, Cecil B. DeMille, Jesse L. Lasky, Samuel Goldfish, Carmen Phillips, Vola Smith, Gretchen Hartman, Alan Hale, Charles Clary, Jackie Saunders, Mollie McConnell, Edwin Carewe, Kitty Stevens, Raymond A. Zell, Gilbert P. Hamilton, Dot Farley, Archie McMackin, Bertha Burnham, Felix Modjeska, Dustin Farnum, Marie Walcamp, Sessue Hayakawa, Miss Tsuru Aoki, W. D. Mann, Henry McRae and many others.

Playing Hide and Seek With Death

BY NEIL G. CAWARD

BY long odds the best release yet of the Pathe serial, "The Exploits of Elaine," will be found in the ninth installment of the series, which is called "The Death Ray," and which depends on the operation of the death-dealing infra-red ray, discovered and first projected by the Italian scientist, Ulivi.

The scene in which Kennedy and Jameson are shown entrapped in the basement beneath the headquarters of the Clutching Hand's band is one that for sensationalism has seldom, if ever, been equaled. Kennedy literally plays hide and seek with death, as the deadly ray pursues him from one corner of the narrow basement to another, and he, by squirming, twisting and wriggling his body out of its path, escapes death by only a matter of inches. The conclusion of this scene in which the scientific detective turns the death-dealing ray back upon its wielders is a splendid climax, and it seems needless to say the audiences who behold episode nine will, almost without exception, return to

The infra-red ray is directed toward the helpless Kennedy.

see the next episode, and discover whether or not the Clutching Hand and his band are captured.

Perry Bennett, Elaine's attorney, brings to her in the opening moments of the story an ultimatum from the Clutching Hand in the form of a note, advising her that if the services of Craig Kennedy are not dispensed with immediately the detective will surely be killed, and as proof of his ability to kill Kennedy, the Clutching Hand declares that a man will drop dead every hour in front of Kennedy's laboratory until the ultimatum is heeded.

When Kennedy is shown the note he merely laughs, believing it a threat no worse than those which have previously been made, but when, a few moments later, his friend Jameson calls his attention to a dead man just across the street, Kennedy is startled.

Without delay, Kennedy and Jameson arrange a "busy-body" in a window, this being two mirrors fixed at such an angle that they will enable one in the laboratory to view what is going on out in the street, and an hour later Jameson beholds another man drop dead without any apparent cause.

Satisfied that the Clutching Hand really means to enforce his ultimatum, Kennedy announces that he is going to sail for South America, and with Jameson

Kennedy and Jameson as the porters.

goes aboard a ship, but later they both return ashore in disguise.

Ere returning to his laboratory, Kennedy visits the morgue where the dead men are lying who were killed directly across the street from his laboratory, and there quickly discovers that they must have been slain by Ulivi's infra-red ray, the scientific death dealer that destroys any substance unable to deflect its light.

Kennedy is beginning to explain to Jameson that the only method of foiling this death-dealing ray is to divert the ray itself by a disc of platinum, when suddenly from beneath desks, behind cupboards and from secret panels in the wall, appear five or six of the Clutching Hand's minions, who seize and bind Kennedy and Jameson and convey them to the headquarters of the evil society. A little later Elaine is brought

Elaine is shown Kennedy helpless in the basement.

there and through a trap door in the floor is shown Kennedy and Jameson bound and helpless in the basement below.

The Clutching Hand and his men then turn on the huge apparatus that projects the infra-red ray, and begin their grim game of hide and seek with Kennedy below.

Kennedy manages to withdraw from his pocket the disc of platinum, which he was showing Jameson at the time they were captured, and to insert this in the ray of light diverting the beam, and reflecting it back on those above. The deadly ray sets the room above afire, and to add to the confusion of the band, the police arrive to raid the place, having been tipped off as to its whereabouts the day before by Kennedy. All manage to escape while the police are rescuing Jameson, Kennedy and Elaine from the flames and once more are free to wreak vengeance upon the scientific detective who is seeking them.

Crane Wilbur Joins Lubin

Crane Wilbur, widely known as a leading man, has joined the Lubin Company in Philadelphia and is to be featured in a number of novel productions, work upon which was begun this week. Mr. Wilbur will have Miss Mary Charleson as his leading woman and will be directed by John Ince. As a photoplayer Mr. Wilbur has made an enviable reputation for himself, not merely through his good looks, but by his versatility as an actor as well. He began his theatrical career some fifteen years ago as a fifty-cent super in the old Manhattan theater in New York with Mrs. Fiske. Six months afterwards he was assistant stage manager, and for four seasons he played various parts with Mrs. Fiske in all her notable productions. Following his engagement with Mrs. Fiske, Mr. Wilbur went into stock and met with much success. For two seasons he had a stock company of his own and toured extensively. His advent into pictures was rather unusual. The Pathe Company wanted a certain type of player for a picture it was making and when someone ran across a photograph of Mr. Wilbur it was unanimously decided that he was the very man they wanted. After quite a hunt they found him rehearsing for "The Girl in the Taxi" and persuaded him to go into pictures. He was with Pathe four years, his last picture being "The Perils of Pauline." Previous to joining the Lubin forces Mr. Wilbur toured in vaudeville.

Crane Wilbur.

Selig to Move Executive Offices

The executive offices of the Selig Polyscope Company in Chicago will be moved early in April from the present location, 20 East Randolph street, to the Garland building, corner Washington street and Wabash avenue. The continually increasing business of the Selig Polyscope Company makes it almost impossible for the employes in the executive departments to longer occupy the present location, which for some time has proven too small to accommodate heads of departments, clerks, publicity men, projection room, etc.

The new executive offices will be expensively furnished and the windows will overlook Lake Michigan. Other than the private offices of William N. Selig, president, and J. A. Berst, vice-president, there will be commodious quarters assigned to departmental heads and other employes. The furnishings of the new offices will compare favorably in beauty and conveniences with any similar offices in this country. Friends and patrons of the Selig Polyscope Company will be cordially welcomed to the new executive offices early in April.

New Officers for United

On February 17 a meeting of the board of directors of the United Film Service, formerly known as Warner's Features, with headquarters at 126 West 46th street, was held and the resignations of P. A. Powers as president and Harry Warner as vice-president were accepted.

J. C. Graham, formerly associated with Mutual and Universal, was elected president to succeed Mr. Powers, and O. S. Goan, who succeeded Mr. McKinney as general manager of Warner's, was elected vice-president to succeed Mr. Warner. Mr. Goan was also elected treasurer, and D. H. Chase, former cashier, was promoted to the position of secretary.

It is also announced that considerable more capital became available upon the consummation of the change in management and that every effort will be made in future to do all things possible to improve the quality of the films to be released through this program.

Change in Thanhouser

Wilbert Shallenberger having disposed of his interest in the Thanhouser Film Corporation, Edwin Thanhouser will shortly assume the management of this company.

Edward Shallenberger and Crawford Livingstone have been elected to the board of directors and it is stated that an entirely new policy will be inaugurated in this company at once.

Mr. Thanhouser will undoubtedly arrange to produce some more of those sterling films which have made the name of Thanhouser one to reckon with in the independent field.

We extend our hearty good wishes to the members of the new organization and wish it a world of success.

Box Office Becomes Fox Film Corporation

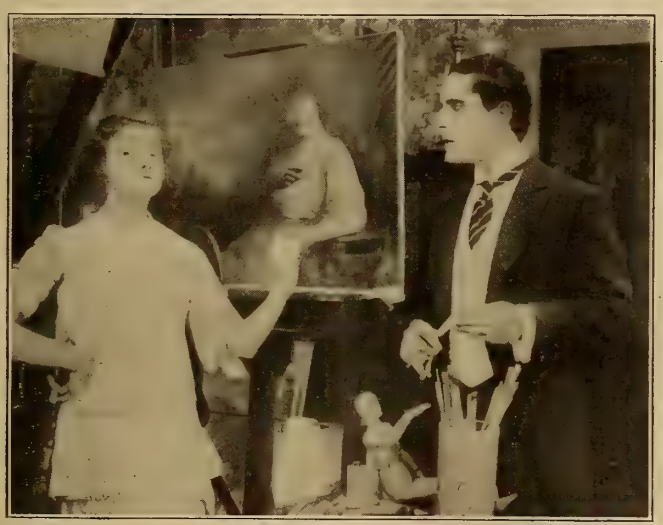
The Box Office Attraction Company announced last week that in the future it will be known as the Fox Film Corporation. The company is incorporated under the laws of the state of New York and the necessary legal steps in changing the name have been taken. At the same time the capital stock has been increased from $500,000 to $1,500,000. Many plans have been laid for the future and the production of features of the highest quality will continue to be the policy of the concern.

Elsie Janis Makes Her Screen Debut

BY CHARLES R. CONDON

IN a whirl of comedy, vivacious, fun-loving, captivating Elsie Janis makes her screen debut in Bosworth's "The Caprices of Kitty," a five-part play written and directed in parts by Miss Janis, herself. The theme apparently has no object other than that of affording Miss Janis every opportunity for displaying the charming grace and brilliancy which has made her famous and popular both in this country and in England. It is successful in this, and should therefore prove delightful to those who have seen her on the stage and to the comedy-lovers who have not.

The play is staged as befitting a star of Miss Janis' ability and renown, and the photography is of distinctly Bosworth quality, which is in a class of its own when it is possible to differentiate. Besides Elsie Janis in the role of irrepressible Kitty Bradley, the cast contains Courtenay Foote as Gerald Cameron, the young artist who claims that those who do not owe him money know him as "Jerry"; Herbert Standing as



Kitty, disguised, inquires about the model.

Kitty's guardian; Vera Lewis as saintly Miss Smyth, the school principal; Martha Mattox as prudish Miss Rawlins, the chaperone; and Myrtle Stedman as the artist's model, Elanie Vernon.

Kit, a young heiress, is sent to Miss Smyth's select seminary by her doting guardian. Instantaneous with her arrival the staid old dormitory is alive with mischievous pranks and thrilling escapades. Kit even carries her harmless outlawry into the schoolroom, more than once narrowly escaping being caught reading "Love at First Sight," the book which, she thinks, is the guide to Romance.

Notwithstanding her earnest efforts to make things exciting at school Kit finds it pretty dull, and has her racing car sent out from home. With its arrival she becomes herself again and can daily be seen burning up the roads about the school. One day one of the tires is punctured, and a young man, passing in a machine, offers his assistance. They fall in love at first sight, and a few days afterwards besiege Kit's guardian for permission to marry.

He informs them that one of the clauses in Kit's father's will is she and her lover shall not see or speak to each other for six months after their engagement. Kit visits Jerry's studio disguised as a slavey and again, as a Spanish dancer, but he recognizes her when

Mischievous Kitty horrifies the dignified school teacher.

she struts in dressed up like a "swell" and waits outside of her door in the hotel while she changes her clothes.

Seeing that her ruse has failed Kit demands to know Jerry's relations with the pretty model whose painting rests on the easel. She is delighted when he answers by slitting it with his knife. The girl's guardian calls on the artist and finds the two lovers together. They decide to be married at once, regardless of the will, and after the wedding speed away in Kit's racing

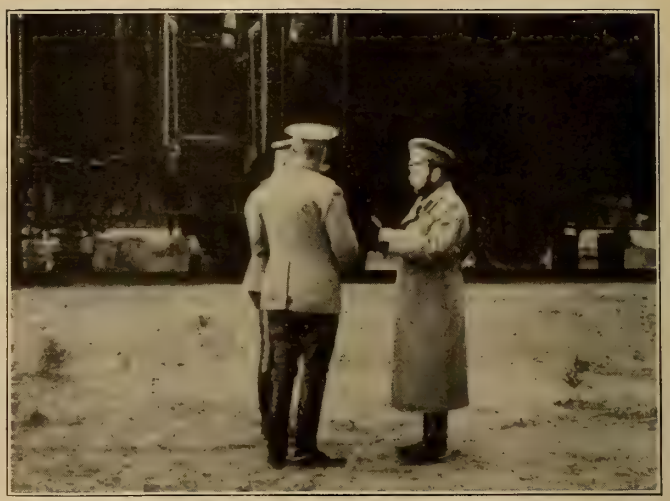
Jerry rips the portrait of the other woman to prove his love for Kitty.

car, leaving a congratulating, cheering crowd gesticulating in the road in front of the church..

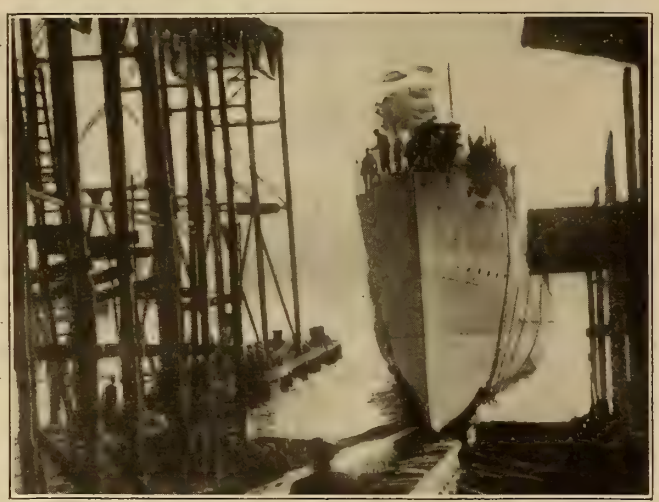
Successful physicians have been known to prescribe visits to the motion picture shows as relaxation from business cares and other ailments.

News of the Week as Shown in Films

Horse racing on the ice at Lake George, New York. Copyright, 1915 by Universal Animated Weekly.



The Czar of Russia arrives at the front for a conference with his generals. Copyright 1915 by Pathe News.



Launching the U. S. torpedo boat "Winslow" at Camden, N. J. Copyright 1915 by Hearst-Selig News Pictorial.

Waiting in line for relief at Bundle Day headquarters, New York City. Copyright, 1915, by Universal Animated Weekly.

Gasparilla pageant at Tampa, Florida, carnival. Copyright 1915 by Pathe News.

California floods leave railroads a twisted wreck. Copyright 1915 by Hearst-Selig News Pictorial.

Hard to Choose Between Fame and Love

BY NEIL G. CAWARD

FAME and love. Which is to be preferred of the two? This is the problem which faces the hero of American's two-reel release of Monday, March 1, which is entitled "Heart of Flame." The picture is beautifully produced, sympathetically acted, and is staged amid some beautiful exteriors, high up in the mountains of California, some of the distant landscapes being real works of art.

David Lythgoe has the leading role of Keith Gordon, a young violinist, while Zira, a gypsy girl with whom he falls in love, is interpreted by Vivian Rich. Harry Von Meter has a splendid character role in the part of Von Ezdorf, Gordon's music teacher, and other character bits of note are the parts of Nita, the innkeeper, played by Louise Lester; Checo, the knife thrower, played by Jack Richardson; and Beppa, who is in love with Checo, enacted by Charlotte Burton.

Gordon scores a tremendous success.

As the story opens one sees Keith Gordon, the young violinist, who is the protege of an old music teacher—named Von Ezdorf. The teacher is so sure of his pupil's success that he summons Maylenheimer, the impressario, to hear Keith play, convinced that after hearing him, the impressario will contract for a concert tour. The plan develops, as foreseen by Von Ezdorf, and Gordon seems likely to win both fame and fortune.

Ere beginning the work, Gordon urges his teacher to take a trip to the top of a nearby mountain, as a bit of recreation before beginning the serious business of entertaining the public. Arrived there Keith delights in spending his days fishing in the mountain streams and forgetting all about his music, while Von Ezdorf reads constantly, disregarding his surroundings.

One day while fishing, Keith meets Zira, and the whole trend of his life is immediately changed, for the mountain girl is enraptured with his playing and he is fascinated by her beauty. Von Ezdorf, who had complained in the past of a lack of passion in Gordon's music, now declares every note of his violin has "a heart of flame," and Keith, struck by the phrase, names Zira his heart of flame, and declares she is the inspiration of his wonderful music.

At last comes the day when Keith must return for his concert tour and at the opening creates such a sensation, and is so showered with compliments, that a long engagement is assured.

Invariably when Keith begins to play he is inspired by visions of Zira, and time and time again is on the point of giving up his concert work to return to the mountains, though Von Ezdorf manages to check him for a time. So strong becomes his desire to see Zira that one day he slips off unknown to Von Ezdorf, and the old musician is compelled to hasten ahead by a different route and after telling Zira that genius such as Keith possesses belongs to the whole world rather to any one individual, persuades her to send him back to the city.

This she does by convincing him that she is in love with Checo, the knife thrower. When Checo attempts to love her, she quickly makes known that it is really Gordon whom she loves. Insanely jealous, Checo vows to kill Keith and follows him to the city, and one night outside the stage door prepares to hurl his knife at the unsuspecting musician. Zira, who has learned from Beppa of Checo's intention, arrives in

Gordon meets Zira.

Zira charms the musician.

time to save Keith's life, but Checo, angered, turns and stabs Zira. Keith hastens to the prostrate form of his sweetheart, and carries her into his dressing room.

Overcome with grief and unconscious of all around him, Keith acts like one in a trance, while the audience in the theater clamors for the beginning of the concert. Finally he consents to be separated from his loved one long enough to appear, and with his heart filled with sorrow, he renders his unusual selections to the cheers of the audience. The moment he leaves the stage he hurries back to the dressing room and bows with sorrow over the body of his loved one.

Remarkable Machines Shown

Theodore Wharton, collaborating with his brother Leopold in the production of the Pathe serial, "The Exploits of Elaine," has some very interesting things to say of the scientific apparatus used in the different episodes. Mr. Wharton in the first place emphasizes the fact that the various remarkable mechanisms shown are not the product of the studio workshop, but the genuine article, in one instance at least being the only one ever produced and tremendously costly.

"For instance," says Mr. Wharton, "we are now using in the making of the eleventh episode an apparatus called the 'telegraphone,' which is the only one ever made, and which represents the expenditure of millions of dollars, though the actual mechanical cost would not exceed two or three thousand. The large sum first mentioned has been expended in the experiments which have been brought to a successful conclusion in the machine which has been kindly loaned to us for a few days by the manufacturers. Briefly, this is what the apparatus will do: You call up a man in Seattle on the 'long distance' from New York. He is away, but yet you may speak into the phone what you wish to tell him, and on his return, by placing the receiver to his ear, he will get your message and in your own voice, too.

"Again, in the tenth episode we use the 'electric resuscitator,' which recently was used for the first time on a girl who had been pronounced dead by a number of able physicians, and yet who was brought back to life a half hour later by this remarkable device. This machine which is truly almost supernatural in its powers, was invented by Dr. Leduc of the Nantes Ecole de Medicine in France. The apparatus is so new and such a rarity that we found it very difficult to secure one for our picture.

"Another new and remarkable invention we have used is the 'vocaphone,' which projects the voice of the user of it so that it may be heard a long distance from the receiver at the other end.

"No, we are not faking any scientific apparatus in 'The Exploits of Elaine.' We don't have to. The inventors of these different remarkable machines voluntarily offer us the use of their devices, feeling that the use of them in a motion picture with the circulation of 'Elaine' cannot help but bring new and valuable publicity."

Opens St. Louis Office

The Picture Playhouse Film Company, Inc., opened this week an office in St. Louis, Mo., at No. 3431 Olive street, and for the present Arthur A. Lee, the traveling office manager of the Picture Playhouse Film Company, Inc., is taking charge of the new branch office. He has made some good bookings and the company's feature films have been received by the people of St. Louis with enthusiasm.

This is the eleventh new office that the Picture Playhouse Film Company, Inc., has opened and all of them are reporting good business.

Buys Detroit Exchange

As a result of negotiations in progress several weeks the Detroit Universal Film Company, with offices at Woodward avenue and Larned street, has been purchased by the Universal Film Manufacturing Company, of New York City for $150,000, says the *Detroit News*.

George W. Weeks will continue as general manager of the district and business will be carried on much as usual, except that patrons will deal directly with the manufacturing concern. Mr. Weeks has received word from the New York headquarters that the branch offices in Toledo, Grand Rapids and Escanaba, Mich., will be maintained.

The Detroit Universal Film Company was organized about two years ago by Mr. Weeks, James A. Fitzgerald, Frank Drew, Sam Levy and Charles Wesch, to act as distributing agent for the New York concern in Michigan and northern Ohio. It supplies films regularly to more than 400 theaters in the territory, about 60 of them being in Detroit.

Mr. Weeks has devoted the last eight years to the moving picture business and is regarded as an authority. Since becoming manager of the Detroit concern he has seen the number of motion picture houses in Detroit double.

"I believe that the moving picture industry is to see a development of which the present is only a beginning," he said. "Every day sees improvement and enlargement of scope. Productions are made today which a year or two ago would have been absolutely out of the question. The film producing and motion picture industry is now, I believe, the fifth largest in the world."

Massachusetts Exhibitors Meet

The annual meeting of the members of the Massachusetts Motion Picture Exhibitors' League was held at the Quincy House, Boston, Tuesday evening, February 9. Ernest H. Horstmann was re-elected president, John F. Patten, first vice-president, P. F. Lydon, second vice-president, G. M. Clark, treasurer, and R. W. Drown, secretary and clerk. Almost one hundred members and guests were present.

Addresses were delivered by Frank J. Howard, the Gordon Company; G. F. Washburn, Unique Theater, Boston; Fred Swett, Nicholas Power Company; N. D. Brooks, Automatic Vaudeville Company; Joseph Mack, World Film Corporation; Baron Hirsch, Thanhouser Syndicate Corporation, and John Gartland. An auditing committee composed of W. B. Sproule, G. F. Washburn and Colonel Kinkaid was appointed. John F. Patten, P. F. Lydon, E. H. Horstmann, R. W. Drown, J Laurie, Samuel Grant and G. M. Clark were elected members of the board of directors.

While the number of exhibitors who have been members of the organization during the past year is not as gratifying as it might have been, the officers are optimistic in regard to the future. The many bills now before the state legislature have awakened the interest of non-members, and despite the fact that many of them live some distance from Boston it is expected that they will shortly join the league.

Novelist Inspired by Wood Nymyh

BY NEIL G. CAWARD

THOSE who enjoy Ruth Stonehouse's interpretative dancing will find in "The Wood-Nymph," the two-reel Essanay release of March 19, a picture that is thoroughly delightful in every respect.

Miss Stonehouse's dancing, while familiar to most theater goers, and enjoyed by them all, is only one feature of interest in this two-reel production. She is capably supported by such favorites as Richard C. Travers and Bryant Washburn, who appear in the roles of Norman McPherson, a poet, and George Vandeveer, a millionaire, both in love with her.

Some of the exteriors are beautiful in the extreme, the picture having been taken last summer, and the classic dances of Miss Stonehouse given on the soft green turf of an open glade on the estate of one of Chicago's millionaires, against a background that is suitable in every way.

As the story begins we see Meta, a wood-nymph, who has been left alone in the world by the death of her parents, mourning her loss. Then we are taken to the home of the Vandeveers, friends of Meta's father, and shown that on account of this friendship the Vandeveers are to adopt Meta, treating her as a daughter of their own.

George Vandeveer quickly falls in love with the dainty girl who has come to live in his home, and soon the two are engaged.

At a lawn party given by the Vandeveers a guest of honor is one Norman McPherson, a poet, whose verses are widely read. Meta consents to dance for the guests as a wood-nymph, and McPherson, watching her graceful body as it weaves in and out in the dance steps, is thrilled to the rhythm of her dancing, and knows that he is at last in love. He is shocked, however, a little later, to learn that Meta is engaged to Vandeveer, and as a result believes that there is no hope for him.

Meta's thoughts were on Norman.

The home of the Vandeveers.

Rather than reveal his love, which he feels is hopeless, McPherson retreats to a hut in the woods and there, inspired by dreams of his wood-nymph, writes a novel in which he reveals his love for Meta. Returning to the city at the conclusion of his task, McPherson leaves the novel with a public stenographer to be typed, and George learning the nature of the book and wishing to prevent its publication, seeks to bribe the stenographer to destroy the work. She refuses, and a day or two later when McPherson calls for the typed story he receives it, but later, passing down the street, pauses to assist an old woman who has fallen, and accidentally drops the manuscript.

This is picked up later by George, and the latter, fearful that McPherson will order a new copy made, hurries back to the stenographer and succeeds finally in bribing her to destroy the hand-written copy.

When McPherson discovers his loss he finds himself unable to duplicate the story, and as a result of worry suffers a nervous breakdown.

Meta's wedding day approaches, but she still shows no interest in George, having never recovered from her fondness for McPherson. Reading in the newspaper of his breakdown, she herself falls ill.

Meanwhile the public stenographer who has accepted George's bribe, is taken ill, and troubled by her conscience, mutters in her dreams of the bribe she

George confesses all to Meta.

has accepted and the wrong she has committed. Her mother, who happens to be the same women McPherson befriended on the street the day he lost his manuscript, takes the manuscript to the Vandeveer home, and there Meta learns of George's villainy.

George's father overhears the story and commands George to write a note of confession to McPherson, and to do everything in his power to right the wrong he has done. It is easy to foresee that Meta and Norman will soon meet again, and that the engagement between George and the girl having been broken off, the poet will eventually marry his wood-nymph.

Proud of Its Record

The International News Service and the Hearst-Selig News Pictorial staffs are congratulating themselves over some of the recent pictures they have been able to secure exclusively. Among the views were

Thomas A. Edison and his oldest employee, photographed on Edison's sixty-eighth birthday. Copyright, 1915, by International News Service.

pictures taken of Thomas A. Edison on his sixty-eighth birthday, when he was photographed with all the officials and department heads of his various organizations, and later was snapped as he was felicitating his oldest employee, John Ott, who has been with the Edison concern for more than forty years.

Distributing tickets for soup to homeless people of Sera, Italy. Copyright, 1915, by International News Service.

From far-off Italy came another striking set of still and motion pictures taken by the representatives of the International News Service and the Hearst-Selig News Pictorial in the land of sunny skies, just after the frightful earthquake which recently visited that country. Other pictures of the ruins were taken, to be sure, but the International prides itself upon securing the best and most interesting set obtained.

Capt. Bonavita Joins Horsley

Captain Jack Bonavita, the celebrated lion tamer and trainer of wild animals, has been engaged by David Horsley, and has already joined the Bostock Arena and Jungle at Los Angeles.

Arrangements have already been completed whereby Captain Bonavita will appear in and assist in the production of Mina Films. The releases of this new licensed brand have heretofore been confined to one-reel comedies, so that the announcement that Bonavita would be employed has given rise to much speculation as to the further policies of the manufacturer.

A visit to the Mina offices by a representative of Motography brought forth the following statement from the general manager: "We are not quite ready to announce our plans now, further than to say that the one-reel comedies will continue in their present form for just a few more weeks, after which we will spring a surprise that will make Mina comedies the sensation of the times. Full details will soon be ready for publication."

Engage Well Known Stars for Features

Under the personal supervision of President S. S. Hutchinson of the American Film Manufacturing Company, the organizing of the second feature company is rapidly nearing completion. This new company will be under the direction of Thomas Ricketts and composed of stars selected from the ranks of well known stage and photoplay artists.

Harold Lockwood, whose success on the screen with the Famous Players productions is known to thousands of picture lovers, and Elsie Jane Wilson, who played the title role in "Everywoman" and other dramatic triumphs, will be assigned to leading parts. Irving Cummings, at present with the Beauty Company, will be transferred to the feature company and cast in juvenile and character parts. The heavy leads will be acted by Hal Clements. The first production to be staged by this feature company will be Harold MacGrath's "Lure of the Mask," published by the Bobbs-Merrill Company.

Company Is Reorganized

The Liberty Motion Picture Company of Philadelphia announces that arrangements are about completed for its developing plant and that the company, which is now chartered under the laws of the state of Pennsylvania, is to be managed by men of practical manufacturing experience and with unlimited capital. For the present at least the plant will be devoted to developing, though later on it is expected to manufacture films of the highest character. The developing plant starts off with a large capacity for handling this important phase of motion picture work and when an increase in business warrants arrangements will be made to increase the capacity of film handled per week.

Motion pictures have helped to make this old world over into a happier and better place.

Ruby Coronet in Latest Zudora Adventure

BY CLARENCE J. CAINE

IN episode fifteen of "The "$20,000,000 Mystery," two plot elements are blended together to form a highly interesting picture. One distinct part of the two thousand feet deals with the attempt to steal a ruby coronet, belonging to a society lady who has not previously figured in the story, and the other shows another unsuccessful attempt to kidnap Zudora. Until the climax, these two elements work towards each other, being finely blended together, much to the benefit of the dramatic interest. The same players who have appeared in the previous episodes have the leading roles.

In spite of the temporary balking of her plans in episode fourteen, Madame Duval does not swerve from her design to get Zudora in her power. The clever adventuress has thus far kept most of the cards in her hands, as far as the control of Zudora's rich properties are concerned, but she knows that as long as the girl is at large, her hold on them is threatened. Thus, while her fertile mind is busy with many nefarious schemes, never for an instant does she relax from her main purpose.

The band have learned of the wonderful ruby coronet presented to Mrs. Copeland, a wealthy society leader, as a birthday gift. This lady's jewels, long famous for their beauty and immense value, have already aroused the cupidity of the conspirators' chieftainess and the knowledge that the collection has been augmented by this priceless ruby coronet makes her determine on a daring coup. Through the secret influence that she possesses in many widely separated classes of society, Madams Duval obtains an invitation for herself, Captain Radcliffe and Bruce to a birthday ball which Mrs. Copeland is planning to give. From a similar source she obtains the combination of that lady's private safe, where the jewels are kept.

But the best laid plans are apt to go awry, when other schemers are involved. Mrs. Copeland's maid and her butler also have designs on the jewels, and on the morning of the ball the former manages to get the combination of the safe for her confederate. In the evening, just as Captain Radcliffe and Bruce are about to inspect Mrs. Copeland's boudoir, they are disturbed by Hook, the butler, who is bent on the same mission.

The conspirators are not aware of this, although Bruce suspects something. A night or two after the ball, Madame Duval directs her "strong-arm" lieutenants, Bill and Ike, to steal the jewels from the hiding place, previously located by Captain Radcliffe and Bruce. But the worthy pair reach the house only in time to give chase to Hook, the unscrupulous butler, who disappears over the garden wall with the jewel-filled boxes, just as they appear on the scene. Unfortunately for him, he lands almost in the arms of Bruce, who is on watch, and after a short struggle, the man is deprived of the proceeds of his crime.

Meanwhile, the Copelands, returning from a late function at a friend's, discover the robbery, and Tom Hunt is called in to trace the thieves. With Jim Baird he sets out after Hook, toward whom suspicion points with deadly certainty, and the couple locate the butler in a nearby house. By a sensational leap from a second-story window, however, their quarry eludes them, and they then turn their attention toward Bruce, whom they have reason to think has also had a hand in spiriting away the prized coronet. The trail leads them to the old Blaisdell mansion, a famous old house in a little frequented part of the town.

Before they reach it, however, Bruce has already come and secreted the stolen coronet behind a spreading pair of stag antlers, that hang in the library of the old house. It has happened, also, that Madame Duval, never neglecting a chance to make Zudora captive, has already planned to use the old house as a prison for her prey.

Fortune favors this latest plan of the band's chieftainess, for Storm, motoring with Zudora, has an accident happen to his steering gear; his automobile becomes unmanageable, and dashes into a tree, just as Madame Duval, Captain Radcliffe and Bruce, who have been trailing them, drive up. In the collision Zudora is thrown out, and Storm, frantically striving to restore her to consciousness, is only too glad to accept the proffered aid of Madame Duval, whom he does not recognize in the darkness. Without a moment's hesitation Storm lifts his inanimate sweetheart into Captain Radcliffe's car, and they drive off to the old Blaisdell mansion, where Storm carries her into the library and places her in a big Morris chair, while the others pretend to send for a doctor.

As Storm stands beside the stunned girl, Bill and Ike steal noiselessly up behind him and pinion his arms. A moment later, in spite of his desperate struggles, he is borne away, leaving Zudora to her fate. Baird and Hunt have trailed Bruce to the house and, after a spectacular struggle, they rescue Zudora and recover the coronet.

Educating the Educators

The fifth of half a dozen motion picture theaters was installed on February 12 in the Palace of Education and Social Economy at the Panama-Pacific International Exposition.

This pleasant method will be used to teach in elaborate fashion the latest theories and experiments in educational processes, with the accompaniment of lectures. It will be possible to witness vividly the old fashions and the new, for example, in the treatment of the insane. With the pictures will go whole sample rooms, cells, and model colonies. It will be possible to witness the latest experiments in out-door education for the feeble and for the well; all processes will be brought under one towering roof, and the pedagogues of half the world will no doubt convene there during the nine months to come.

In the entire building the number of "commercial" exhibits is confined practically to one tiny corner, where a concessionaire has found modest floor space and a mezzanine floor overhead where he can spread his school wares. It is not the intention of this building to depict inanimate objects, such as desks and blackboards; rather, the space will be given over to chart rooms, map rooms, progressive model rooms with guides in charge.

The progress of the motion picture idea has been so remarkable since the last world's fair was held that a vast new field has been opened up. All educative processes worth considering will now be found in this exhibit palace or will be pictured therein through celluloid.

Rosetta Brice—Lubin Leading Lady

Miss Rosetta Brice of the Lubin Manufacturing Company is Titian-haired, ambitious, fond of outdoor life, and only twenty-two years old. These attributes may not make a motion picture actress, but they go a long way toward it. Miss Brice is a Washington girl, although her birthplace is Sunbury, Pa., and she lived there for some years as a child. It was in Sunbury that she decided that she wanted to go on the stage. According to the family legends she was then "'bout five, goin' on six." A relative took her to the town opera house and the little girl became dazzled with the gas footlights. Since then she has ever wished and worked for success on the stage. For years Miss Brice could see but one path to success, the legitimate stage. When sixteen she played leads in a stock company, the name and place of which she is not so keen to talk about now, for they gave "two-a-day" performances. From then on her life has been much the same as that of other successful young players. She had many seasons in stock companies, her last engagement being with the famous old Orpheum stock of Philadelphia.

Rosetta Brice.

Approves Educational Films

Dr. J. R. Jewell, dean of the college of education of the University of Arkansas, announces that a strong effort is being made to establish a department of visual instruction for the benefit of the schools of Arkansas. The plan as initiated by the Thomas A. Edison Company, consists of a board of directors selected one from each state to pass on the pictures and see that the films are distributed to the high schools as fast as the schools themselves furnish the apparatus for showing the pictures. The films will be sent free to all schools desiring them on agreement to pay the express of sending.

To show the progress made in this field, Dr. Jewell stated that the University of Wisconsin has one man whose sole duty is to look after the development of visual education in the state. The director of Ohio, Supt. Frederick at Cleveland, has just succeeded in placing a moving picture machine and booth in every grade school and one high school in Cleveland. There the libraries of the educated people contain films on geography, physiology, sociology and other educational subjects.

The National Society for the promotion of moral education is working in connection with the Edison Company and has contributed many films on such subjects as "Fair Play," "Honesty," etc.

Elbert Hubbard says that motion pictures lubricate the wheels of existence, rest, and stir the imagination and bring into play a new set of convolutions.

Beatriz Michelena, the beautiful star of the California Motion Picture Corporation, advises all stout girls to reduce their figures through horseback riding.

The beefsteak dinner of the World Film Corporation at its first birthday, showing some of the notables present.

Films Interesting Detective Story

BY CHARLES R. CONDON

THE filming of a detective drama such as "On the Stroke of Twelve" encounters difficulties of a separate, distinct type far different than those that confront the ordinary drama. To work up proper dramatic suspense its big climax must rest upon the solving of the mystery, regardless of the nature of its counter-plots. This puts the story in narrative form, and it takes a clever director to handle it and successfully avoid obtaining a narrative effect.

In staging "On the Stroke of Twelve" Director John Collins produced his best picture to date, and one that will compare favorably with past Edison releases. It is in three reels, and is from an original scenario by Gertrude Lyon. The release date is March 12. The theme is sound of construction, intensely interesting, and takes a decidedly novel turn in proving an alibi for an accused murderer. The entire story is woven about the idea that a murdered man's watch indicates midnight as the hour of the killing, the bullet having passed through the works, stopping them. Conclusive circumstantial evidence is piled up against

The court room scene in Edison's "On the Stroke of Twelve."

the accused. Even his sweetheart believes him guilty until she remembers that he was with her at midnight on the night of the murder. The play has a strong and unconventional ending, a point in keeping with its other good qualities.

The cast is a large and capable one including Gertrude McCoy as Irene Bromley, Richard Tucker as Arthur Colby, Bigelow Cooper as Sydney Villon, Duncan McRae as Rupert Hazard, Robert Brower as the prosecuting attorney, and John Sturgeon as Henry Holden. The jury, representative in its types of a jury which might be found in any courtroom, lends an air of realism and tensity to the trial scene. There is a total absence of the talking, gesticulating, and nodding of heads that the average body of extras thinks necessary on such occasions.

Irene Bromley, an heiress, calls on her guardian, Sydney Villon, junior partner in the law firm of John Villon and Son, for an additional allowance of $10,000. He tells her that she has already overdrawn her allowance to the extent of $22,000, but after a while yields and writes out a check for the amount requested.

Shortly after Irene leaves a haggard, poorly-dressed man who was seated in the waiting room when she entered forces his way past Villon's secretary and confronts the lawyer in his private office. He accuses

A tense moment in Edison's "At the Stroke of Twelve."

Villon of stealing his invention and making a fortune from it, and demands that he share with him. The lawyer pays no attention to Rupert Hazard's ravings, and, with an air of tolerance, ushers him out of the office. Villon's supreme confidence in himself and his position blinds him to the expression of deadly hatred on Hazard's face.

Arthur Colby, an earnest, clean-cut young chap, is in love with Irene and his affection, to some extent, is reciprocated, but she cannot forbear playing upon his jealousy, especially when Villon is near to offer his

The quarrel scene in Edison's "At the Stroke of Twelve."

attentions. This leads the latter to believe that he is the favored suitor, and one night after the theater he proposes. It happens that earlier in the evening Irene called up Colby and told him to drop in about eleven

o'clock if he had nothing especial to do around that time.

Colby arrives just in time to overhear Villon, on being refused, threaten to reduce the girl to poverty unless she weds him. He claims, furthermore, that her inheritance never was large and is now but a small sum, but that he has plenty and as his wife she could live like a queen. Again Irene refuses him, and Colby interferes in time to prevent Villon's using violence. The lawyer leaves in anger, and the lovers are later awakened from their dream of the future by the clock's striking twelve.

The next morning Villon is found murdered, and Colby, lying on the floor beside him, his hand smeared with blood. Villon's watch is found to be pierced by the bullet, the hands pointing to twelve o'clock. Irene remembers that Colby did not leave her house until after midnight on the night of the murder, and determines to unravel the mystery.

Aided by Colby's attorney she traces the murder to Hazard, the wronged inventor, and draws from him the story of how he killed Villon. Colby, entering the lawyer's apartments to chastise him for threatening Irene, is struck on the head by Hazard, and left to take the blame of the crime. An infernal machine set for midnight by the inventor explodes, killing him.

When Hazard's confession is produced in court the charge against Colby is withdrawn, and the prosecutor is among the first to congratulate him. In going over Villon's papers his secretary, Holden, finds that Irene Bromley's inheritance is much larger than the lawyer made her believe. With light hearts Colby and Irene announce their coming marriage.

"Ladies' Night" a Success

Wednesday evening, February 17, is a date and an occasion that will not soon be forgotten by any member of the Reel Fellows Club of Chicago, for on that evening the organization held its first "Ladies' Night," utilizing the West Room of the Hotel Sherman, which proved far too small for the throng which gathered.

Though the affair had only been briefly announced, every member was present with a lady, and the occasion was voted the most enjoyable of any of the meetings held thus far and a prediction was made that future ladies' night would be frequent occurrences. The chief attraction of the evening was a talk by A. H. Zeck, chief cameraman of the Essanay Company, who has a reputation as a photographic expert that extends from coast to coast. Mr. Zeck described his remarkable achievement recently performed, the securing of a series of photographs of various musical notes and explained the complicated method used and also the various purposes to which the completed photographs may be put.

He displayed a number of photographs to the assembled company and everyone who heard his talk or saw the results of his labor is ready to acknowledge that without question Mr. Zeck has accomplished a feat of note, both from the standpoint of scientific knowledge and real value to the world. A rising vote of thanks was extended to him for the time taken in preparing his talk and the trouble he went to in preparing his photographs for display.

Following Mr. Zeck's talk the club was entertained with motion pictures of their own frolic at the Jauary meeting, and each of the members watched with interest for his debut on the screen. Later still the first five-reel American film, "The Quest," was projected and flattering indeed were the comments made by the audience. After brief talks by Messrs. Travers and Washburn of the Essanay Company and a very touching recitation by Warren A. Patrick, the floor was cleared and dancing was enjoyed for some time.

Universal City Being Occupied

Within the next few days the entire Universal west coast plant will have been removed from the Hollywood (Calif.) quarters, where they have been for the past two years, into the new quarters at Universal City. Already the scenario department, the laboratory, the stock room, still room and projection room have been moved into their new quarters. A number of the producing companies have for some time past been making use of the new interior and exterior stages at the new city and soon the entire plant will re-establish in their permanent home.

The final removal was delayed somewhat by the unusually severe storm which swept the coast some two weeks ago, doing several thousand dollars of damage to the buildings on the site of the new city.

New Alliance Exchange

The Alliance Films Corporation is preparing to add another office to its large list of exchanges. The new branch will handle the Alliance program in Northern New Jersey and will have its headquarters in the Strand building in Newark. L. P. Goldbaum, who recently resigned as auditor of the Alliance home office, will be in charge. S. T. Baron will be associated with him in the management of the new exchange. President Cobe intends to make this exchange the best equipped and most complete in the New Jersey territory. Mr. Goldbaum, while a new recruit to the ranks of exchange men, has been for several years connected in executive capacities with a number of film concerns and understands the motion picture field thoroughly.

Fulton Ready to Make Pictures

The E. E. Fulton Company of Chicago has installed a camera department and is now prepared to take pictures of an educational and topical nature, as well as develop and print films for other concerns. E. B. Lockwood is in charge of the new department.

The first picture taken by the Fulton Company was of Julian Eltinge, the celebrated star of the speaking stage, paying $100 for a newspaper on one of the downtown corners in Chicago last week during the "Old Newsboys' Day," the proceeds of which went to the unemployed.

Vitagraph to Make Serial

The Vitagraph Company will shortly feature Anita Stewart in a serial film based upon "The Goddess," by Gouverneur Morris. The story, which will be prepared in fifteen episodes of two reels each, will be published simultaneously in the Hearst newspapers.

When arrangements were completed between the two organizations, Ralph Ince was given the serial to produce, and he picked out a strong cast to portray the three principal characters of the story—Anita Stewart, Earle Williams and Paul Scardon.

Censorboards and Reforms are Very Busy

They Work While You Sleep

EXHIBITORS, of the middle west in particular, will do well to read the handwriting on the wall as made visible by the impending legislation in various of the middle western states and to look well to their interests while yet there is time.

As the miscellaneous items, gathered on this page, will show, censorship in one form or another is being considered in Oklahoma, Kansas, Tennessee, and Ohio, and drastic legislation seems imminent. Among the items a ray of hope may be found in the opposition to censorship which seems to exist in Minnesota and Pennsylvania.

Unless exhibitors all over the country wake up they will find themselves legislated out of business or at least so badly hampered that the prudent ones among them will voluntarily give up their theaters and close and lock the doors rather than continue under the restrictions liable to be imposed. As a mere symptom of the way things are drifting, glance hurriedly over the various items on this page.

An ordinance prohibiting children under fourteen years of age from attending moving picture shows unless accompanied by a person over twenty-one years of age, was introduced by Commissioner Patterson at the last council meeting in Muskogee, Okla. Mr. Patterson stated that he was presenting the ordinance at the request of certain persons interested in its passage. The ordinance is a most drastic one and makes owners of moving picture houses responsible for children under fourteen years of age found in the theaters without an older attendant or chaperon. The ordinance was referred to the legal department.

A Tulsa, Okla., newspaper, commenting on some pending legislation, says:

Regardless of the fact that a serious"joker" was stricken out, on the suggestion of Representative Sykes of Tulsa, the motion picture bill now before the legislature still places a severe censorship on moving pictures.

The ban is placed on a wide range of picture subjects. It prohibits the showing of any moving picture which features a bank robber, train robbery, nude forms, suggestive poses, any obscene, indecent, licentious or immoral subject.

Another clause prohibits the showing of any picture in which the police of the country are ridiculed. Moving picture men are wondering what effect this will have on the "Keystone" police force, the funniest film characterization of the age, but still a "slapstick" portrayal of the police activities.

A section which strikes at a prolific source of revenue in this state prohibits the manufacture of any moving picture films representing outlawry, or the exploitation of anyone who has been convicted of a crime. Our old friend, Al Jennings, and his "Beating Back" picture was the inspiration for this Democratic clause.

The punishment for the first violation of the act is a fine of from $25 to $100. The penalty for a second violation is a fine of from $100 to $500 and imprisonment from thirty days to six months. For the third offense the place of business shall be closed by injunction as a nuisance and the moving picture machinery and appliances confiscated and sold by the sheriff, the proceeds to go to the school fund of the county, and in addition the owner shall be prohibited from thereafter engaging in the moving picture business in Oklahoma.

Should any moving picture be shown which in the opinion of the county attorney, mayor or chief of police is a violation of the law, it is the duty of such official to notify the manager of the moving picture show and in case of refusal to comply with the law it is made the duty of the county attorney to begin prosecution.

The authors of the bill are Representatives Hargis of Pontotoc, Barbee of Grady, and Nesbitt of Pittsburgh.

A Topeka, Kansas, paper, discussing censorship, says:

State licenses for moving picture theaters and fines for displaying immoral pictures is provided in a bill introduced in the house today by Representative Pierce. The measure provides a state license of $300 a year for each moving picture theater and a fine of not more than $200 for displaying immoral pictures.

The bill provides that the picture license shall be paid to the county treasurer and that $250 of the amount shall go into the general revenue fund of the county, while $50 of the amount shall be used for county road purposes. Failure to procure a license shall subject the owner to a fine of not more than $500 and summary closing of the theater. All licenses, under terms of the bill, would expire June 30 each year. Licenses would not be transferrable.

For displaying immoral pictures, owners of a picture theater might be fined in any sum not exceeding $200 and upon order of the court the license might be cancelled.

That censorship is being considered in Tennessee seems evident from the following in a Nashville paper:

The Rev. Wilbur F. Crafts of Washington, D. C., a representative of the International Reform Bureau, who is spending several days in Nashville, addressed the Methodist pastors and ministers of the city in the regular weekly conference in the Methodist Publishing House. Mr. Crafts spoke on the question of censorship for moving pictures, advocating both national and state censorship. He spoke encouragingly of the prospects for securing legislation for state censorship in Tennessee, saying the governor favored the matter of strict laws in this regard.

That the Ohio censorboard is to remain seems likely if many more papers publish items like this in the *Columbus Dispatch:*

Retention of the state board of motion picture censors and condemnation of the bill introduced in the senate repealing the law through which the board was formed, was the unanimous sentiment voiced Saturday at a meeting of the recreation committee of the council of churches, philanthropic council, chamber of commerce, and representatives of many other institutions and organizations of Columbus and the state.

Those attending the meeting felt that they not only voiced the judgment of Ohio welfare societies, civic organizations and other institutions, but also registered the sentiment of a majority of the citizens of the state. A committee, composed of Rev. E. F. Chauncey of Trinity church, Gardner Lattimer and Mrs. E. M. Fullington, was therefore selected, to appear before the judiciary committee of the senate, which has the bill under advisement, and demand the defeat of the measure at a public hearing.

The committee, in person or by proxy, will therefore appear before the senate committee at the earliest opportunity this week. It was the common opinion of the representatives of the various organizations which had had the matter under deliberation, that the educational and moral influences of the state demand a continuation of the censorship.

From even out in Los Angeles, one reads:

The city council was informed by City Attorney Stephens yesterday that under existing laws the Board of Moving Picture Censors has the power to determine what moving pictures shall be prohibited from being shown in Los Angeles.

In the event that the local censor board passed a picture

that proved objectionable it was explained further that the police department or any citizen could step in and prohibit the picture being shown. In case of a citizen taking steps to bar a certain picture a complaint would have to be obtained through the prosecutor's office.

In view of the city attorney's opinion the council took no further action relative to "The Clansman," the twelve-reel motion picture, the censor board already having been requested by the council to bar the picture.

Today, President A. P. Tugwell of the censor board, will decide whether he will call a special meeting of the board to act upon the council's request.

The board will hold its regular weekly meeting next Tuesday, one day after the moving picture in question has been shown. Members of the censor board are opposed to the idea of complying with the council's request and the probability is it will not be considered until the regular meeting next Tuesday.

From Minneapolis comes a faint ray of hope with the publication of the following in the *Minneapolis Journal:*

"I do not approve of the move to appoint a national federal censorship committee for motion pictures," said Miss Mary Gray Peck in her address before the midwinter meeting of the Minnesota Federation of Women's Clubs at the Leamington today. "When you have a federal censorship you bring matters into politics. We have never had, and why should we have, censorship of the picture drama or of the press? The moment you set up a censorship you have a machine for political oppression and also a system for lobbying and bribery in place of a general education of healthy public sentiment to censor the moving drama."

To bring about a high standard of picture dramas, Miss Peck suggested that in every city or town clubwomen be instrumental in organizing a local censorship committee. Such a committee should then get into communication and co-operate with the national board of censorship, a voluntary committee composed of New York spirited men and women, who censor 90 per cent of all films manufactured in this country. The manufacturers send the films to this committee for viewing and if objections are raised and the committee refuses to pass on a film the manufacturer gives it up. There are no paid offices on this volunteer committee and the power of the committee is a small bulletin which advises parents, managers, educators and others to demand the use of only the films recommended by this committee.

Miss Peck was a speaker at the biennial meeting of the M. F. W. C. last June, when she spoke at a large luncheon of the National Drama League on motion pictures and what they mean to the future of the drama.

Miss Peck scorned the sentiment of those who would wipe the motion pictures off the face of the earth, for "instead of being destructive of the drama, they are now the salvation of the drama, and are cultivating a widespread interest," she said.

"The motion picture drama has become what the preface is to the new book," said Miss Peck. "Prominent playwrights and theatrical managers in New York are ready to have picture dramas come in advance of the newest plays they are to present. It is a very amazing thing, and one that has never happened before, that we live in an age where we witness both the rise and maturity of a great art such as the picture drama."

And a clipping from a Pennsylvania paper shows the exhibitors in that state are beginning to realize the need for action. It says:

When the Pennsylvania legislature reassembles on March 2 Representative Stein of Pittsburgh will introduce a bill looking to the repeal of the present censorship law. The action is to be taken as a result of a request of the Pennsylvania branch of the Motion Picture Exhibitors' League of America. The bill has been framed by the legislative committee of the local branch, of which Peter De Garo, Harrisburg, is president.

The members of the Exhibitors' League claim that the censorship is not only inadequate, but is absolutely unnecessary. The operation of the law has been a failure, they allege, and instead of raising the standard of moving pictures has proved nothing but an annoyance to them.

J. Louis Breitinger, chief of the State Board of Censors, is preparing a bill which will increase his force of censors. This will probably be introduced shortly.

Concerning the proposed repeal of the censorship law, Mr. De Garo said: "The public is the best censor, and the only one needed. The moving picture theaters are affording amusement and instruction to the great mass of the people and are entering on an era in which even the most intellectual classes of theatergoers will be their patrons. The public taste will, in itself, maintain the standard of the films without any state or national censorship being necessary. Should there be isolated attempts to show improper, vulgar or crime-inciting pictures there is the power of the police in every municipality or community which could be instantly invoked and the offenders summarily punished."

Recent Patents in Motography

BY DAVID S. HULFISH

No. 1,070,992. Projection Apparatus. S. Schulhoff, Philadelphia, Pa.

A projection device (or toy) for projecting from a printed paper band. The light therefore is thrown upon

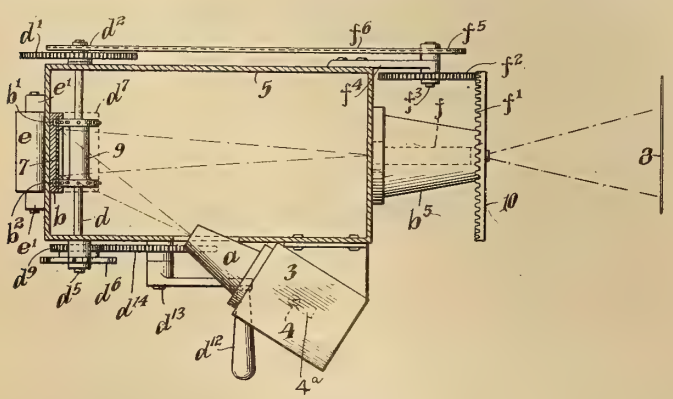


Fig. 1,070,992

the front or lens side of the picture band from a lamphouse located near the lens.

No. 1,070,954. Moving Picture Camera. Henry L. Fritz, Los Angeles, Calif., assignor of part to Henry F. Daly, Los Angeles, Calif.

The object of the invention is to provide improved means for guiding the film in the film window, and to enable the film to be threaded readily. The film in the film window is backed held by a removable back block, the spring adjustments being readily regained after the back block has been replaced after threading the film.

No. 1,071,567. Emergency Door Opener. H. G. Outwater, New York, N. Y.

The door latch has a knob which may be turned in the ordinary way to unlatch the door. There is also a bar across the door connected through gear teeth to the latch so that pressure against the door and against the bar also operates the latch to unfasten the door.

"Rags," the pet canine of the Ince companies plays an important part in "Satan McAllister's Heir," a forthcoming Domino production dealing with the submission of a bully by a little girl.

Has June a Chance to Elude Blye?

BY CHARLES R. CONDON

A NEW and rather startling development marks the seventh installment of "Runaway June" entitled "The Tormentors," and helps considerably in quickening the interest in this serial of the Reliance brand. Up to the present Blye, the mysterious man with the black Van Dyke, has held his followers with some strange influence. It may be his repulsive but forceful personality or it may be that he holds them in his power by knowledge of some secret of their past. But whatever the influence he wields, it has proven most effective, and he has had to but explain his plans to have them carried out.

Now, however, one of his most valued accomplices, Mrs. Villard, who enjoys June's entire confidence, revolts against Blye's tyrannical methods and assists the runaway bride to escape from his clutches. Almost every time that Blye has called upon Tommy Thomas for aid in ensnaring June she has refused him bluntly, and given in only after much persuasion and no few threats. It is more than probable that some day her will-power and determination will prove stronger than her fear of Blye and weakness for his

Filming a scene in "Runaway June" while company is en route to Bermuda.

gifts, and then she, too, will defy him and his schemes.

The end of the preceding installment left June on her way to Mrs. O'Keefe's for her wardrobe and her maid, Marie. By the time that Ned arrives at the widow's home June has flown without leaving the slightest clue as to the location of her new home. Blye calls up Mrs. Villard and instructs her to be in a certain room in the Bond Security Building at two o'clock, accompanied by June.

Billy Wolf, one of Mrs. Blye's detectives, trails the Van Dyked husband to his club, and waits for him until he comes out. Going out, Blye meets Cunningham entering the club, and makes an appointment with him for two o'clock in the Bond Security Building. Wolf overhears this, and makes haste to inform Mrs. Blye who promptly decides that she, too, will be present.

At the appointed time Mrs. Villard and her companion arrive at the downtown office, and, while waiting for Blye and his party, Mrs. Villard tells June that Blye is planning a yachting trip to the Bermudas, and wishes them to join the party. The runaway bride's answer is brief and pointed. She refuses the invitation point blank, stating that she will not go that far from Ned.

Blye and his friends arrive and June, to escape their attempts to persuade her, rushes into the inner

One of the scenes in "Runaway June."

office facing on the court. On the way downtown that morning June learned all about dominant Mrs. Pinkham and her hen-pecked husband from Mrs. Villard, and therefore rather pities poor Pinkham as he places before her enticing pictures of the yacht and scenes of beautiful Bermuda in an effort to induce her to accept Blye's invitation. Mrs. Pinkham enters in the middle of her husband's plea, denounces him for depriving her of necessities while he wastes money on his employees, glaring at June, and leaves the office in a fury, followed by her apologetic husband.

It happens that Bobbie Blethering's office faces on the court also, and he sees June in Pinkham's private office. He immediately telephones Ned who hastens to the place. Mrs. Villard sides with June when

June again meets Gilbert Blye.

she sees that the young bride really wishes to stay near her husband, though refusing to live with him, and they leave the office building in a taxi, spurning Blye's invitation to ride back home in his machine.

As Blye and his party set out in the limousine in pursuit of Mrs. Villard and June Bobby and Ned arrive—just too late. The taxi speeds toward the Villard estate, increasing the speed to an extremely high pace when June sees that Blye is following. In going around a dangerous curve the chauffeur loses control, and the taxi and its occupants disappear from sight over the edge of a precipice.

In the meantime Mrs. Blye's clock has stopped and when she finally does arrive at the Bond Security Building to catch her husband she finds only an empty office.

Lubin to Continue Serial Releases

"We most certainly shall!" was the emphatic response of Ira M. Lowry, general manager of the Lubin Company, to an inquiry as to whether his company would continue the release of serial stories.

"The series and the serial," Mr. Lowry continued, "have become as important in the picture business as they are in the magazine world from our point of view, and should occupy the same relation to other forms of releases as is borne by installment stories to the other features of good magazines. A proper balance should be maintained, a certain number of big features, so many short subjects for variety and utility, and a good continued story to carry over interest and guarantee a continued patronage. That is the ideal program for a magazine, as has been demonstrated beyond all question, and, for identical reasons, it is the ideal program for a motion picture theater. As the Lubin Company is striving to serve the best interests of the exhibitor, we are following just such a schedule with our releases.

"It was to meet a very obvious need and in compliance with a strong demand that the Lubin Company released its first serial, 'The Beloved Adventurer,' in fifteen single-reel installments, one each week. The tremendous success of the serial exceeded even our great expectations, and most emphatically confirmed our theory that a serial should be released in single-reel installments, and should not be drawn out to undue length. The 'Patsy Bolivar' series of fourteen reels, now running, has been no less favorably received, in fact many exhibitors who failed to appreciate the unique value of a moderate-length single-reel serial or series, were quick to get in line after seeing the value of such a production demonstrated by a competitor, and these late comers, as well as the original enthusiasts have been anxiously inquiring as to whether or not 'Patsy Bolivar' will be followed by another installment story.

"I may say here that a great many persons fail to realize how vitally important it is that a serial be a really good story. Of course, it is most desirable that every subject, whether it be a half-reel or five reels, be a good story, but should it unfortunately happen that a house show one film without particular strength, no permanent harm is done as it is soon over with, and good stories which have preceded and will immediately follow will cause it to be forgotten. On the other hand, if a serial story is poor, people will actually keep away from the house showing it, for no one will deliberately take in a show, a part of which he knows he will not like, on the chance of seeing something which he may enjoy, and may form a habit of going elsewhere before the serial has run its course.

"We have, of course, learned much through the experience with our two installment stories already released, and this information will be applied to the advantage of the third serial, which will immediately follow 'Patsy Bolivar.' But just at this time I do not wish to go into details concerning the new subject, beyond saying that it will consist of fifteen single-reel installments, released at the rate of one each week, and that it was written by Emmett Campbell Hall. The general title is 'Road o' Strife.'"

Antarctic Pictures at Weber's

Arrangements have been concluded by Lee Keedick for an extended run of the Mawson antarctic animal pictures at Weber's theater on Broadway, New York City, beginning March 1. With the opening of this famous theater another big Broadway playhouse will be added to the list of high grade film attractions on the "Great White Way."

The Mawson pictures are wonderfully dramatic and exceptionally educational. They were taken in the great unknown seventh continent south of Australia that was sighted in 1840, but was not explored until Sir Douglas Mawson, the co-discoverer, with Shackleton, of the south pole, arrived there at the head of his own expedition and mapped out the coast line in 1911-1914.

In addition to the multitudinous animal life found in this new Antarctic land, the pictures show the terrific hurricanes that rage there almost continuously, and include intimate views of the sea elephants. This is the first time motion pictures have been secured of these monsters, that measure twenty-five feet in length and weigh over 8,000 pounds.

Griffith Highly Honored

D. W. Griffith, whose spectacle, "The Birth of a Nation," opens at the Liberty Theater, New York City, next week, has returned from Washington, D. C., where, on Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White of the United States Supreme Court was the guest of honor. Other distinguished personages present were Secretary of the Navy Daniels, thirty-eight members of the United States Senate and fifty Representatives from the House. The statesmen were accompanied by the ladies of their respective parties.

After the presentation of the picture Mr. Griffith was showered with congratulations by the newspaper men and their distinguished guests.

Next Thursday night, Mr. Griffith, in recognition of his remarkable achievements with this picture, will be the guest of honor of the National Press Club at its "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

Lois Weber Again at Work

Lois Weber, who with her husband, Phillips Smalley, decided to take a good rest after their strenuous work with the Bosworth Inc., has not been able to get away as quickly as she had hoped for she accepted the commission to picturize "Cora" in which Emily Stevens, the niece of Mrs. Fiske, is to star, for the Rolfe Film Company.

Miss Edna Mayo, the new leading woman with Essanay, is a sculptress of no mean ability.

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Volume XIII CHICAGO, MARCH 6, 1915 Number 10

The Danger of Inaction

ALL of us complain often and vigorously of American politics. We use more freely than is warranted, perhaps, the terms "grafter" and "robber." We pay our taxes with the feeling that at least half the money goes to questionable uses. And the whole reason for this condition, or such part of it as is true, is that the politicians spend all their time at the game and put all their thought on it, while the citizen and taxpayer devotes less than a hundredth of one per cent of his attention to it—he has his living to make.

Of all the subjects we have handled editorially in this department, censorship is easily in the lead for volume and frequency of appearance. We may even have been criticized for our devotion to the theme. But we are beginning to think that we have not, even yet, given it enough attention or made enough noise about it. For the censorship situation in this country is just like the political situation: the censors and the reformers are working at their trade all the time, with constant application and enthusiasm, while the motion picture people pay attention to it only when it annoys them directly and personally.

For evidence that the censors and their advocates *are* working for the propagation of the censorship idea all the time, we need only turn to the collection of reports on the subject printed on another page of this issue. And we publish these now, not because they make agreeable reading for the exhibitor, but because the motion picture trade must be jolted into recognition of the danger of inaction.

Censorship is the greatest menace the motion picture business confronts today. It is not the constant financial loss which it occasions that counts: it is the wall of restriction it has built about the business, and which is closing in upon it day by day. The exhibitors, the exchanges, the producers themselves must inevitably become slaves to the censors, doing only their bidding and not daring to express an original conception, if the censorship is allowed to continue its work.

It must be remembered that the censors themselves need not depend upon their own eloquence or popularity to sustain their position. Every club and association in the country has listened to at least one advocate of censorship in speech or paper; and it is only reasonable to suppose that every such speaker convinced at least a few of his audience—or hers; for it must be admitted that women are the chief movers against the pictures. It does not matter that such women may know nothing of their subject, and have seen practically no picture shows; the less their experience and knowledge, the more violent their attack, and the more impression they make on their hearers. Once in a while there is an exception and the pictures find an unexpected friend. Miss Mary Gray Peck of Minneapolis recently addressed the Minnesota Federation of Women's Clubs in the following words:

> Censorship of motion pictures is a mistaken fool idea. Censorship in Europe has ruined everything it touched.
>
> If a group of men were paid salaries to do the censoring it would soon become a political position accompanied by the usual graft and if one man were appointed, for instance, such a man as Anthony Comtock, the censorship would be ridiculous.
>
> Moving pictures are not the destroyer of the drama. They are the savior. They teach people to appreciate good plays and to want to see them. They are the poor man's theater, library and school. The best books are made into moving pictures and in a district where there are moving picture houses there is an increase of from 30 to 60 per cent in the circulation of the library.

This is excellent so far as it goes; but we regret to say there is very little of it. For every speaker with Miss Peck's spirit there are a hundred of the familiar bigoted, bitter, antagonistic type that willingly sacrifice all the facts and truths in the way to gain their point. And they do gain it; make no mistake about that. The public today favors censorship because it has been misled and knows no better.

A few years ago motion pictures had a dozen enemies to fight. City councils, legislatures, fire boards, the police, even theatrical interests—everybody made it as hard as possible for them. All these obstacles have been overcome; only censorship remains, the most dangerous and menacing enemy of them all. And the less resistance the picture men offer to its encroachments, the more passively they accept its insults and insolence, the more dangerous it becomes.

The day must come, and come soon, when all the motion picture and theatrical interests of all classes must unite against censorship, and never cease fighting until the very word becomes a joke and a laughing

stock. And that means, perhaps, a perpetual fight; for there is no guarantee that the subject, quashed tomorrow, may not rise up again next week.

The chief of the Pennsylvania state board of censors is even now preparing a bill to increase his force of censors. But simultaneously Representative Stein, of Pittsburgh, at the request of the Pennsylvania branch of the League, is introducing a bill to repeal the censorship law, claiming that it is absolutely unnecessary, and pointing out that every community has police power to deal with any possible attempts to show improper pictures.

Whether the non-censorship bill is successful or not, it shows the right fighting spirit, the spirit that must be instilled into every motion picture man in every state in the Union. The present policy of inaction is endangering the very life of the business.

Pictures Aid Charity

PERHAPS the moving pictures are not so bad as they are painted. At least they offer a charity medium not to be sneezed at, thinks the *Indianapolis Star,* which reports the sum of $6,583 raised as a tax on the Sunday receipts of the Indianapolis picture houses.

The report of the Joseph E. Bell Picture Show Charity Fund, organized nine months ago, shows that the fund is operated at a cost of about 6½ per cent and that, therefore, more than 93 per cent of the money received goes to the relief of the poor. The headquarters of the organization is at the office of its chairman, W. T. Eisenlohr, 31 East Georgia street, Indianapolis. The investigating and relief work is done by Miss Clyde Titus.

The report shows that 871 families, with a total of 3,096 individuals, have been cared for in nine months; that 1,334 baskets of groceries, aggregating $3,296.76, have been distributed; $930.60 expended in paying rentals for unfortunates; $578.30 spent for coal and $204.53 for clothing. Other items, such as railroad fare, the purchase of furniture, meal tickets, the providing of a special nurse, the purchase of medicine, etc., bring the total expenditures for the year up to $6,358.59, and leaves a balance of nearly $225 in the bank.

The fund received in the year, $6,583, from the proprietors of moving picture theaters, represents a certain percentage from each theater of the Sunday receipts. This is gauged according to the location and seating capacity of the theaters. The amounts paid by each vary from $2 to $10.

Much of the aid given by the fund is given direct, but co-operation also has been extended to the Indianapolis Humane Society, Citizens' Humane Society, Bobbs City Dispensary, German Ladies' Aid Society, Mothers' Aid Society, Christ Child Society, Bethany Social Center, citizens' relief committee and the Indianapolis Flower Mission.

California educators are pioneers in making use of moving pictures for educational purposes. H. M. Rebok, superintendent of schools in Santa Monica, Cal., and southern California member of the state committee arranging the educational exhibit at the exposition in San Francisco, announces that moving pictures will be used daily to show visitors what the California schools and colleges are doing. Pupils in the manual training, domestic science and other departments will be shown at work and the entire system from kindergarten through all the grades, high schools and colleges will be portrayed.

Just A Moment Please

The Reel Fellows' first annual ball is now history.

—

And judged by the start the Screen Club and a few others will have to hustle.

—

If there is anybody in local filmdom who wasn't there we'll bet he's sorry today.

—

About the time Prexies Nehls and Washington were introduced, a horrible suspicion flitted through our cranium that the next photos in the hall of fame would be Secretaries Boening and Bryan—but we guessed wrong. William Jennings don't belong in the same class with "Cap"—not for a minute. (No insinuations Dick about hatchets and fibs going double for you and George).

—

Just a moment please while we run our serial ad—then we'll be back on Reel Fellows copy again—

SE-E- S-FF-R--G -IS-ERS

(Watch It Grow.)

—

Odds of eight to ten that a lot of you can guess it's title now.

—

Anybody who ever asserts again that Philadelphia is the home of "dead ones" will have to fight each and every Reel Fellow who saw "Pop" Lubin perform. He never looked younger.

—

That the ball was Universally liked is conclusively proven by the appearance in person of such notables as Carl Laemmle, Joe Brandt, Rosemary Theby and Harry Myers, not to mention all the "U" exchangemen of the burg.

—

Judged by the applause following his appearance Carter H. won another batch of votes on the very eve of the primaries. But not enough to win.

—

OUR BURG.

Ed. Kauffman, ex-actor, ex-publicity man for the Proctor Enterprises, and now en route to the Pacific Coast on a gum shoe assignment, was in our midst on Mon. and looked over the gang at the Reel Fellers Ball. Welcome Ed. come again.

The 8:50 from the East was loaded to the platforms on Mon. when it arrived. Noo Yawk and Phillydelphy must have been lonesome spots that day with all the big guns of filmdom in Our Village.

The weather man pulled a boner by lettng it rain Mon. of this wk. But if it hadanta rained gosh knows how the Sherman House coulda held 'em all. Next time the Reel Fellers will need one of them there Billy Sunday tabernacles to hold the gang.

We understand Geo. Cox is responsible for getting Pal Haase home in all his glad rags without a drop of water hitting him. Some stunt Geo. Believe us it was a regular job to protect even the new red bonnet of the Missus and such a hulk as Pal Haase would have perplexed us considerable.

—

If Al Jolson, Bert Williams, Leon Errol and a few more of these professional funnymen don't watch out, one Abe Balaban is going to bob into the limelight and cop their jobs.

—

AIN'T HE A SONOFAGUN?

Remember a week or two ago we called attention to the fact that Richard Willis was trying to hang something on us in spite of ourselves by sending in pictures of his friends reading MOTOGRAPHY, thus compelling us to print stuff that he couldn't get past no other way? Well what do you think? Instead of being squelched by our intended reprimand, he comes back this week with the following:

Neil Caward Sir—d'think that YOU can stop my contributions? POOH!
No matter how you fret and stew, some reams I'll send ere I am through.
It's useless Sir, to run that bluff, 'tis futile Sir, to cry "enough,"
I recognize the fact it's tough, that you should flounder through the stuff.
At times I know it's cussed bad—I'm paid to do it (aint' that sad?)
And if my previous stuff was bum, cheer up—*the worst is yet to come.*
Just bathe your temples—don't get blue, I've bought new pencils, new pads too.
Neil Caward Sir, d'think that YOU, can stop my contributions? POOH!

—

Can you beat it?

N. G. C.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	2-22	The Heart of a Bandit	Biograph	1,000
E	2-22	Protecting Big Game	Edison	500
C	2-22	One Way to Advertise	Edison	500
C	2-22	Ain't It the Truth	Essanay	1,000
D	2-22	The Secret Room	Kalem	2,000
C	2-22	Patsy Bolivar No. 9	Lubin	1,000
D	2-22	The Red Blood of Courage	Selig	2,000
T	2-22	Hearst-Selig News Pictorial No. 15	Selig	1,000
C	2-22	When Samuel Skidded	Vitagraph	1,000

Tuesday.

D	2-23	His Romany Wife	Biograph	2,000
D	2-23	From a Life of Crime	Edison	1,000
D	2-23	The Surprise of My Life	Essanay	1,000
C	2-23	She Would Be a Cowboy	Kalem	500
C	2-23	Tomboys	Kalem	500
C	2-23	Poet and Peasant	Lubin	1,000
D	2-23	Slim Higgins	Selig	1,000
D	2-23	The Still Small Voice	Vitagraph	2,000

Wednesday.

E	2-24	The Manufacture of Big Guns for the Nation's Defense	Edison	500
C	2-24	The Pest of the Neighborhood	Edison	500
C	2-24	The Fable of "The Bachelor and the Back Pedal"	Essanay	1,000
D	2-24	Old Isaacson's Diamonds	Kalem	2,000
D	2-24	The Love of Women	Lubin	3,000
D	2-24	Scars	Selig	1,000
C	2-24	The Young Man Who "Figgered"	Vitagraph	500
T	2-24	Sports in Baltic Archipelago	Vitagraph	500

Thursday.

D	2-25	The Call of Her Child	Biograph	1,000
C	2-25	Sophie Changes Her Mind	Essanay	1,000
D	2-25	Beneath the Sea	Lubin	2,000
C	2-25	Paste and Paper	Mina	1,000
T	2-25	Hearst-Selig News Pictorial No. 16	Selig	1,000
D	2-25	The Worthier Man	Vitagraph	1.000

Friday.

C	2-26	The Boob and the Magician	Biograph	1,000
D	2-26	The Life of Abraham Lincoln	Edison	2,000
D	2-26	Stars Their Courses Change	Essanay	3,000
C	2-26	Ham and the Jitney Bus	Kalem	1,000
D	2-26	The Human Investment	Lubin	1,000
C	2-26	The Millionaire Cabby	Selig	1,000
C	2-26	A Man of Parts	Vitagraph	1,000

Saturday.

D	2-27	Rose o' the Shore	Biograph	1,000
D	2-27	The Experiment	Edison	1,000
D	2-27	Broncho Billy's Brother	Essanay	1,000
D	2-27	The Open Drawbridge	Kalem	1,000
C	2-27	The Millinery Man	Lubin	1,000
D	2-27	Hearts of the Jungle	Selig	1,000
D	2-27	A Daughter's Strange Inheritance	Vitagraph	3,000

Monday.

D	3-1	Tess of the Hill	Biograph	1,000
D	3-1	In Spite of All	Edison	3,000
C	3-1	Sweedie's Hopeless Love	Essanay	1,000
D	3-1	Barriers Swept Aside	Kalem	2,000
C	3-1	Patsy Bolivar No. 10	Lubin	1,000
D	3-1	A Child of the Prairie	Selig	2,000
T	3-1	Hearst-Selig News Pictorial No. 17	Selig	2,000
C	3-1	Burglarious Billy	Vitagraph	1,000

Tuesday.

D	3-2	Colomba	Biograph	2,000
C	3-2	Hypo and Trance Subjects	Edison	1,000
D	3-2	The Dance at Aleck Fontaine's	Essanay	1,000
C	3-2	Flirtatious Lizzie	Kalem	1,000
C	3-2	When Mother Visited Nellie	Lubin	1,000
D	3-2	The Man From Texas	Selig	1,000
D	3-2	The Silent Plea	Vitagraph	3,000

Wednesday.

C	3-3	That Heavenly Cook	Edison	1,000
C	3-3	A Couple of Side-Order Fables	Essanay	1,000
D	3-3	Jared Fairfax's Millions	Kalem	1,800
C	3-3	Lightning Sculpture	Kalem	200
D	3-3	A Woman Went Forth	Lubin	2,000
D	3-3	The Missing Ruby	Selig	1,000
C	3-3	The Girl at Nolan's	Vitagraph	1,000

Thursday.

D	3-4	The Ward of the Mission	Biograph	1,000
C	3-4	Slippery Slim's Wedding Day	Essanay	1,000
D	3-4	The Hermit of Bird Island	Lubin	3,000
C	3-4	Love and Limbo	Mina	1,000
T	3-4	Hearst-Selig News Pictorial No. 18	Selig	1,000
D	3-4	Peggy of Fifth Avenue	Vitagraph	1,000

Friday.

D	3-5	The Deputy's Duty	Biograph	1,000
D	3-5	A Tragedy of the Rails	Edison	2,000
D	3-5	The Strength of the Weak	Essanay	2,000
C	3-5	How Ida Got a Husband	Kalem	1,000
D	3-5	The Good in Him	Lubin	1,000
C	3-5	The Kidnapped Lover	Selig	1,000
C	3-5	Two and Two	Vitagraph	1,000

Saturday.

C	3-6	Blown Into Custody	Biograph	500
C	3-6	The Soup Industry	Biograph	500
D	3-6	The Portrait in the Attic	Edison	1,000
D	3-6	Broncho Billy's Vengeance	Essanay	1,000
D	3-6	The Death Train	Kalem	1,000
C	3-6	Socially Ambitious	Lubin	1,000
C	3-6	The Guardian's Dilemma	Selig	1,000
D	3-6	Roselyn	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Mutual Program

Monday.

D	2-22	The Decision	American	2,000
D	2-22	The Muffled Bell	Reliance	1,000
C	2-22	Title Not Reported	Keystone	...

Tuesday.

D	2-23	The Adventure of Florence	Thanhouser	2,000
D	2-23	The Fatal Black Bean	Majestic	1,000
C	2-23	The Constable's Daughter	Beauty	1,000

Wednesday.

D	2-24	The Grudge	Broncho	2,000
D	2-24	She Never Knew	American	1,000
D	2-24	The Double Crossing of Slim	Reliance	1,000

Thursday.

D	2-25	The Man at the Key	Domino	2,000
C	2-25	Title Not Reported	Keystone	....
T	2-25	Mutual Weekly No. 8	Mutual	1,000

Friday.

D	2-26	The Sheriff's Streak of Yellow	Kay Bee	2,000
C	2-26	On Account of a Dog	Princess	1,000
D	2-26	$1,000 Reward	Thanhouser	1,000

Saturday.

D	2-27	The Man With a Record	Reliance	2,000
C	2-27	Title not reported	Keystone	....
C	2-27	Self-Hypnotized	Royal	1,000

Sunday.

D	2-28	The Day That Is Dead	Majestic	2,000
C	2-28	A Costly Exchange	Komic	1,000
D	2-28	A Newspaper Nemesis	Thanhouser	1,000

Monday.

D	3-1	Heart of Flame	American	2,000
D	3-1	The Lawbreakers	Reliance	1,000
C	3-1	Title not reported	Keystone	....
C	3-1	Ambrose's Sour Grapes	Keystone	2,000

Tuesday.

D	3-2	On the Brink of the Abyss	Thanhouser	2,000
C	3-2	Bobby's Bandit	Majestic	1,000
D	3-2	The Haunting Memory	Beauty	1,000

Wednesday.

D	3-3	Winning Back	Broncho	2,000
D	3-3	The Derelict	American	1,000
C	3-3	Your Baby and Mine	Reliance	1,000

Thursday.

D	3-4	In the Warden's Garden	Domino	2,000
C	3-4	Title not reported	Keystone	....
T	3-4	Mutual Weekly No. 9	Mutual	1,000

Friday.

D	3-5	On the High Seas	Kay-Bee	2,000
C	3-5	And He Never Knew	Princess	1,000
D	3-5	His Return	Majestic	1,000

Saturday.

D	3-6	The Green Idol	Reliance	2,000
C	3-6	Title not reported	Keystone	....
C	3-6	Checked Through	Royal	1,000

Sunday.

C	3-7	Minerva's Mission	Majestic	2,000
C	3-7	Bill Gives a Smoker	Komic	1,000
C	3-7	Mishaps of Marceline	Thanhouser	1,000

Universal Program

Monday.

D	2-22	The Hard Road	Victor	3,000
D	2-22	The Fibber and the Girl	Imp	1,000

Tuesday.

D	2-23	Haunted Hearts	Gold Seal	2,000
T	2-23	Dance Creations	Big U	1,000
C	2-23	Nellie, the Pride of the Fire House	Nestor	1,000

Wednesday.

D	2-24	The Answer	Eclair	2,000
T	2-24	Animated Weekly No. 155	Universal	1,000

Thursday.

D	2-25	The Prayer of a Horse	Big U	2,000
D	2-25	The Mystery of the Man Who Slept	Rex	1,000
C	2-25	The Runaway Closet	Sterling	1,000

Friday.

D	2-26	The Treason of Anatole	Imp	2,000
D	2-26	The Laugh That Died	Victor	1,000
C	2-26	Taking Her Measure	Nestor	1,000

Saturday.

D	2-27	The Curse of the Desert	"101Bison"	2,000
D	2-27	The Unknown Brother	Powers	1,000
C	2-27	Saved by a Shower	Joker	1,000

Sunday.

D	2-28	The Girl Who Couldn't Go Wrong	Rex	1,000
D	2-28	A Bit o' Heaven	Eclair	1,000
C	2-28	The Avenging Dentist	L-Ko	2,000

Monday.

D	3-1	The Smouldering Fires	Victor	2,000
C	3-1	Pressing His Suit	Imp	1,000
C	3-1	The Water Cure	Joker	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Tuesday.

D	3-2	Their Hour	Gold Seal	2,000
D	3-2	Wheels Within Wheels	Big U	1,000
C	3-2	When He Proposed	Nestor	1,000

Wednesday.

D	3-3	The Oath of Smokey	Eclair	2,000
C	3-3	Bill's New Pal	L-Ko	1,000
T	3-3	Animated Weekly No. 156	Universal	1,000

Thursday.

D	3-4	The Recoil	Big U	2,000
C	3-4	Such Is Life	Rex	1,000
C	3-4	When Snitz Was Marriaged	Sterling	1,000

Friday.

D	3-5	A Photoplay Without a Name	Imp	1,000
C	3-5	Rooms for Rent	Victor	1,000
	3-5	No Release this week	Nestor	....

Saturday.

D	3-6	The Lost Ledge	"101 Bison"	2,000
D	3-6	A Matter of Parentage	Powers	1,000
C	3-6	Some Nightmare	Joker	1,000

Sunday.

D	3-7	Where the Forest Ends	Rex	2,000
D	3-7	His Last Serenade	Laemmle	1,000
C	3-7	Title not reported	L-Ko	....

Miscellaneous Features

Pathe's Daily News No. 15, 1915	Pathe	1,000
Pathe's Daily News No. 16, 1915	Pathe	1,000
The Love Route	Famous Players	4,000
Rule G	Blazon	5,000
The Betraying Mark	Pathe	3,000
Colonel Heeza Liar, Ghost Breaker	Pathe	1,000
Uncle Sam's Money Shop	Pathe	2,000
Alias Jimmy Valentine	Liebler	5,000
In the Land of the Head Hunters	World	5,000
The Fight for Fortune	Great Northern	3,000
Incomparable Mistress Bellairs	Cosmofotofilm	4,000
The Master Key	Universal Special	30,000
Fate's Vengeance	Paragon	2,000
Resourceful Billy	Santa Barbara	1,000
The Stage of Life	Alhambra	2,000
Dirty Dan's Demise	Thistle	1,000
Back of the Shadows	Santa Barbara	2,000
Syd's Sweethearts	C. K.	1,000
The Crumpled Letter	Monty	2,000
Shadows	Punchinello	1,000
In Raw Color	Trump	2,000
Kriterion Komic Kartoons	Pyramid	500
Coronation of the Shah	Nolege	500
The Sand Rat	Kriterion	2,000
The Power of Music	Alhambra	1,000
Pathe Daily News No. 17	Pathe	1,000
Pathe Daily News No. 18	Pathe	1,000
The Country Boy	Lasky	5,000
The Rods of Wrath	Pathe	3,000
The Fairy and the Waif	Frohman	5,000
Prohibition	Photo Drama	5,000
The High Hand	Favorite	6,000
Jack Chanty	Masterpiece	5,000
The Gems of Foscarina	True	3,000

Kriterion Program

A Tale of the Hills	Paragon	2,000
Billy's Stratagem	Santa Barbara	1,000
The Secret Formula	Alhambra	2,000
Have You Seen My Thistle?	Thistle	1,000
The Heart of a Vagabond	Santa Barbara	2,000
Syd's Love Affair	C. K.	1,000
The Frame Up	Monty	2,000
Lost, Strayed or Stolen	Punchinello	1,000
A Courageous Coward	Trump	2,000
Kriterion Komic Kartoon	Pyramid	500
The Men Who Run Our Government	Nolege	500
The Border Runner	Navajo	2,000
When Is a Cousin	Alhambra	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Big U.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brevities of the Business

Harry Weiss, who is just entering his twenty-seventh year, is said to be the youngest of the Chicago film exchange managers. What he is short in years, he has made up in experience. Graduating from St. Vaitors College at Kankakee, Illinois, in 1902, Mr. Weiss put in two years studying electricity, and in 1904 was employed by the Chicago Edison Company, as calibrater, having charge of the meter department of the entire south side division of the City of Chicago. Early in 1905 whenever there was moving-picture-machine trouble in Chicago, (and in those days there were but six or seven machines in operation at two of the theaters in Chicago, and a few of the colleges), the work had a fascination for Mr. Weiss, as it coupled electricity with mechanics, and the year 1906 showed him to be a full-fledged member of the old Chicago Moving Picture Operators' Local, having one of the first cards issued in Chicago. Between 1906 and 1908 Mr. Weiss in short succession became operator and then owner of a string of a moving picture theater. In 1908 he became associated with the Chicago Film Exchange, working in the various offices throughout the country. Mr. Weiss has also been manager of the Duluth Film Exchange of Duluth, Minnesota, the Minneapolis Feature Film Exchange of Minneapolis, the Feature Film Sales Company of Chicago, and was associated with the General Film Company's Minneapolis branch. Being a Chicago man, he finally drifted back to his old home town in 1911. Early in 1914 he met L. J. Selznick, general manager of the World Film Corporation, and on April 29, 1914, took charge of the Chicago office, which then boasted of 600 square feet of space, and two employees. Today the same office occupies an entire floor, has twenty-one employees, and is doing exactly twenty times the business that it did when Mr. Weiss took charge.

G. M. Anderson has leased the Morosco theater, Los Angeles, Calif., where a company recently organized in New York will play musical comedy stock. Thomas Ince and two other picture men have also secured a lease on the old Lyceum theater of the same city, formerly playing Orpheum acts. It is Mr. Ince's intention to use the house for burlesque productions.

Sydney Ayres, director of and leading man with the Big U company of Universal, has received an invitation from Jack London to spend part of his summer vacation at the home of the noted author in Glen Ellen, Cal. Mr. London and Mr. Ayres for years have been the closest of friends, both being fond of outdoor sports.

Del Henderson, for the past six years comedy director for the Biograph, has joined Keystone.

That the Griffith-Mutual forces in Los Angeles are to be augmented from now on with stellar recruits from the legitimate stage became known last week when it was announced that Harry Woodruff, of "Brown of Harvard" and "When We Were Twenty-One" fame, had been secured to play the lead in a four-reel feature production.

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that it has been decided to feature House Peters in "The Unafraid," the new picturization in which Rita Jolivet makes her screen debut under Lasky management.

According to word given out by officials of the concern, the plant of the Oz Film Company at Hollywood, Calif., which has been closed for several weeks, will reopen April first with a full company of players for the filming of the tales by L. Frank Baum.

Stanly Twist, former advertising manager for the Selig Company, has purchased state right for California on the widely advertised Captain Williamson submarine pictures.

Despite the damage done to Universal City, Calif., by the recent unexpected storm, General Manager Isadore Bernstein announces positively that the city will open on March 15, as planned.

Four George Kleine attractions, "Vendetta," "Othello," "Judge Not," and "The Golden Beetle," which heretofore have been booked through the special feature department of the General Film Company, are now available for rental through the thirteen Kleine branch offices.

Arrangements have been made by the west coast branch of the Universal Film Manufacturing Company for the holding of an inspection day, dance and rodeo at Universal City, Calif., on March 7, one week prior to the formal opening of the city.

It is not generally known that R. A. Walsh, director with the Reliance-Majestic Company at their Hollywood, Calif., studios, is the son of Tom Walsh, well-known New York politician.

At the initial showing of "Alias Jimmy Valentine,' Harry Weiss, of the Chicago office of the World Film Corporation, pulled off a novel "stunt." Everybody connected with the city government, from officials down to the women social workers, were invited. In the audience could be seen jailers and turnkeys from the municipal institutions of the city.

Carlyle Blackwell, of Favorite Players, his director and scenario writer, have been sitting with corrugated brows reading and considering six novels to determine which shall be the next feature photoplay they will produce.

Roszika Dolly and Martin Brown, a pair of the cleverest dancers on Broadway, have been screened for the Universal program in several of their most popular dances.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	155	....
Biograph Film Co.	50	55
General Film Co. *pref.*	50	53½
Majestic Film Co.	150	160
Mutual Film Corp. *pref.*	59	61½
Mutual Film Corp. *com.*	80	83
New York Motion Picture Corp.	77	80
Reliance Motion Picture Corp.	34	40
Thanhouser Film Corp.	69	75
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	115	125
Universal Film Mfg. Co.	160	....
World Film Corp.	4	4½

Biograph Company—Several lots of this stock passed hands within the last week at between 50 and 55. Trading activity in this security seems to be increasing.

Mutual Film Corporation—Sales of the common have been reported at 82 and better, and 61 and better for the preferred. These two securities continue to be the most sought after in the motion picture field.

New York Motion Corporation—The last three days there has been a constant demand and sales of odd lots have been reported at 77 and 78.

World Film Corporation—As the par value of this company's common stock is $5.00—the bid price of 4 represents 80 in terms of a par of 100. This still seems a trifle high, for one need only to compare it with a like bid of 80, which happens to be the present market of Mutual Film common. The Mutual Film Corporation has had a seasoned record for a number of years and a consistent paymentof dividends of 1 per cent a month on the common stock, whereas World Film Corporation's life can be computed as yet only in months and no dividends have yet been paid.

Thanhouser Syndicate Corporation—This company reports an increase in business in certain localities—such as Cincinnati, New Orleans, Omaha and throughout the south and west (with the exception of Chicago, where the serial does not apparently take hold). The receipts recently are understood to be at an increasing rate.

As a memento of her stay in the Hawaiias with the 101 Bison Company last summer, Marie Walcamp, leading woman with the company, recently received from Duke Kanakancaku, world's amateur swimming champion, a present in the form of the identical surfboard on which she received her first instruction in the sport of surf riding.

Irving Cummings, of the American studios, has become enthusiastic about aviation through his friendship with De Lloyd Thompson, the California bird-man. At Hope Ranch recently Mr. Cummings took several "ground lessons" and expects to be able to explore the clouds in the near future.

"Enoch Arden," an adaptation from the poem by Lord Tennyson, is the latest Majestic-Mutual four-part release. The production was made by W. Christy Cabanne and Lillian Gish, Wallace Reid and Alfred Paget are featured in the cast.

R. H. Fox and Harry Weiss, of the Chicago office of the World Film Corporation, made a flying trip into the state of Iowa, and flew out with over $2,000 worth of bookings last week.

J. Warren Kerrigan of the Kerrigan-Victor Company has become a bird and animal fancier. At his home in Hollywood, Calif., he has a collection of blooded dogs, hares, pigeons, chickens and ducks, several of which have taken prizes at local shows.

Charlotte Burton, one of the leading players of the Flying "A" Company at Santa Barbara, Calif., has returned from Los Angeles full of talk about her new wardrobe.

Word has been received at the Kleine offices of the completion of the big new studio at Grugliasco, Italy. Foreign reports claim it to be one of the largest and best appointed plants in the world.

Under the direction of Allen Curtis, the Joker Comedy Company has completed the first of a new comedy series by Clarence Badger, entitled "My Lady Baffles and Detective Duck." The series is intended as a good-humored travesty on the general run of detective stories that have become so popular recently.

Following his policy of promoting the people that work in his office, Harry Weiss, manager of the Chicago branch of the World Film Corporation, has promoted James Salter, formerly shipping clerk, to city salesman.

Charles Cleary, formerly of Selig, is featured in the Reliance-Mutual release, "A Day That Is Dead." This two-reeler was suggested by Tennyson's poem, "Break, Break, Break," and was produced by George Nichols.

Many moving picture theaters all over the country are planning to distribute small black boxes as souvenirs at each episode of the Universal serial, "The Black Box."

Maurice Costello, the popular director-star of the Vitagraph players, made arrangements to begin the celebration of Washington's Birthday on Sunday, February 21. When asked why he started so early, he remarked that it usually took two days, as it was a double celebration, Washington's and his own, Mr. Costello having been born on February 22.

Jack McDonald, Guy Oliver, Josephine Miller and Lamar Johnstone in a scene from Selig's "The Lady of the Cyclamen."

Barry O'Neil has begun the filming of Clyde Fitch's powerful society drama, "The Climbers." The scenario for this was prepared by Clay M. Greene. Miss Gladys Hanson has been engaged especially for this production and will be supported by a strong cast, which includes George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang and Ferdinand Tidmarsh.

William Welsh, the talented character actor, has just signed another contract with the Universal Company and will continue to appear in Imp productions as hertofore.

The wedding of Clarence Jay Elmer and Edith Anderson at the Lubin studio.

Richard C. Travers appears in a dual role in the three-reel farce comedy, "Mr. Buttles," produced by Essanay. He appears first as the Earl of Everdun, then takes the part of his own double, Huggins, who is an author and newspaper man looking for local color.

Arthur D. Hoteling, director of the Lubin southern company in Jacksonville, Florida, arrived at the Philadelphia studio this week and before returning to his own players will stage a comedy.

Neal Burns, the well-known musical comedy comedian, has joined the Nestor Company in Universal City, Cal.

Vivian Reed is one of the most recent stars to join the Selig Jungle-Zoo studio. Miss Reed will be remembered as "The girl with the Million-dollar Smile," and the beauty who starred with Mrs. Leslie Carter in "The Heart of Maryland," but who preferred to remain in beautiful Southern California to returning to the East with her company.

Droll Hank Mann of Keystone comedy fame has joined the L-Ko Company at the Universal West coast studios.

Emmett Campbell Hall, the Lubin scenario writer, dropped in at the Lubin studio this week with a kitful of new photoplays to look things over. Hall, unlike many of the other Lubin writers, does scarcely any writing at the studio. He lives in Glen Echo, Maryland, and spends practically all of his time there writing. Periodically he emerges from his retreat, always accompanied by a number of new photoplays.

A New Joker company has been formed with Ernest Shields, the well known comedian, Eddie Boland and Bertha Burnham as the leading players. Their director will be Archer McMackin.

Alice Washburn, formerly commedienne with the Edison forces, is vacationing with relatives on a Wisconsin farm but expects to return to the screen in a short time.

After seven months in England, where he played with Turner Films, Hepworth and B. & C., Hector Dion has returned to New York and expects to join some company within a short time.

Alberto Ramella, general foreign agent for the Savoia Film Company, sailed for Turin, Italy, the home of his company, last week.

Carlyle Blackwell gave his friends a pleasant surprise this week by slipping into New York, where he is to remain for several weeks of business and pleasure.

ROLL OF STATES.

ARKANSAS.

H. Clay Brown, formerly proprietor of the Sebastian theater in Fort Smith, has disposed of his interest in that picture house and purchased an interest in the Majestic, which is now under the joint management of Mr. Brown and J. J. Ivers.

CALIFORNIA.

Five motion picture theater proprietors in Fresno have filed with the city clerk a petition requesting the city trustees not to

grant a permit to conduct an open air theater in the city during the summer months. The petition will come up for consideration at the next meeting of the trustees.

The establishment of moving pictures in the schools as a part

George W. Terwillinger and his Lubin company, snapped between productions in Florida.

of the regular school course is the aim of two bills introduced recently by Senator Carr. They ask for $25,000 for the creation of a bureau of visual instruction at the University of California and $25,000 for the State Board of Education to establish courses of visual instruction in the schools.

Plans have been drawn for a building to occupy the vacant lot owned by C. F. Aarons on D street, near Fifth, Marysville, and if the present plans are adopted the structure will be occupied by a moving picture theater headed by F. E. Smith.

CANADA.

Forty-five representative men connected with the local picture field, at a meeting held recently, formed the Motion Picture Exhibitors' Protective Association of Toronto. The following are the officers: President, F. Leon Brick; vice-president, George Dodds; secretary, Thomas Graseman; treasurer, W. D. Appleton. The executive committee consists of Messrs. Gebertig, Westcott, Thaler, Liscombe, Jones and Redmond.

The rapidly developing business of the World Film Corporation has necessitated more floor space, which has been taken in the new ornate Jaegar building, 326 St. Catherine street, West, Montreal.

DELAWARE.

Quiloa Film Company, New York. Capital, $100,000. To carry on the business of manufacturing, selling and dealing in motion picture films, etc. Incorporators, Robert Jewett, Daniel Mayer, J. E. Sherwin, New York city.

That managers of all the moving picture theaters in Wilmington might be familiar with the laws and ordinances pertaining to overcrowding and the blocking of exits in their amusement houses, Chief of Police George Black detailed officer John Mearns to visit every theater and to read to the manager of each the laws they are said to have violated. After the reading, each manager was required to sign the law so that in the future they cannot plead ignorance of its provisions.

Quality Film Corporation, Wilmington. Capital stock, $1,500,000. To carry on a business of motion picture films, motion picture projectures, etc. Incorporators, Charles B. Bishop, Clarence J. Jacobs, Harry W. Davis, all of Wilmington.

GEORGIA.

Hybar Film Corporation, Atlanta, capital stock $15,000, incorporated by John D. Russell, Dave Wurtzburger and J. P. McMahon to manufacture smoke consumer.

ILLINOIS.

The Fisher theater in Danville has changed its policy and is now being operated as a motion picture theater. Nate Erber, of Fort Wayne, Indiana, is in charge.

Mrs. C. Wright has leased the Solterman building, Hopedale, and is having it fitted up for a moving picture show.

To fill an unoccupied field in the staging and producing of photo plays, Perry C. Ellis, Sid H. Landcraft, W. B. Sheets and Peter Pinkleman are pushing a movement to organize in Quincy and this immediate vicinity a moving picture producing corporation. The Mississippi Valley Film Company is the name under which the company will be incorporated.

The Parkside theater in Lyons has been sold to Yeager and Burkitt.

The Colonial theater in Joliet has been purchased by Louis Rubens. It will be managed for a time by Roy McMullen the former owner who will be succeeded by H. A. Ruben.

The Gem theater in Mt. Olive is now under the management of T. O'Dowd of Hillsboro and it is known as the Colonial.

INDIANA.

Another moving picture enterprise has been launched in Terre Haute, where John H. Jensen, Tom Moore and Isaac Ades closed a two years' lease on the Varieties theater building, to be devoted to moving pictures. While the lease was taken by them as individuals it is their intention to incorporate a company to take it over, with the men named as the stockholders. Possession was given them on February 15. It is expected to open the place under the new management on March 1, the intervening time to be taken up in renovation of the theater, repainting it, etc. The theater has a seating capacity of 1,000. John H. Jensen is to have personal charge of the new enterprise.

IOWA.

Ed Killian of Algona has bought a moving picture theater at Whittemore and will take possession March 15.

A. H. Blank is going to erect a $50,000 moving picture theater seating 1,000 in Davenport. Sam Greenebaum is associated with him. The theater will be located on Third street between Brady and Main and will be known as the Garden.

D. C. Johnston has taken over the Princess moving picture theater in Ida Grove. It was formerly owned by Joe Goedert.

KANSAS.

The Ruby theater, which has been operated at 427 South Main street, Hutchinson, for the negroes, is closed. Mr. Thomas, the owner of the fixtures, is to reopen the show within a few weeks.

I. P. Williams and Charles Walton of Carthage have purchased the Princess theater at Iola, and are making arrangements to take possession of it shortly.

KENTUCKY.

The Kentucky Film Corporation, with a capital stock of $25,000, divided into shares of $5 each has filed articles of incorporation. The company will manufacture films and operate motion picture shows. The incorporators are: Elizabeth Schaefer, 835 shares; Otto Schaefer, 835 shares, and Emma Meffert, 830 shares.

M. Switow, of Jeffersonville, who operates a string of motion picture theaters in Louisville, New Albany and Jeffersonville, has announced that he will erect a $20,000 motion picture theater in New Albany. It will occupy the present site of the Victoria theater on Market street. The new building will be of brick and concrete and will have a seating capacity of 1,000. Mr. Switow has leased a motion picture theater on Vincennes street, near King, which he will operate while the new theater is under construction.

The Keith people may erect a motion picture theater in Louisville.

Articles incorporating the Co-operative Photoplay Theater Company were filed in Hopkinsville. The incorporators are J. L. Shrode, S. L. Peace and Miss A. D. Davis. The capital stock is $10,000, divided into 1,000 shares of $10 each.

The New Albany Amusement Company, owners of the Kerrigan theater, Louisville, is negotiating for the buying of

At the salon. A scene from Selig's "The Lady of the Cyclamen."

the Home theater and adjoining property at Vincennes and King streets. If the deal goes through the present buildings will be removed and a modern, fireproof picture and vaudeville theater erected on the site at a cost of $25,000.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 15—Selig—February 22.—Torpedo boat destroyer *Winslow* launched at Camden, N. J.; Thomas A. Edison poses for the motion picture camera on his sixty-eighth birthday, West Orange, N. J.; ski and snow shoe events of Dartmouth students at Hanover, N. H.; corner stone for Lincoln Memorial laid in Potomac Park, Washington, D. C.; floods sweep Sacramento Valley, Calif.; scenes taken at Johannesburg, South Africa, where British troops are being rushed to the front to quell a revolt of Boers; Richard Croker, former Tammany chief, and his bride at their home near Palm Beach, Fla.; King Rex arrives in New Orleans for the Mardi Gras; the prize gunners of the navy receiving cash rewards for their ability at target practice.

Hearst-Selig News Pictorial, No. 16. — Selig — February 25. — Hattie, New York's Central Park elephant, being manicured; pioneers of Missouri being honored by the unveiling of a tablet in St. Louis; tenth annual carnival in honor of Gasparilla; oid tlme newsboys selling extras for charity, Chicago; Grace Darling meeting passengers on board the Almirante, en route to Panama; Harvard's base ball squad in action; flames delay the departure of the Italian ship Re d'Italia, laden with cotton, Jersey City, N. J.; suffragette parade on Fifth avenue, New York City; Lackawanna express train leaves the rails at Marion, N. J.; prominent men in New York state inquire into the rising price of bread; star athletes of the All-American team training at the University of Southern California.

Tess of the Hills—Biograph—March 1.—Tess loves Zack Clay, a mountaineer, but he marries another girl, named Mary, and she vows that he will pay for his act. Two brothers arrive in the vicinity and one attempts to embrace Mary and is ordered from the house by Zack. Next day the worthless brother is killed by an accident, which is witnessed by Tess, and Zack is arrested for the crime because of what transpired the previous night. Tess determines to say nothing of what she has seen. There is some talk of Zack being acquitted on the day of the trial, and the dead man's brother vows that if he is freed, he will kill the murderer himself. Tess is overcome by conscience and determines to tell what she knows, but when she reaches the court she is told that Zack has been acquitted and is on his way home. She knows that the brother of the dead man will be waiting for him and hurriedly follows him down the trail, arriving in time to take the bullet from the avenger's gun which was meant for Zack. She explains everything, and the dead man's brother realizes that in her he has met a woman whom he can love.

Patsy Among the Fairies—(Tenth of the "Patsy Bolivar" Series)—Lubin—March 1.—While hiding in the cornfield, Patsy falls asleep and dreams that he is visited by fairies, of whom Mary and her husband, Jack, are queen and king. He is taken before the throne of Titania and told that he will be granted three

wishes. He at once proceeds to call for his father and spank him; Sykesy is provided with fickle Tilly as a helpmate, who is certain to cause him trouble the rest of his life; he himself is blessed with the love of a faithful woman, who proves to be the constantly loyal Jane. About this time, however, Patsy is rudely awakened by a rain storm and hurriedly seeks refuge under the top of a farmer's wagon, which starts almost immediately toward the city.

In Spite of All — Edison — (Three Reels)—March 1.—A great, three-cornered battle between a "vampire" for a married man's love, his struggle to resist her and her mysterious perfume, and the tortured wife's unwavering love and battle to hold her husband. From Mrs. Fiske's greatest stage triumph of the same name. Reviewed on page 281 of the February 20 issue.

Sweedie's Hopeless Love—Essanay—March 1.—A typical "Sweedie" comedy, in which Wallace Beery and Ben Turpin are the chief fun-makers. The story deals with the attempts of Sweedie to gain the love of a grocery boy. The latter, however, cannot exactly enjoy her attentions, and makes many comical attempts to avoid delivering groceries to the home in which she is employed as cook. When he is forced to make the delivery by his employer, Sweedie insists on embracing him. He hides in a closet, and when the husband of Sweedie's mistress returns home and discovers him he thinks him a suitor for his wife's affections. The delivery boy escapes and secures another position, but again Sweedie gets on his trail. The limit is reached when the loving miss secures a position as cook in his boarding-house. A fire breaks out and Sweedie offers to save her Romeo, but he prefers death. There are many incidents which will draw real laughs. C. J. C.

Barriers Swept Aside—Kalem—March 1.—Because of petty misunderstandings, Jack and Natalie are divorced. Natalie secures a position in the office of Murchison, the lawyer, who represented her during the divorce proceedings. He makes advances to her and she is forced to accept what she considers insults in order to keep the position which is supplying her with a means of livelihood. Jack realizes his folly and pleads with Natalie to return to him, but she refuses. At a dinner in Jack's home, Murchison, while intoxicated, coarsely announces that he is to soon be Natalie's husband. Jack throws the man from the house and, unable to stand the thought of the woman he loves being the wife of such a brute, hurries to Natalie's apartments, where he finds her kissing his own picture. She at first protests and says that she does not love him, but he takes her in his arms and they agree to be re-married.

A Child of the Prairie—Selig—(Two Reels)—March 1.—A thrilling Tom Mix picture in which Mix appears in the role of a young rancher, whose wife elopes with a gambler. Compelled to break camp very hurriedly one day, they abandon the woman's three year old baby, who has wandered away, and she is later found and adopted by some friendly cowboys. Years later, the rancher, now the sheriff of the county, rescues a pretty girl from a runaway accident, and after later meeting and killing the gambler, whom he instantly recognized, he learns the girl he rescued was his own daughter. See review on page 319, issue of February 27.

Burglarious Billy—Vitagraph—March 1.—Nellie's father objects to the attentions of Billy and the young man conceives a brilliant idea to win favor in the eyes of the parent. He masks as a burglar and gets into the house, covering father with a revolver. A real crook gets in about the same time, and is discovered by the maid, who calls the police. Billy and Nellie, when they learn of the other intruder, hide in a closet while father and the police engage in a mix-up. Finally Billy traps the real crook and hands him over to the police. Father then agrees that Billy is not so bad after all.

Columba—Biograph—March 2.—Colomba, daughter of a Corsican landowner, finds her father dead at his table with evidence nearby to point to the fact that Agostini, a millwright, is the murderer. There has been a quarrel between the rival landowner and her father over a leasehold of Agostini's and the girl at once suspects that her father's enemy is responsible, and not the millwright. She summons her lover, a bandit chief, and sends word to her father's rival and his two sons to beware of his vengeance. Her brother is set upon in the mountains by the rival's sons, but is rescued by the bandit chief, who kills them. Soldiers seek Colomba's brother, but he is warned by his sister and his sweetheart, Lydia, the daughter of the general who commands the troops. The brother and the girl's lover determine to surrender, but the confession of the landowner's rival clears them of the guilt of the crime.

When Mother Visited Nellie—Lubin—March 2.—Uncle John has promised to leave Henry, his nephew, a million or two, and when he announces his intention of visiting him, both Henry and his wife make elaborate plans. The wife's mother wires that she is coming at the same time, but as Uncle John has

a dislike for mother-in-laws, they try to put her off. She arrives before they sent out the warning, however. By passing her mother off as her sister, the wife makes things very agreeable for Uncle John, who falls in love with the other visitor. When Uncle John proposes to his nephew's mother-in-law he fears to announce his engagement, because he believes she must have a tyrannical mother. Numerous complications arise, but in the end Henry explains everything to his uncle and, seeing there is no mother-in-law in his part of the deal, Uncle John makes Henry's mother-in-law his wife.

Hypno and Trance, Subjects—Edison—March 2.—A good hearty laugh is assured by this William Wadsworth-Arthur Housman comedy. Hypno and A. Trance, friends, attend a hypnotist's

performance, and decide that they can distribute trances themselves. Their ludicrous attempts are not only unsuccessful but most disastrous for all concerned. C. R. C.

The Dance at Aleck Fontaine's—Essanay—March 2.—This pleasing picture contains considerable dramatic action and teems with realistic atmosphere of the snow-covered North. E. H. Calvert, Richard C. Travers and Ruth Stonehouse have the leading roles. The plot hinges upon the superstition which exists among the people of the far-off for-

ests that the soul of a strong man, slain by a weaker one, will arise and wreak vengeance on the slayer. The bad man and the carefree son of the North both love Adele Fontaine, daughter of the dance hall owner, who returns the affection of the latter. When his rival leaves on a trip into the wilds, the bad man follows and shoots him. He leaves him for dead and returns to the settlement. The worthy suitor is found by a priest and brought to Fontaine's on the night of a big dance. When the bad man sees the other he flees in terror and falls over a cliff, meeting his death as Adele goes to the arms of the man she loves. It seems safe to predict that this will "take" in the average house. C. J. C.

Flirtatious Lizzie—Kalem—March 2.—Strongarm Will, Desperate Dud, and Dauntless Dan are all "kept on the string" of flirtatious Lizzie. Lizzie's father suggests that they play a game of horseshoes to decide who shall marry the girl. Strongarm Will secures a magnetized rod and two horseshoes and makes the most remarkable shots imaginable, ringing the rod no matter which direction he throws the shoes. His two rivals, however, suspect foul play, and shower him with horseshoes. He flees and runs into the waiting arms of Lizzie who, angry at the brutality of the two unsuccessful suitors, announces her intention of marrying Will.

The Man From Texas—Selig—March 2.—Some clever gun play makes this picture unusual. The beautiful sister of the Man from Texas is deserted by an unscrupulous gambler whom she has married, and ere she dies sends her brother a letter in which she tells of her desertion and encloses a picture of the man who betrayed her. The brother, months later, arrives in town, finds the gambler paying attention to another girl, and after shooting the man down, escorts the girl safely home. Tom Mix and Goldie Colwell featured.

The Silent Plea—Vitagraph—(Three Reels)—March 2.—Immediately after his admittance to the bar, John Aldrich asks Marie Carson to become his wife, but she tells him of her engagement to another man. Downcast, he plunges into study with his whole heart and rapidly rises in his chosen work. Time passes swiftly and Marie's husband is killed by an automobile, leaving her with two children. She secures piece work, at which she makes a bare living, but this is taken from her when her employer makes advances to her and she repulses him. The children do not receive the proper care, as their mother is forced to be away from home most of the time in order to provide them with enough money to live. In time they are placed in a reform school and there are brought in contact with children of the lower classes and form unworthy ideals to carry them through life. When they have grown up the boy is arrested for embezzlement and sent to prison. Marie, having heard that John Aldrich is now a state senator, visits him and through his influence her boy is pardoned. Upon hearing her story, Aldrich is greatly surprised, for he has just finished preparing a speech against the widows' pension bill, which he was to make the following day. He changes his mind, however, and makes the speech in favor of the bill and is largely instrumental in having it passed. Some time later John visits Marie and asks her to become his wife. This time she agrees.

A Woman Went Forth—Lubin—(Two Reels)—March 3.—Jack Rodgers and his wife, Ethel, have been married a year. He is a successful architect, in partnership with his father, while she has attained fame as an amateur sculpturess. The city offers a prize for a public arch design, and a competitor of Jack and his father hires his nephew, Guy Denton, to cause Jack's downfall and thereby eliminate him from the contest. Guy persuades Jack to lead a fast life, and Ethel, angry at her husband, also plunges into the social whirl. Guy eventually manages to ruin Jack's design by spilling ink on it, and when Jack finds his design gone and Guy in the room with Ethel, he renounces both of them and locks himself in his room to work on another design, as only a day remains before the prize is to be

awarded. Left alone, Ethel sees the daughter of her housekeeper and, falling asleep, dreams of the happiness she could have found in motherhood. She also dreams of the tragic outcome of the life she is leading, and upon awakening dashes the figure she had modeled and called "Fashion," while under the spell of society, to the floor. Jack is attracted by the noise and rushes to her. A reconciliation takes place and when the daughter of the housekeeper enters the room she is taken into Ethel's arms. Jack is happy to see that his wife has at last realized the thing that was lacking to make their home a happy one.

The Heavenly Cook—Edison—March 3.—A good comedy on an old subject, namely a young wife's pitiful attempts to cook digestible food, featuring Bessie Learn, Harry Beaumont, Lou Gorey and Dan Mason. Gladys Rich discharges

her cook because of her contemptuous independence, and gets dinner ready herself for her husband and his father, who is visiting them. The two men throw the food out of the window and go out to a restaurant to eat. Gladys becomes disgusted with the kitchen work and induces Bridget to return. As the men praise Gladys for her skill, Bridget marches in and takes the glory away from her. C. R. C.

A Couple of Side-Order Fables—Essanay—March 3.—Two George Ade fables which, as the title suggests, are of the light variety, but which are nevertheless pleasing. The first one deals with the attempts of many suitors to win favor in the eyes of Fastidious Fanny and many amusing incidents are used to illustrate their failure. Finally the erstwhile suitors become tired of her fickleness and each gets another girl. In despair, Fanny hangs out a sign, "Man Wanted." Betty Brown carries

off premier honors by her interpretation of Fanny. In the second fable, entitled "Azalea and Her Celebrities," Bobby Bolder is the chief fun-maker in the role of a tired husband whose wife persists in dragging celebrities into their home. He finally decides to give her a dose of her own medicine, and has a comic opera actress visit them. Her actions shock the wife and she decides that their home is far happier when celebrities are not present. C. J. C.

Jared Fairfax's Millions — Kalem — March 3.—The girl detective and Warrington, her assistant, learn of an attempt to burglarize the home of Jared Fairfax, who has an immense fortune concealed in a vault built in the cellar of his mansion. The girl detective announces that the criminals will doubtless return and hides with her assistant. Her theory proves correct and the crooks come back that night but, though they are captured, they manage to turn the tables and lock the girl and Warrington in the vault. The girl, however, finds a means of escape by blowing out a fuse and bringing men from the power house to repair the damage done. These men discover the girl and Warrington and release them. Fairfax's servant tells the girl that he was innocently made an accomplice of the crooks, and leads the clever female sleuth and a band of policemen to the crooks' headquarters. A wild fight follows, which ends in the capture of the culprits.

The Missing Ruby—Selig—March 3.—A detective drama in which Bessie Eyton is featured. The story tells of the meeting of Bessie Blake, the girl detective, with Tom Sterling, the son of a millionaire broker. Later, when Tom's sister, Marion, is about to be wed, Bessie Blake is summoned to guard the wedding presents, among which is a priceless ruby given by a wealthy uncle, which is kept in an antique box with a false botton. Felix La Trobe, a friend of Tom's, with a strong inclination to become a detective himself, volunteers to guard the jewel, and after its disappearance accuses Bessie of being the thief. Though circumstantial evidence seems to be against her, Bessie astounds them all by disclosing a secret compartment in the bottom of the jewel box, which was unconsciously opened by Marion when she accidentally pressed the secret spring. Felix is naturally humiliated over his mistake.

The Girl at Nolan's—Vitagraph—March 3.—Wiles, a middle-aged rancher, holds a mortgage on the home of widow Colby, and wishes to secure both her lands and herself. He tells her that unless she marries him, he will foreclose the mortgage. Her son, Will, goes to the city to borrow sufficient money from a rich cousin to clear the notes Wiles holds. Wiles, however, tells a band of outlaws that Bill will return by stage on a certain day with the money, and they plan to hold him up. Kitty, a niece of Nolan the tavern keeper, after hearing the plot, warns Mrs. Colby, who in turn tells Will. Will manages to come through on the stage without being recognized by the outlaws, as he masquerades as a woman. Kitty greets the strange "girl" who arrives on the stage, and later learns that it is Will. The dutiful son pays off the mortgage and orders Wiles from the property. When happiness is restored to his own home, he again visits Kitty, and tells her of his love.

The Ward of the Mission—Biograph—March 4.—The second husband of a young widow is a worthless drunkard, but rather than have him mistreat the child of her first husband, she places the boy in a mission. Years later the boy wishes to become a monk, but the good fathers say that he must see something of the world before giving up his life to religion. The boy starts out and goes to a tavern, where the keeper robs him of all the money he has. A kindly woman befriends him as he leaves and learns that he is none other than her own son. She goes within to take the money away from her worthless husband and return it to her son, but in the struggle which follows the husband is accidentally shot and before he dies he confesses how worthless his life has been, and exonerates his wife. The boy, disgusted with the outside world, returns to the mission while the mother, who does not wish to let him know of the life she has led for these many years, allows him to go unmolested.

Slippery Slim's Wedding Day—Essanay—March 4.—As usual, the actions of Victor Potel, as Slim; Margaret Joslin, as Sophie, and Harry Todd, as Mustang Pete, furnish many laughs. The first part of the story is given over to playing "postoffice," at which Slim and Sophie prove very efficient. Later Slim becomes engaged to Sophie, much to Mustang's disgust. On the wedding morning Mustang sees his rival's foot sticking out of his bedroom window and paints it black. He then tells the neighbors that Slim has the black plague, and as a result Slim almost loses his bride. All ends happily, however, after Slim's predicament has aroused considerable amusement. C. J. C.

The Hermit of Bird Island—Lubin—(Three Reels)—March 4.—Viola Van Tassel, a society girl, is disappointed because her fiance, the Earl of Betzwood, will be unable to sail his speed boat in the race, because of an injured arm. She visits a fishing village and there meets Dave, who owns a high-powered fishing boat and who longs to drive a real speed

craft. She persuades him to enter the race and pilot the earl's boat, and flies above the boat in aeroplane during the race, to urge him on. When he wins the race, he realizes that he is in love with her, and upon learning that she is engaged to the earl, decides to commit suicide by swimming out to sea. He realizes his folly when he is far from shore and, clinging to a raft, is washed upon a lonely island. He builds a cabin and becomes a hermit. Viola's country cousin, Agnes, visits her and the earl makes love to her. When she realizes his perfidy, she also determines to commit suicide, and rows out to sea. By chance she is washed upon the same island and, though Dave makes her as comfortable as possible, he never speaks to her, as he firmly believes that all women are unworthy of his love. That he cares for her is evident, however. One day the earl, while cruising, visits the island. When he discovers Agnes he makes advances to her, but Dave comes to the rescue. He thrashes the earl and then tells Agnes that he loves her, for he can no longer suppress his feelings. The girl sends a note to Viola, telling her to bring a minister to the island that evening, and then puts Dave to a test during the day. When the minister arrives that evening, Agnes is satisfied that he has proved his manhood. They are married and remain on the island for their honeymoon.

Love and Limbo—Mina—March 4.—Johnny and Jimmy are twin brothers and look so much alike that their own father cannot tell them apart. Jimmy is pugnaciously inclined, while Johnny is an ardent advocate of peace. Years pass and the brothers grow up, one aggres-

sive and scrappy and the other quiet and peaceful. Jimmy's ability to handle his fists lands him in jail, while Johnny's quiet disposition lands him in the state of matrimony. Jimmy finally escapes, while Johnny, who has discovered that marriage is not what it is cracked up to be, also makes his escape. The police arrest Johnny, thinking him to be Jimmy, and take him back to jail, while Johnny's wife catches Jimmy and leads him home, believing him to be her husband. Jimmy quickly makes his escape and gladly returns to jail, where he explains that he belongs behind the bars and that Johnny is welcome to his place at home.

Peggy of Fifth Avenue—Vitagraph—March 4.—Peggy Bryant, an heiress, lives on Fifth avenue with her aunt, who is socially ambitious. Through the efforts of the latter, she promises to wed a count, but after reading the book, "Peg Woffington," she determines to test the count's love, for she recalls the true love which once was a part of her life when she was the fiancee of Bruce McAlpin, a young doctor. She has a portrait of herself painted and, while it is admired in her presence, she later learns that the count is ridiculing it, when she hides behind the portrait, substituting her own face for the painted one. The count's peasant wife, whom he deserted some time before, is also discovered by Peggy at this time. When he is confronted with evidence of his character

he makes a hurried exit. The next day, while visiting the count's wife, Peggy meets Bruce, who is giving the poor woman medical service free of charge. Love is again kindled in the hearts of the society girl and the physician.

The Deputy's Duty — Biograph — March 5.—Following a quarrel over a minor affair, a cowboy kills a halfbreed and flees to the hills. A new deputy has been appointed by the sheriff and he visits his sweetheart to tell her of the news. The deputy is sent after the cowboy and, as the chase grows hotter, the cowboy seeks protection from the girl, who hides him in a closet. Thinking he will be able to escape with the money, the cowboy steals a purse he finds and leaves. When the posse rides off, the girl is heartbroken, as the money was intended to buy a wedding dress for her. When the cowboy discovers this from a note, he returns with the money and tells her that he has a sweetheart waiting for him at home. The girl then forgives him and wishes him all the happiness in the world. Just as he is leaving the cabin the deputy rides up and shoots without a moment's consideration, killing the cowboy. When he learns from his sweetheart what has taken place, he bows his head in sorrow, but he has only done his duty.

The Tragedy of the Rails—Edison—(Two Reels)—March 5.—Belle, a telegrapher in a small railroad town, and Bob Hillman are sweethearts. The enginemen give a masquerade ball and the lovers attend without telling each other how they are going to be dressed. Bob obtains a domino costume and Belle dresses in her brother's overalls. Dared by a few of the girls, Belle enters the smoking room. The men suspect her sex and gather around and tease her. Bob is chagrined when Belle takes off her mask, and scolds her for her rashness. She returns her engagement ring to him and, during the remainder of the dance, turns her attentions to Tony Malone. The next day Tony attempts to embrace her, but is repulsed. Later he sees Bob mount the cab of his engine, and determines to revenge his wounded feelings upon him. Climbing into the cab, he knocks Bob unconscious and throws the throttle wide open. His gun, cocked in his pocket, is accidentally discharged, and Tony falls dead. Belle is warned of the approach of the wild engine and, using a speeder, meets it. By a daring leap she boards the locomotive and reverses the throttle just in time to prevent a head-on collision with a passenger train. Bob and Belle become reconciled, and form their plans for their wedding. Reviewed on page 309 of the February 27 issue. C. R. C.

The Strength of the Weak—Essanay (Two Reels)—March 5.—David Fleming inherits the drug habit from his father, but determines to conquer it for the sake of his mother and sweetheart. At the death of his mother he again weakens, but for his sweetheart's sake he goes into the north woods to fight it out alone. His rival knows of his weakness and sends him a package of the drug. In a supreme struggle, David wins, and when his sweetheart visits him she realizes that he is at last a man. A complete review appeared on page 325 of the February 27 issue.

How Ida Got a Husband—Kalem—March 5.—Ida, a loving but impossible-looking maid of the Needham household, sends Mrs. Needham's picture to Bill Saddle, a westerner, in response to an ad. in a matrimonial paper. Bill at once comes to the city, where he meets Mrs. Needham on the street and follows her home. A crook breaks into the house, just as Saddle follows Mrs. Needham in and, although Ida protests that she is the one he is to marry, he determines to secure the original of the photograph as his wife. Things go from bad to worse when Mr. Needham returns home and finds the strange man in the house. Saddle finds the crook in hiding, and as he is a Justice of the Peace he at once marries Ida and the crook and makes his escape. The matter seems to be cleared up in the eyes of Ida's employers and, though the crook is not exactly happy with his lot, Ida is perfectly content to have a husband, no matter who he is.

The Good in Him—Lubin—March 5.—Poncho, an outlaw, who has been wounded, is saved from capture by a girl, who sends the posse on the wrong trail and then cares for him. Time passes and the girl's father is captured by cattle rustlers and led away to their camp in the mountains. While the girl's sweetheart goes for help, she follows the rustlers and is herself captured. Poncho stumbles upon the camp and discovers the peril of the girl who saved him. He rescues her and when she asks him to save her father he gives his life to repay the favor she did, by keeping the rustlers off until help arrives.

The Kidnapped Lover—Selig—March 5.—A clever little story in which William Scott and Elsie Greeson are featured. Nadine Blair, the daughter of a millionaire, is a confirmed flirt, and breaks the hearts of all the young men in the neighborhood, much to her father's wrath. When Jack Harris, a young Englishman, arrives, the father tells him that he will pay him a salary of one hundred dollars a week provided he will not make love to Nadine. The girl flirts outrageously with him, but he pretends to ignore her advances. Accidentally discovering the reason for his resisting her charms, Nadine one day while bathing permits him to rescue her from drowning, and later imprisons him in a small garden house,

there to stay until he asks her to marry him. His attempts to escape and his final surrender will bring many laughs.

Two and Two—Vitagraph—March 5.—Disgusted because their husbands refuse to do any work, Mrs. Bunty and Mrs. Doty become suffragettes, and force their husbands to do all the housework. While they are attending a meeting, the husbands plan a rebellion and decide to become sick and make their wives believe that they have taken poison. The doctor, who is called on their case, knows their game, however, and makes them believe that they are really poisoned. He then tells the wives in the husbands' presence, that the only way to save them is to have them exercise the poison out of their systems. Again the husbands pitch into the housework, this time with a will, for they think they are working to save their lives.

Blown Into Custody — Biograph — March 6.—Woof-woof Walter, the bank looter, rides into town, orders the sheriff to hold his horse, secures the president's aid in helping him remove the money from the vaults, and then rides majestically away with the loot. The sheriff and a posse immediately dash after him and, because they persist in annoying him with bullets while he wishes to sleep, he decides to get rid of them and does so by sweeping them all down the side of a cliff with a huge boulder. As he is about to return to his slumbers again, he is suddenly blown into the air by an unexpected discharge of dynamite, placed there by a construction gang, and lands in the arms of a waiting posse. On the same reel is:

The Soup Industry—Biograph—March 6.—Another of the "Near Educational Series," in which the visitors to a soup factory see the raw materials being prepared and conveyed to the macerators, whence the finely chopped ingredients go to the big caldrons for boiling. They have considerable trouble when they get mixed up with soup in its various forms and many amusing incidents follow.

The Portrait in the Attic—Edison—March 6.—This is a charming little drama depicting the steadfastness with

which a child clings to the memories of its mother, refusing to allow her place to be filled by her kind and sympathetic step-mother. The little girl's attitude towards her new mother changes, however, when, in a vision, she is visited by her real mother, who tells her to remember her always but to love and obey the new Mrs. Chadwick. Viola Dana, Miriam Nesbitt and Robert Conness featured.

C. R. C.

Broncho Billy's Vengeance—Essanay March 6.—Strong dramatic acting on the part of G. M. Anderson and the clever arrangement of a melodramatic incident make this an exceptional western offering. Fade scenes are used to

good advantage and the production as a whole is meritorious. Its true worth cannot be judged from the plot, for its strength lies in the way the subject has been treated. Broncho arrives at the bedside of his wife, who ran away from him, just as she dies. He secures a picture of the man who broke up his home and starts his search to find him. At last he locates him and then awaits his opportunity to avenge his wrong. He traps the man one day and is about to brand him with a red-hot iron, when the spirit of his wife appears to him and bids him let the man go. This Broncho does, and rides away over the hills.

C. J. C.

The Death Train—Kalem—March 6.—A trio of counterfeiters send their paraphernalia to Lone Point, where it is discovered by Helen, who wires Savage, a railroad detective. He comes to her assistance at once, accompanied by Duncan, a secret service man. When the counterfeiters arrive, they fall into the trap which has been set for them, but two of the three get away. One of them is later captured by Savage, and Helen, while watching the capture from a high trestle, is attacked by the third, who is set on revenge. He ties her to the trestle and leaves her to her death. By loosening a cord and swinging in the air, she is enabled to grasp a beam when the train passes over the trestle and severs the cords which hold her in mid-air. Savage and Duncan, who have witnessed her struggle from afar but were powerless to help her, hurry to her aid and find that she is uninjured.

Socially Ambitious—Lubin—March 6.—Mrs. Pringle and her son are social climbers, but are handicapped by lack of funds. When their country cousin, Nancy, falls heir to a fortune she is very welcome in their home. She leaves

her country lover, Dan, behind and goes to the city. For a while the Pringles spend her money without allowing her to attend any of the social functions, but one night she makes an unexpected debut and shocks society by her actions. Dan has studied social customs and arrives in the city the same evening. He joins Nancy and the two make quite an impression on the social set and, incidentally, disclose the true characters of the Pringles. The following morning both realize that they are not meant for society circles, and return to the country, neither sadder nor wiser, but much happier.

The Guardian's Dilemma—Selig—March 6.—One of the best Selig jungle zoo pictures, in which animals of almost every variety are utilized. Professor Jaquin Delano joins the circus to study zoology and the circus pitches its tent near the home of old man Cummings, who is the guardian of Anita, a beautiful girl. When Anita and Delano become interested in each other, the guardian orders him off the premises, since he refuses to have anything to do with an animal trainer. The lovers place the guardian in a dilemma by re-

leasing a number of the animals and permitting them to roam over his premises. After seeing elephants in his yard, being treed by a panther and a bear, and chased by a monkey, Cummings is only too glad to summon Delano to capture the animals, and finally offers him anything under the sun to be rescued. Delano captures the animals and demands Anita's hand in marriage. Elsie Greeson and Franklyn Hall featured.

Roselyn—Vitagraph—(Two Reels)—March 6.—Roselyn Lynn, an actress, is engaged to Phillips James, a young lawyer, and is heartbroken when he marries Helen Marr, whose social position gives him the opportunities he desires. Roselyn marries John Ware, a worthy man, but her brooding over Phillips' act and her determination to wreak revenge upon him causes their married life to be unhappy. The birth of her child brings happiness to Roselyn, but its death brings increased bitterness. She leaves her husband and returns to the stage. Phillips visits the theater one night and, when he sees her again, he becomes fascinated with her and she leads him on, determined to avenge the wrong he did her. As she is about to accomplish her purpose, the sight of his child awakens within her memories of the happiest moments in her life with her own child, and she returns to John, her own husband, thoroughly penitent and determined to make herself worthy of the man who really loves her.

Mutual Program

The Gratitude of Conductor 786—Thanhouser—February 14.—When Conductor 786 is discharged because a woman, through her own carelessness, has fallen off of his car, Jack, the superintendent's son, persuades his father to reinstate the old man. A little later Jack appeals to the conductor to help him elope with Mary. The grateful conductor obtains the high powered line auto and they call for Mary, the parson, and a woman witness, all of them boarding the auto from upper story windows. The marriage is performed on the auto top and then the car slows down to allow Jack's father to catch up with them. Conductor 786 again comes to the rescue and effects a reconciliation between the superintendent and the newly married couple.

The Double Crossing of Slim—Reliance—February 24.—Mr. Brooks, a young millionaire, shows his wife a large diamond which he has recently purchased. Hearing him at the safe a short time later, she thinks that he has placed it there for safe keeping. Two crooks, Croaky and Slim, read of the purchase and plan to obtain the diamond. While Brooks is away on a short business trip, they enter his home and force his wife to open the safe. Thinking to double-cross his pal, Croaky takes the diamond from the safe and slips a paste imitation that he has bought to Slim. The latter is captured by the police and the stone examined. Angered at being duped by his pal, Slim tells where Croaky will try to dispose of the diamond. The detectives capture the other crook, but find that that jewel, too, is an imitation. Brooks returns home and finds his wife mourning over the late robbery. He laughingly unlocks his desk and takes out of it the real gem.

On Account of a Dog—Princess—February 26.—John Blake dislikes dogs. His young wife and Bob Mitchell, his partner, are very fond of them, however, and the partner takes Marie to the dog show. Later Blake finds a note from Bob to Marie, telling her that he has a plan whereby she can find happiness without her husband's knowledge. Furious, Blake follows them to a hotel. He is overcome with shame when, peeking through the keyhole, he sees his wife fondling a poodle pup. He assures Marie that thereafter she may have all the pets she wants.

$1,000 Reward—Thanhouser—February 26.—Madeline's mother is a widow and her twin sister, Marion, is crippled. Mrs. Goddard takes in sewing, and Madeline sells newspapers. The daugh-

ter of a wealthy man becomes interested in the newsgirl and induces her father to pay for an operation on Marion Goddard's hip. The Gordons then take Marion to their beautiful home to recuperate. Red Hogan breaks into the Gordon home, and through Marion's efforts and bravery, is captured. A reward of $1,000 is placed on the man, but Marion refuses it. Mr. Gordon retaliates by making the twins and their mother members of his own household.

The Man with a Record—Reliance—(Two Reels)—February 27.—Jim Doyle's prison record haunts him. His mother sends him to pawn her watch. In error the pawnbroker enters Doyle's name

opposite the number and description of a stolen watch. Murphy, a detective and an enemy of Doyle's, traces the stolen watch to him, and he is sentenced to five years. Three years later he learns that his mother is dying, and escapes. While trying to rescue a girl, Doyle is struck by the governor's auto. He is taken to a hospital, recognized, and placed under arrest. The governor's daughter secures a doctor and visits Mrs. Doyle. She recognizes the doctor's watch as her own, and he tells the story of having bought it at the pawnshop while in college. The case is brought before the board of pardons and Doyle is freed before his mother's death.

Self-Hypnotized — Royal — February 27.—A doctor shows his wife a poison bottle which he has taken away from a would-be suicide. He empties it, and then answers a hurry call out of town. A burglar enters the house and forces the doctor's wife to serve him a cup of coffee. She makes him think that he has swallowed the contents of the poison bottle. The doctor returns, examines the frightened man, and says that nothing but an operation will save him. He calls up the police on the pretense of calling an assistant, and the man is handcuffed and led off.

A Costly Exchange—Komic—February 28.—Fred Moore and Ned Bates have new fall overcoats just alike. Moore also has a jealous wife, and Ned an engagement ring which he intends to present to Miss Clara Morrison. Ned forgets the ring and returns to the office for it. He places it in his overcoat

pocket with Clara's gloves, and later picks up Moore's coat off of the rack and hurries back to meet Clara. She thinks he is making fun of her when he again fails to produce the ring. The next morning Mrs. Moore finds the gloves and ring in her husband's coat pocket and accuses him of going out with other women. In the end the four come together and the mystery of the appearing and disappearing ring and gloves is explained.

A Newspaper Nemesis—Thanhouser—February 28.—Spike, a desperate character, breaks into a jewelry store. He is surprised by Smith, the proprietor, and kills him. The police authorities are at a loss to trace the murderer. Molly Sayre, a reporter, determines to find the guilty man. She disguises herself and frequents the slums of the city, where she sees Spike. Instantly she suspects him. Molly gains his confidence and draws a confession from him. While showing her the plunder, the crook is suddenly seized with distrust for Molly, and attempts to overpower her. She is saved by the timely arrival of her lover, Sergeant Jack Grant, who followed the couple. She gets a clean scoop for her

paper. Jack receives credit for a daring arrest, and he and Molly are married.

A Day That Is Dead—Majestic—(Two Reels) — February 28.— Edward Grey visits a seashore town, where he meets and falls in love with Elaine. In time Grey tires of the humdrum existence of a fisherman, and unfortunately meets Enid, a woman from the sphere of life in the city. He deserts his plain but

faithful wife for the fascinating city beauty. In her despair Elaine tries to drown herself, but her brother saves her. In the city Grey quarrels with a rival and disgraces himself for Enid. Then it is that he realizes how shallow and fickle is her affection and loyalty. He returns to the village to beg Elaine's forgiveness, and finds only her brother, who is in inconsolable grief. Elaine is dead.

Heart of Flame—American — (Two Reels)—March 1.—The story of Keith Gordon, a violinist, who falls in love with Zira, a mountain girl, whom he calls his heart of flame. When Keith is offered a profitable concert engagement, he is tempted to return to the mountains to see Zira, and a struggle between fame and love is only decided when, to give his genius to the world, Zira pretends to love another. Broken hearted, Keith resumes his concert work, and later Zira follows him to the city, where she is stabbed by Checo, a knife thrower, and her death almost breaks up Gordon's career. See review on page 355, this issue.

The Haunting Memory — Beauty—March 2.—A pretty Beauty production in which Irving Cummings and Virginia Kirtley are featured. Cummings appears as Roderigo Perragini, who, when his sick mother dies when he is a lad of fifteen, she being deserted by her husband, swears that he will always remember the face of his father and some day wreak vengeance on him. Fifteen years later, under the nom de plume of Nicholas Celia, he is famous as a great cellist, and while playing at a social function sees and recognizes his father in a man who is introduced to him as the husband of his wealthy hostess. When later he is asked to play for this society woman, he is surprised alone with her by her husband, but, playing an air from "The Bohemian Girl," which

had always been a favorite with his father, he surprises the husband into confessing that he is no other than Enrico Perragini, and Nicholas then discloses the fact that he is his son and informs the wife of her husband's previous desertion of the other woman.

N. G. C.

Bobby's Bandit—Majestic—March 2.—Bobby and Sally start out on a fishing expedition, but Sally's father sends her home and Bobby is obliged to go alone. A rough-looking stranger takes his two fine bass away from him and he returns disconsolate to the village. There he sees the sheriff tacking up a sign offering a $500 reward for the capture of a dangerous bandit. Bobby decides to join in the search. So does Sally's father, who is the village constable. The latter disguises himself and sets out in search of the outlaw. Bobby sees a rough-looking character enter the constable's stable, and locks him in. He then notifies the sheriff and his posse, who surround the barn. When the door is opened, out rolls the constable. Bobby receives a scolding. But suddenly he remembers the man who relieved him of his catch of fish, and this time he puts the sheriff on the right trail.

On the Brink of the Abyss—Thanhouser—(Two Reels)—March 2.—Jim Watson has but one redeeming trait—his love for his sister. Thinking he has killed a man, he moves to New York,

Scene from Thanhouser's A Master's Model. Feb. 21-15.

where he becomes the leader of a band of gentlemen crooks. Mary Watson marries Jim Strong and moves to the metropolis. Strong becomes rich through an invention. Absorbed in his work,

he unintentionally neglects Mary, who becomes infatuated with one of her husband's business associates. Watson enters Strong's house, and then discovers that it is his sister's home. He saves her from her folly. The police arrive and Watson, in trying to escape, is shot.

The Derelict—American—March 3.—Winnifred Greenwood and Edward Coxen are seen to splendid advantage in this one-reel picture. Louise Wilke remarks in the presence of her fiance, Leo Holmes, and his friend, Bruce Morgan, that she could never pardon a man who drank. Later Leo becomes intoxicated at a banquet, and in that condition calls on Louise. This results in the engagement being broken off. Louise, with her thoughts then unconsciously turned towards Bruce, falls asleep and dreams that she becomes the wife of Bruce,

who ten years later has grown into a drunken sot, who beats and mistreats her, while Leo is a human derelict drifting about the slums of the city. When Bruce attacks her one night, Louise stabs him with a pair of shears, and Leo, hearing Bruce scream, enters, picks up the shears and when the police arrive, declares he is the murderer. At that moment Louise awakens to find that she had only been dreaming, and after a careful consideration of the matter, forgives Leo and renews the engagement.

N. G. C.

Winning Back—Broncho—(Two Reels)—March 3.—Ruth Castle plans to surprise her husband with an elaborate dinner and home celebration on the occasion of their fifth wedding anniversary. Rex Castle, however, has forgotten the anniversary in his infatuation for Yvette, a dancer. Mrs. Castle discovers in his overcoat pocket on the evening preceding the anniversary, a diamond necklace, which she supposes to be his gift to her. That evening at the theater she sees Yvette wearing the necklace, and realizes the truth. Going to Wallace, her husband's brother, she insists upon his taking her to a bohemian cafe, where she smokes and sings and is the life of the place. Rex, entering with Ruth, is shocked. He knocks down an habitue of the restaurant who evidently admires Ruth, and hurries her home. She tells him that she doesn't want to be good if it means losing his companionship. But the following evening the home celebration is a great success.

Your Baby and Mine—Reliance—March 3.—The joy of living disappears for Bob Sands when his baby brother comes. Sadly neglected, he appeals to Hilda for sympathy, but she takes a great liking to the young intruder, much to Bob's disgust. He becomes reconciled later when Hilda agrees to trade her toy auto for twenty-five cents and the baby. Mr. and Mrs. Sands are frantic when they find the baby gone. Mr. and Mrs. Crane are also worried about their infant, who, they believe, has swallowed a quarter. Crane sets off on a run with the child to a doctor. On the way he meets Sands, who, thinking that the baby is his own, takes it away from poor Crane. After much excitement and much phoning about town, the babies are restored to their rightful parents. Mrs. Crane finds the quarter which she supposed the baby had swallowed, and Mr. and Mrs. Sands realize that Bob deserves a little more attention, though there be a new baby in the house.

In the Warden's Garden—Domino—(Two Reels)—March 4.—Jim Haley, an ex-convict, is tempted into committing burglary by Shifty Anderson, a former pal. Shifty tips off the police, and Haley is caught and sentenced to ten years. Meanwhile, Mrs. Haley dies, and their little daughter, Thelma, is adopted from the orphanage by the warden's wife. Shifty, who is a stool pigeon, gets in wrong with the police and is sent to prison. There he points out Haley as the instigator of a planned mutiny. Haley escapes and takes refuge in the garden in the warden's yard. The mutiny, which is headed by Shifty himself, breaks out, and under the cover of the excitement Haley is not discovered. Thelma, playing in the yard, comes upon the convict, who recognizes her as his own child. She helps him get away in safety, and Haley promises that some day he will return for her.

On the High Seas—Kay Bee—(Two Reels)—March 5.—Dirk Morgan, a member of a band of international crooks, secures passage for himself and Anne, a woman who deserted her husband and daughter to join the band, on the steamer *Empress*, leaving Melbourne with a large shipment of gold. Dirk secures the bow cabin, and cuts a hole through the partition, opening a way to the vault containing the gold. An electric drill gives him entrance to the vault and he removes the gold. He also secures provisions from the ship's storeroom and secrets them, with the loot, in a lifeboat. A party is given for the children on board on the night on which Dirk and Anne plant to cut loose in the lifeboat and blow up the ship to prevent their being followed. While waiting for Dirk, Anne hears a familiar voice, and, creeping to the dining salon, discovers her husband and daughter, Stella, within. She rushes into the cabin, grabs the bomb and throws it overboard. The officers and passengers, aroused by the sound of the explosion, find Dirk and Anne struggling. Stella recognizes her mother, and is the means of bringing about a reconciliation between her parents. Dirk is shot in resisting the sailors, and falls overboard.

His Return—Majestic—March 5.—Harry, a wild boy, is loved by Alice, his father's ward. One day, after a debauch, he quarrels with his father and runs away. Some years pass. The old father longs for his son, and the girl repels the advances of a suitor, feeling that some day Harry will return. When the father dies he makes his will in his son's favor, providing he comes back within a certain length of time. If he does not, the estate is to go to Alice. On the last day of grace Harry appears in the neighborhood. His old love comes back at sight of Alice, but he keeps his identity a secret, and, realizing his unfitness, goes away, leaving Alice to the fortune she deserves and to prospects of a worthier marriage.

Universal Program

Animated Weekly, No. 15.—Universal—February 24.—First straw hat appears in San Diego, California; Governor Whitman dedicates the Volunteer Hospital, New York City; Gasparilla Carnival, Tampa, Fla.; Admiral Dewa, Japan's representative to the Panama-Pacific Exposition, welcomed by Vice-President Marshall, Washington, D. C.; Miss Gladys Nicholson nominated by the motion picture industry as beauty queen of the Panama Exposition, Los Angeles; the latest fashions displayed in Chicago; memorial exercises at the monument of the battleship Maine, Washington, D. C.; numerous views from the battle line of Europe show both sides of the struggle; cartoons by Hy. Mayer of Puck.

Fatty's Infatuation—L-Ko—February 24.—Fatty and Johnny Boston Beans are rivals for the fair misses of the town. Fatty is given a dollar with which to pay the gas bill, but instead squanders it on a pretty girl. That night his conscience bothers him and he sets out the next morning to earn a dollar to replace the squandered one, but at the end of the day has but fifteen cents to show for his labors. The gas company shuts off the gas, and Fatty's parents force from him a confession of what happened to the dollar. He tells them that he "did it all for love," and instead of being whipped, as he had expected, he is heartily forgiven by his parents.

Pressing His Suit—Imp—March 1.—King promises to take Flo to a ball, and pawns two suits of clothes to obtain money for the ticket. He buys Flo a box of roses and sends them by messenger, also giving the boy his trousers to leave at the tailor's to be pressed. The boy gets the boxes mixed, and Flo becomes indignant on receiving the box containing King's trousers. Fanny, a friend, brings them together again, and the scene fades out as the iron, left to its own devices, burns a hole in the troublesome trousers.

The Water Cure—Joker—March 1.—Schultz and his wife go to the beach for the week-end with the Steins. The two men become enchanted with a fair damsel and are seen courting her by their wives. They decide to play a joke on their husbands, and, with the aid of some make-up and abbreviated swimming suits, attract the men's attention. They entice them out to a sand spit, where they re-

veal themselves and row away, leaving the poor men stranded. The wives are caught by the police and arrested for wearing abbreviated swimming suits. Knowing that their husbands are in desperate straits, the women escape from jail, row out to the sand spit and rescue the men. The police launch overtakes them and the men are forced to pay their wives' fines.

Smouldering Fires — Victor — (Two Reels)—March 1.—Nameless and homeless and just a bit of human driftwood, the boy comes to a western town. The bully and his gang enter the saloon in which he is employed as porter and insist on his holding up a card for them to shoot at. He flees and takes refuge with an old lady, the mother of a girl who sings in the saloon dance hall. The youth grows to love the kind lady and her daughter, and their uplifting influence changes him considerably. One day

the bully attempts to force his attentions upon the girl. She tells the story of it at home and the boy, formerly a coward, goes out after the bully. The sheriff and the bully's gang come upon the pair and have a hard time preventing the boy from choking his adversary. The boy gains many friends and admirers through his courage, and the sheriff resigns his office in his favor. A new future has opened up for the nameless lad. J. Warren Kerrigan featured.

Their Hour—Gold Seal—(Two Reels)—March 2.—Mrs. Davis, whose husband is cold and unsympathetic, has a nervous breakdown and is advised to go to the seashore. Her only regret is at leaving her one child, a little girl. Mr. Austin leaves for the seashore to spend his vacation. His wife, a pampered society woman, was to accompany him, but changed her mind at the last moment, and also keeps their little boy at home. Mrs. Davis and Austin meet on the train and alight at the same junction to change trains. Mrs. Davis has fifty-eight minutes and Austin an hour to wait for their trains. In an exchange of confidences each learns that the other's marriage was prompted by duty rather than love. Suddenly they realize that they are in love with each other, and agree never to part, but the sight of two little children playing on the railroad tracks awakens their sense of duty to their own little children. When Mrs. Davis' train arrives, Austin places her on it and watches with tears in his eyes while it fades away in the distance.

When He Proposed—Nestor—March 2.—Eddie marries a nice girl, but later is surprised to find that in doing so he has married the whole family. They appropriate the $300 which he has left after buying a home for their own uses, giving it as the first payment on a touring car. In time Eddie tires of having his wife's relations monopolize his house and money, and sells the car, buying furniture with the proceeds. The family is indignant, of course, but Eddie is firm in his new resolution and is upheld by his wife, who decides that she loves him better than her folks, after all.

The Oath of Smoky Joe—Eclair—(Two Reels)—March 3.—Joe Brown dissolute, wild and lawless, is forced to leave town after a particularly bad escapade, and drifts out West, where he endeavors to forget his sweetheart of better days. His skill with a gun earns for him the name of "Smoky Joe." A strange friendship springs up between him and Red Peterson, a notorious outlaw. A girl from Joe's home town comes West, and, unaware of Red's true character, falls in love with him. Her simple charm and trust opens Red's eyes to a side of life he had never known, and he departs with the girl to become married and live straight. Joe finds his note, and swears to kill Red for deserting him. He shoots him and is horrified to find that Red's young wife is the sweetheart of his boyhood days. Overcome with remorse, he nurses Red's wound, and, after seeing them safely on

their way, takes the outlaw's place and surrenders himself to the sheriff, who has been pursuing Red.

Bill's New Pal—L-Ko—March 3.—The waiter and the chef quarrel continually and about everything. In the first place, the chef weighs 300 pounds and monopolizes all of the bed clothes, which the waiter finds quite inconvenient on cool nights. The two are rivals for the hand of the fair cashier, and the proprietor objects on the grounds that it interferes with business. The end of the chef's patience is reached when he discovers the waiter holding a secret conference with the cashier. Choppers, saws, cleavers and knives fill the air. The waiter falls and the proprietor, patrons and waiters start chasing the chef. All of them fall down into the cellar. The waiter seeks safety in the oven, but the heat is responsible for his hasty exit.

The Recoil—Big U—(Two Reels)—March 4.—The newly elected district attorney, Charles Morrison, proves through a technicality in the law that the boxing exhibition given by the athletic league was a professional affair, and arrests all of the participants. Edna Gardner, a special writer for "The Spotlight," is sent to interview Ray Flannigan, the lightweight, on his release, and they become firm friends. One day while walking through the city park they see an announcement of a bridge party to be given by Claire Morrison, the district attorney's daughter. Edna thinks of a way of compromising Morrison, and attends the party under the guise of writing it up. She then informs the district attorney that he has the choice of withdrawing his prosecution against Ray or of being placed in a position where he will have to prosecute his own daughter for gambling. Morrison chooses the former course. Edna obtains a position for Ray in the newspaper office, and he makes a new start in life.

Such Is Life—Rex—March 4.—Olive Trent, a young girl aspiring to a brilliant career on the stage, arrives in New York and takes lodgings at Mrs. Jennings'. Her attempts to get an engagement meet with failure. Will Deming, an actor who also lives at Jennings,' sees Olive in an agency, is filled with admiration for her fresh young beauty and sympathizes with her in her distress. She repulses him, mistaking his motives. Their next meeting is at the boarding-house. Circumstances force Olive to accept Tod Wilkes' offer to place her in his burlesque company. While they are rehearsing the part in his room, Wilkes kisses her. Horrified and ashamed, Olive rushes downstairs to her room, and there finds Will and Polly, the maid, admiring Polly's rose bush, which Olive is taking care of. Will secures Olive's confidence, learns her troubles and obtains a place for her in his own company.

When Snitz Was Marriaged—Sterling—March 4.—Dot and her family anxiously await the arrival of Snitz, the bridegroom, but he fails to appear. Father calls him on the telephone, and Snitz, half asleep and only about half dressed, rushes to be in time for his own wedding. Then follows a hunt of a minister. Snitz secures one and, after encountering no end of mishaps, they arrive at the house only to learn that Dot has eloped with the milkman. The guests, Snitz and the minister arrive at the depot just in time to receive Dot's goodby, waved from the rear end of a swiftly moving train.

The Photoplay Without a Name—Imp—(Two Reels)—March 5.—A prize of $50 will be paid to the person suggesting the best title for this picture. The play begins with Dick Carson's release from prison. He sits down on a park bench, takes out the five-dollar bill given him at the prison, and thinks back to the events that transpired before he was sent to prison for three years. Some years before he was Dr. Carson, an able young surgeon with a large practice, but with an inherited weakness for liquor and gambling. Dr. Grant, his professional rival, is a clever surgeon, but has a small practice. He takes advantage of Carson's intoxicated condition one night and disconnects the telephone wires in his home. Mrs. Wilson, one of Carson's patients, grows steadily worse, and her husband tries repeatedly to get Dr. Carson on the phone, but is unsuccessful. As a result, the woman dies. Five years pass. Carson, little better than a tramp, has but one friend, Nell, a thief. He tries to save her from committing robbery one night by snatching the loot from her and returning it to the safe, but only the first part of the plan

works. The police arrive before he can return the money. They fire and hit a little girl standing in the doorway. Carson makes a hasty examination, and says that only an operation can save her. Assisted by Nell, he performs it, and turns to see Grant, the child's father, watching him. Grant denounces Carson as a rogue and criminal, and the poor fellow is led off to jail. The sentence follows.

Rooms for Rent—Victor—March 5.—Mrs. Felt finds that her husband spends most of his money in saloons, and determines to put an end to the practice by carrying the family pocketbook herself. She leaves on an extended visit to her mother's, taking with her all of the family treasury. Desperate, Felt raises money by renting out the rooms. Mrs. Felt returns unexpectedly and the new cook, not knowing her, ejects her from the house. The enraged woman secures the garden hose and soon drowns the boarders out. Felt returns in the midst of the excitement and is made the center of attraction.

The Lost Ledge—101 Bison—(Two Reels)—March 6.—Andrew Leslie, a wealthy mining engineer, is plunged into bankruptcy by a fire which destroys the oil wells in which he has invested his entire fortune. Through a stroke of luck he meets Margaret Wallace and becomes acquainted with her father, a mine owner. Mr. Wallace offers Leslie a half interest in one of his mines in Mexico if he can locate its lost ledge. Leslie

accepts and soon afterwards starts the search, assisted by Frank Foster, Margaret's fiance. He and Foster quarrel, and the latter in a fit of jealousy hires an old Indian to blow up a section of the mine in which Leslie and his old Aztec guide are industriously searching for the lost ledge. While imprisoned in the mine they stumble upon the ledge. In the meantime the old Indian becomes intoxicated with the money given him by Foster and exposes Foster's part in the mine explosion. In the melee which follows, the engineer is killed. Leslie escapes from the mine, tells Wallace of his discovery, and is rewarded by winning Margaret as his wife.

Some Nightmare—Joker—March 6.—Ernie would rather dream over his pipe than work and consequently is in rather straightened circumstances. His pal suggests that he attempt to borrow some money from his wife. Foolishly, Ernie tries, but the plan works out badly—and painfully. They rob a blind man, and rent two pipes from Hong Hee with the money. They go floating away on a wonderful cloud and dream of riches, beautiful women and a life of ease, but always the awful spectre of Ernie's wife intrudes, getting more fearful each time. They are so glad on awakening to find that their dream is not a reality that they swear off on the pipe forever.

The Reward—Powers—March 6.—Dayton Blair, fresh from college, asks Mr. Harrison's permission to marry his daughter, Claire, and is informed that he must first make good. The position offered is that of foreman in Harrison's oil fields. Dayton accepts. One of his workmen, Myers, dies and leaves his child in Blair's care. The foreman adopts her. Claire Harrison and her father pay a visit to the oil fields. Their first stop is at Blair's cabin, where they find a little girl. In answer to their question the little girl points to Blair's picture as being that of her father. This, of course, causes Harrison and his daughter to believe that Blair has deceived them. Hopkins, a driller, approaches Blair's shack and, hearing singing within, changes his mind about entering and peeks through the window. Inside Blair is rocking the little orphan to sleep. Harrison and his daughter return to Blair's shack to accuse him of being false. Hopkins beckons them to the window, and explains the relationship between Blair and the little girl. Claire enters, kneels beside the sleeping foreman and kisses him. He awakens and a happy reconciliation follows.

His Last Serenade—Laemmle—March 7.—Beppo, a poor Italian violinist, sits in his squalid room thinking of the beautiful past, in which he entertained the royalty with his music. Beppo wanders into a residential district one day and his playing attracts a little invalid, who sends her maid out to bring him in. Beppo and the little girl become firm friends and he visits her day after day, charming her with his music. After a few weeks have passed the girl's father sees the Italian enter the yard and, not knowing his intentions, chases him away as an ordinary beggar. Through fear of the man, Beppo stays away for some time, but is finally driven by his affection to call on the girl again. She is dangerously ill. The doctor orders Beppo to play, and the effect of the music on the girl's condition is marvelous. The crisis is passed safely, and the doctor assures the distressed parents that the child will recover.

Where the Forest Ends—Rex—(Two Reels)—March 7.—Rose, a beautiful mountain girl, is loved by Jack Norton, a ranger. Silent Jordan, an old prospector and friend of Jack's, recognizes in the girl the image of one whom he once loved, and knows that she must be his old sweetheart's daughter. Paul Rouchelle, an artist, comes upon the girl dancing in the woods in a costume of leaves and vines, and induces her to act as his model. The innocent girl falls before the charm of the polished artist and consents to elope with him. Later she learns that he has a wife and child, and returns to her mountain home. In the meantime the old hag who is the only guardian that Rose can remember, has died. The girl's first disappointments in life cause her to be greatly discouraged. Silent Jordan arrives on the scene just in time to prevent Jack from choking Paul, who then slinks away and is seen no more. The impression he has given Jack, however, almost shatters the latter's love for Rose. Silent Jordan leads the ranger and the girl

to a little grave and there tells them the story of his early romance, which died because of his unwillingness to forget and forgive. The story has the desired effect on the lovers and they become reconciled.

A Coat's a Coat—Nestor—March 9.—Eddie and Mr. Bates, friends with offices in the same building, buy coats exactly alike, and get them mixed up. Eddie's sweetheart leaves him in anger when he fails to produce the ring he has promised her and the gloves which she but a short time before placed in his coat pocket. Mrs. Bates threatens to leave her husband when, on admiring his new coat, she discovers a ring and a pair of woman's gloves in the pocket. Embarrassing complications follow, but are easily explained away when the four people come together and find that the two men's overcoats are exactly alike.

Feature Programs

Fox

The Children of the Ghetto—Box Office Attraction—(Five Reels).—Wilton Lackaye featured in the great Israel Zangwill story, splendidly produced. The picture is remarkable for the intimate touches given to the various characters and the truthful representation of Jewish life. The central figure, of course, is Rabbi Samuel, who at the very beginning wins the sympathy of all by giving the overcoat off his back to a penniless member of his flock. His daughter is of great comfort to him, though his son seems to be an equal trial, as the boy has neither reverence for his parents nor for religion. After going on the stage and entering fast cafe life, he comes home to the Passover feast, intoxicated, insults his father and blasphemes God. When young Levi is fatally injured and sends for his father, the old man refuses to go, until reminded that he is the boy's Rabbi. He then arrives too late, and is overcome with grief. His daughter becomes the legal wife of her friend's fiance through a prank, and the Rabbi obtains a divorce for her. When later she eventually falls in love, she cannot marry because the law of Israel forbids her lover, a descendant of a tribe of priests, to marry a divorced woman. The Rabbi is heartbroken, when the girl runs away and is married according to civil law. Soon after he loses his loving old wife, and

is left all alone in the world. As the picture closes he is seen several years later, sorrowfully performing the rites of the Passover at his lonely table, with the empty places of his departed loved ones to remind him of his loss ,when the daughter and her two little children steal into the empty chairs and the old man's heart.

Paramount

The Love Route—FAMOUS PLAYERS—(FOUR REELS).—The film version of the famous romance of the ranch and railroad written by Edward Peple, among the striking effects being the entire construction of the railroad from the first spade full of dirt turned, to the laying of the last tie, and the final running of the mammoth engine over the newly laid line. The main characters of the play are a civil engineer and a young woman who owns a ranch through which the railroad is to pass. The story deals with her attempt to prevent the construction of the road even at the points of the revolvers of her cowboys, but though she fights to the very end, love finally wins, and after the engineer has been shot by one of her men, she herself is responsible for the completion of the line within the required time limit granted the railroad company. Harold Lockwood, Winifred Kingston and Donald Crisp are featured.

The Warrens of Virginia—LASKY—(FIVE REELS).—The famous drama which has toured the country successfully for some years will win thousands of friends in its pictured form with Blanche Sweet in the featured role of Agatha Warren, daughter of the aristocratic southern General Warren, who had before the Civil War, fallen in love with Ned Bur-

ton of New York. With the beginning of hostilities, General Warren takes command of his southern troops, and Burton enlists in the Union army, becoming lieutenant, and the lovers are naturally separated by their different sympathies. Most of the action of the drama takes place during the closing days of the war, at a time when General Warren's soldiers are suffering from a lack of supplies. Burton is forced by his superior officers to use his intimacy with the Warren family in successfully carrying out a ruse which leads to the defeat of the supply trains coming to the relief of the confederate army. When he is captured, Agatha finds that she still loves him in spite of herself and offers him the means of escape, which he is too proud to accept. The timely surrender of Lee at Appomattox saves him from being shot and the sequel of the stirring events is the ultimate reunion of the lovers.

Pathe

Pathe News, No. 13.—PATHE.—This issue of the weekly contains views of the Charity Dance held on the deck of a steamship off Brooklyn, New York; the dedication of the statue to the President of Argentina at Buenos Aires; five hundred delegates of the Canners' Association meet at the Hotel Astor, New York; the Tower of Jewels at the Panama-Pacific Exposition; the striking of the liberty bell, Philadelphia, so that its notes can be heard in San Francisco by means of a telephone; views of the floods in Ohio, and in the war section pictures taken at Epsom, England; Dennemarie, Alsace, and Brest Litovsk, Russia.

Pathe News, No. 14.—PATHE.—In tihs issue of the topical are seen a meeting of socialists at New York City; a jack-rabbit hunt at Salt Lake City, Utah; the dedication of the Volunteers of America Hospital in New York; a new motor cycle designed to run on ice demonstrated at Chicago, Illinois; an exhibition of diving at Paranagua, Brazil; a flight of carrier pigeons from the Poultry Show in New York City; a winter carnival at Hanover, New Hampshire, and in the war section, views taken at London, England, and Groningen, Holland.

Buddhist Temples—PATHE COLOR.—A natural colored scenic in which one is transported back through the centuries, when viewing these relics of bygone ages, standing in the vicinity of Pekin, China. One of the magnificent temples is shown, which is sometimes used as the residence of the high pontiff of the church. Other interesting scenes of Oriental splendor are also shown.

Police Dog—PATHE.—An animated cartoon comedy by C. T. Anderson of the Bray studios, in which Pinkerton Pup makes off with the trousers of Officer Piffle while he is enjoying a bath in the harbor. Unable to pawn the trousers, the Pinkerton Pup takes them to a butcher shop, where he trades them for a large juicy steak. Piffle, emerging from the water, substitutes a barrel for his missing garment, and later noted by "Billy" Goat, he is sent rolling toward the station house and lands on top of the captain.

A Trip to Madeira—PATHE COLOR.—Many interesting views of the Madeiras, a group of islands belonging to Portugal, which lie off the northwest coast of Africa. As one enters the harbor a panorama is given of the city, and the natives are shown diving for coins. One is also given a glimpse of the residence that once sheltered the Empress Elizabeth of Austria and taken by rail to Bombal along a series of beautiful and charming views. On the same reel is:

Wild Birds of Scotland—PATHE COLOR.—An educational picture in colors of the live wild birds of Scotland. Close-up views are given of such feathered beauties as merlins, snipe, plover, black duck and others.

Too Many Beaux — PATHE. — Mary Anne Hoolihan tires of teaching school and journeys to a small town in the West where she assumes the name of Gladys Vere de Vere, and invites the town to be manicured. The male citizens respond nobly. Luke McGluke, a bold bandit for whose capture the state has offered a big reward, visits her one day, and she makes him a prisoner. Then she wires her fiance to come and get her. When the town jays learn how they have been fooled they hide themselves ostrich-like in the lake. On the same reel with "A Trip to the Island of Madeira."

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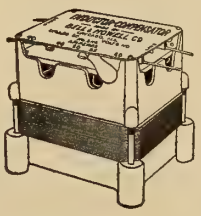

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The Hound of the Baskervilles—Pathe—(Three Reels).—This is an adaptation of A. Conan Doyle's book of the same name. It is one of the best of the Sherlock Holmes adventure stories. There is a tradition in the Bas-

kerville family that a lonely moor on the estate and a monstrous Great Dane, with flaming eyes and fire oozing from its mouth, are directly connected with the mysterious deaths of several of the family. Sherlock Holmes is summoned on the case, and reveals some surprising facts connected with an innocent-appearing man named Stapleton.

C. R. C.

The Death Ray—(Ninth Episode of the Exploits of Elaine)—Pathe—Two Reels.—Kennedy is warned that he must withdraw from his search for the Clutching Hand, or he will be killed. As proof of his power to kill, the Clutching Hand causes the death of a man an hour, directly across the street from Kennedy's laboratory. The detective pretends to leave for South America, but really remains in New York, and discovers the death of the men was caused by the projection of an infra-red ray. Captured and imprisoned, this ray is directed against Kennedy, but he diverts it by a disc of platinum, sets the building on fire, and is later rescued by the police, who arrive to raid the den of the Clutching Hand. See review on page 351, this issue.

Serial Publication

Runaway June — Reliance — (Episode Seven)—February 24.—June returns to Mrs. O'Keefe's for her clothing and Marie. Scarcely have they gone when Ned, the Moores, and the Bletherings arrive to find the detectives and the policemen battling on the stoop. The two girls drive to Mrs. Villard's, and Blye, who is in the house, notes their arrival with satisfaction. That afternoon Mrs. Villard takes June down town to the office of a marine broker. There she informs her that Blye is planning a trip to southern waters, and wishes them to join the party. June refuses. Blye, Cunningham, Edwards and Tommy Thomas arrive and try to persuade her to accept the invitation, but she remains firm. Across the court, Bobby Blethering sees Blye arguing with June and phones Ned. Before the bridegroom can get there, however, June and Mrs. Villard dart through the door, and flee in a taxi, pursued by the others in Cunningham's limousine.

Thanhouser Syndicate

The $20,000,000 Mystery — (Episode Fourteen)—Thanhouser—(Two Reels). —Zudora's friends plan to prove her right to the mines in Montana and Jim and Hunt go there to investigate. The conspirators secure the lawyer, who has many valuable papers pertaining to the affairs of Zudora's father, and try to get them from him. They also trap Zudora, but Jim and Hunt, after escaping from the trap laid for them in the West, return in time to right matters. Reviewed on page 317 of the February 27 issue.

The $20,000,000 Mystery—(Episode Fifteen) — Thanhouser — (Two Reels). — The conspirators determine to secure the jewels of a society woman and, despite the fact that another pair of crooks are working on the same case, they manage to get the gems. The plotters also kidnap Zudora, but Jim and Hunt, who are working on the diamond robbery, find her and again foil the conspirators' plans. A review appears on page 359 of this issue.

United

In Dutch With the Duchess—Superba. —Sir Charles Kerplunk is introduced to Emma, the lady whom his mother has chosen to be his bride, and not taking a fancy to her, he escapes from the house. Later, in the garden, he dances with one of the ladies of the court, and his conduct is reported to the duchess, who proceeds to box the lady's ears and to handle the duke rather roughly. Sir Charles later manages to escape again, and in the garden prepares to hang himself, when he is seen by Emma and once more rescued. Later the duchess leaves the palace and takes a room in the city, where she is charmed by a man playing a musical instrument in the room next door, and summons him to play for her. The maid, becoming jealous, writes to the duke telling him what is going on, and he sends his court attendants after her. Complications galore follow, but eventually things are straightened out by Charlie being compelled to return to his mother, while Emma and the duchess return to the duke.

Universal Special

The Master Key—Universal—Episode Fifteen.—Ruth instinctively feels that Dore is in danger, and in spite of the remoteness of the consul, determines to go to his rescue. To this end she arouses her beggar friend, who consents to act as guide, and then enlists the services of the naval officer and his marines. On their way into the hills they meet Dore's servant, who tells them of how Wilkerson turned on Dore, made him a prisoner in the hut, and escaped. They rescue Dore and return to the city, where they learn that Wilkerson, Drake and Mrs. Darnell have left for America, taking the plans with them. Dore cables Tom Kane to have them arrested on their arrival, which he does. Ruth, Sir Donald and Dore decide, after a consultation, that they will not prosecute Wilkerson if he will surrender the key to the Master Key mine. He craftily gives them a substitute drawing and continues his search for the mine, guided by the original plans. He is killed in a premature explosion, and Dore finds the real plans in his pocket. Drake and Mrs. Darnell are arrested for their part in the affair. Sir Donald releases Ruth from her promise to marry him, and the story closes with a happy meeting between John and Ruth.

World

Alias Jimmy Valentine — Liebler — (Five Reels).—A film story of the famous play by Paul Armstrong with Robert Warwick featured, and undoubtedly one of the best releases yet announced by the World program. Rose Fay, insulted one day in a railroad parlor car, is rescued by a handsome stranger with whom she falls in love. Years later, visiting Sing Sing penitentiary with her father, the lieutenant-governor of the state, she recognizes her rescuer in the person of Lee Randall, alias Jimmy Valentine, and brings about his release. Randall is given a position in a bank, and though his old associates tempt him and detectives try to pounce on him for offenses committed long before, he succeeds each time in proving an alibi. Jimmy's reputation as being the most expert safe opener in the country clings to him in spite of all, and one day when Rose Fay's little sister is accidentally locked in the bank safe, with no one on hand who knows the combination, and the child seems certain to suffocate, Randall makes use of his professional knowledge to open the safe, and a waiting detective, who has seen his display of skill, arrests him. Rose, who is present, after much trouble secures Lee's delivery, and declares she has more need of him than the state.

Miscellaneous

Hypocrites—Bosworth—(Five Reels). —Gabriel, an ascetic monk of olden times, perfects an image of Truth, but when it is unveiled before the villagers and the figure is found to be naked, he is stoned to death. Only two can look upon Truth, a little child and the woman who loves Gabriel, also a Magdalene who repents. Several thousand years later Gabriel, now minister of a present-day church, is pastor of the same people who stoned his former self to death. They are shocked by his denunciation of hypocrisy, and only the woman who loves him and the Magdalene who repents understand. Left alone after the service, he finds a reproduction of the famous painting, "The Truth," and sinks into a dream. His body in the form of Gabriel the ascetic leaves his present-day body and, accompanied by Truth and her mirror, visits various scenes of the story, showing him in this wondrous mirror of hers the real actions of the characters, proving them all to be hyocrites. A review appeared on page 204 of the February 6 issue.

The Press Agent Says—

That he wanted to know how long it ought to take an infuriated mob of workmen to wreck a saloon. Authorities on these rough-and-ready statistics being rather silent on the matter Barry O'Neil, the Lubin director, aided and abetted by his specially trained mob of Lubin extras, stepped forward and claims the blue ribbon. O'Neil's mok wrecked beyond repair the exterior and interior of a saloon in exactly two minutes and thirty-one seconds in making "The Evangelist."

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Vol. XIII CHICAGO, MARCH 13, 1915 No. 11

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Vol. XIII CHICAGO, MARCH 13, 1915 No. 11

Edison Offers Another Mary Fuller Film

BY CHARLES R. CONDON

MARY FULLER'S last big picture while with the Edison company will be released on March 15. It is a three-reel version of E. Phillips Oppenheim's popular book, "The Master Mummer," and is being released under that name. Originally, the picture was made in five reels, and was scheduled for the General Film Company's special feature service, but it was later decided to place it on the regular program of daily releases and it was cut to three reels to conform with the new Edison policy of releasing a feature film each week.

Nothing vital to the continuity of the story was lost in condensing it, and every possible chance of padding has been thereby eliminated. The theme is of recognized Oppenheim strength, and affords innumerable opportunities for striking bits of characterization and for true artistic interpretation. Walter Edwin's master hand at constructing climaxes and perfecting detail is seen in the direction, and his lighting effects show up well in good photography.

There are two others, besides Mary Fuller, who take principal parts in the acting, but are no longer with the Edison company. They are Charles Ogle, who is seen as Allan Mabane, the artist, and Barry O'Moore (Bertram Yost), who takes the part of the master mummer, M. Feurgeres. Miss Fuller plays three distinct roles, and enlivens them with her engaging personality and pleasing interpretative expression. She is first seen as the Princess Isobel, and later as Isobel Feurgeres, the daughter of the Archduchess of Britslaw (Mrs. William Bechtel). Highest praise is due the supporting cast for the manner in which its members rise to every occasion in their character portrayal. Miriam Nesbitt impersonates Lady Delahaye; Warren Cook, Sir William Delahaye; William West, Frederick IV; Charles Sutton, the Chamberlain; Duncan McRae, Arnold Greatson, the author; Harry Beaumont, Arthur Weston, the reporter; and Jessie Stevens, Mrs. Burdette.

Isobel is happy in her new home.

The cafe scene in Edison's "The Master Mummer."

M. Feurgeres and the widowed Princess Isobel fall in love, and the latter, though she forfeits her court rights in doing so, consents to marry the actor. When she is taken ill and dies a short time later, his only consolation in life is her little daughter, Isobel, whom he has always loved and treats as his own child. The scheming Duchess of Britslaw realizes that the girl may some day take up her mother's position in court, a place which she has in mind for her own daughter, and induces the chamberlain to have her taken from Feurgeres and placed in a convent.

The actor, years later, follows her and Sir William Delahaye, one of the chamberlain's conspirators, into a cafe, and there shoots the man. Feurgeres escapes in the confusion without revealing his identity to his stepdaughter, but he determines to protect her thereafter. Arnold Greatson, a writer, who was with the actor when he shot Delahaye, takes Isobel to the apartments which he shares with Mabane and Weston, and places her in the care of Mrs. Burdette, the housekeeper.

The young girl is happy in her new home, and before

long has won each of the men's hearts, though unintentionally. Several attempts are made by the chamberlain and Lady Delahaye to lure Isobel away, but each time she is rescued by her three admirers and her

The convent scene in Edison's "The Master Mummer."

father, who scarcely lets her out of his sight, though he keeps under cover himself. One day his desire to speak with Isobel overcomes Feurgeres, and he presents himself to her. He does not, however, tell of her royal birth.

This comes out later when, on his deathbed, he tells all. Isobel is welcomed at Frederick's court, and is given the position formerly occupied by her mother. But she yearns for the simple life and her former friends, and finally gives up all as her mother did to follow the dictates of her heart. Greatson is both surprised and startled at her return, but is speechless with joy on learning that she has decided that she would rather be his wife than the princess Isobel.

The Road O' Strife

The announcement recently made by the Lubin Company of a new fifteen-reel serial to be called "Road O' Strife" has created much interest in the moving picture world. The author of this new serial is Emmett Campbell Hall. To everyone familiar with the photoplay, this statement of authorship is an assurance not only that the story will be of dramatic merit, but that it will embody some new and striking characteristics, and most important from the standpoint of manufacturer and exhibitor, exactly meet the popular taste of the moment. The ability of this author to keep his fingers upon the public pulse and anticipate and comply with the rapidly shifting preferences of the picture fans has been a very large factor in his success.

Mr. Hall was among the first of the authors of established reputation to devote himself exclusively to photoplay writing, and for some time contributed largely to the Biograph, Kalem and Selig companies, refusing to ally himself with any one manufacturer. When, however, the Lubin Company undertook, about two years ago, to assemble a staff of photoplaywrights he became a member of that organization, and many notable Lubin releases have been his work. His serial, "The Beloved Adventurer" achieved a remarkable success, but it is intimated that the forthcoming "Road O' Strife" is far superior to anything he has heretofore done.

Waters Leaving General Film

Filmdom was a little surprised the past week by learning that the firm of Klaw & Erlanger is about to venture into the motion picture field with a plan of unusual magnitude, and Pat Casey, head of the vaudeville agency that bears his name, is authority for the statement that Klaw & Erlanger are now organizing a huge exhibition proposition of which P. L. Waters, until now general manager of the General Film Company, is to be the head. It is understood the chief purpose of Klaw & Erlanger is to provide theaters throughout the country with a steady supply of big feature films, and that at present productions will not be released at the smaller theaters, but will be booked by Klaw & Erlanger exclusively, in the same manner as regular theatrical attractions, in the larger theaters of the country, though, later on, even the smaller exhibitor may contract for bookings. It is hinted some of the first releases, at least, will be made by a special company at the Lubin studios, though this latter statement has not yet been verified.

Pathe Sues State of New Jersey

Claiming that it has paid the State of New Jersey $1,000 to which the state is not entitled, Pathe Freres last week obtained from Supreme Court Justice Trenchard a writ of certiorari to review the action of the State Board of Assessors in assessing the company on its outstanding capital stock of $1,000,000 for the year 1911.

The application for the writ was made by Eldon R. Walker, of Trenton, N. J., as counsel for Pathe Freres. The company has a plant located at Bound Brook, New Jersey, and it is a New Jersey corporation. It was claimed to the court that the Board of Assessors taxed it upon a total of $1,000,000 outstanding stock in the year 1911 when there was actually only $200,000 worth of stock paid for at that time.

It was further claimed by Mr. Walker that the company was entitled to exemption because it is an industrial concern doing business in the state. The suit is to recover the money which, it is alleged has been wrongfully paid the state.

Indiana Exhibitors Unite

The two factions of Indiana motion picture exhibitors which have been at war since the national meeting in New York in 1912, got together at a meeting in the Claypool Hotel last week and formed a new organization, which will be known as the Motion Picture League of Indiana. Officers were elected as follows:

President—L. H. O'Donnell, Washington.
Vice-president—W. E. Keating, Terre Haute.
Secretary—Dr. J. M. Rhodes, Indianapolis.
Treasurer—Joseph Gavin, Indianapolis.

A legislative committee composed of A. C. Zaring, Indianapolis; Frank Rembusch, Shelbyville; Thomas Whelan, Indianapolis, and Dr. Rhodes was appointed.

The officers of the league, with A. C. Zaring, Indianapolis; Frank Rembusch, Shelbyville; William Lipps, Alexandria, and Frank Radenbauch, Dunkirk, form the board of directors. The board will consider a proposal to join the National Association at a meeting which will be held in a short time. National censorship was indorsed, but the league is opposed to state censorship.

Battle on Bridge Gives Thrill in Serial

BY CLARENCE J. CAINE

James Cruze, winning fame as Jim Baird, reporter.

A REALISTIC fight on a bridge between the men who have been Zudora's protectors since the conspirators determined to secure her riches, and a band of thugs in the employ of the plotters, is the most exciting feature in Episode Sixteen of "The $20,000,000 Mystery." James Cruze, of course, is one of the principals, and his character, Jim Baird the reporter, is in the center of all the action which transpires. The other leads, Marguerite Snow, Sidney Bracy, Elizabeth Forbes and Frank Farrington are also active in this installment.

After the eventful happenings narrated in Episode Fifteen, Madame Duval and her band for a time make no outward effort to harass Zudora. Nevertheless, they are by no means idle, and a constant watch is kept on the girl's movements. When Zudora and Storm go skating one day, they are closely trailed by Gyp, one of the "strong-arm" members of the band, while Captain Radcliffe seizes the opportunity to enter the Ramsey house, where Zudora lives, and search her apartment. In the old half-burned trunk, which contained so much of value for Zudora, the shrewd captain makes an important discovery. The trunk has a false bottom. Beneath it the conspirator finds a rudely drawn map made by Zudora's father, showing the location of rich deposits in the South African diamond fields.

In the meanwhile Tom Hunt and Jim Baird are working on a plan, through which they hope to possess themselves of the band's secrets. Hunt has just finished disguising himself, while Baird laughs aloud as he reads a fake letter of introduction which Hunt is to use in gaining an entrance into the haunts of the conspirators.

In the role of a famous French artist, Hunt goes to the mansion of Madame Duval and is soon made welcome in her salon. The detective plays his part perfectly; so well, indeed, that Madame Duval is completely deceived.

Before he leaves he consents to paint her portrait, and hardly has he gone when Captain Radcliffe, in highly exuberant mood, enters with the map he has purloined from Zudora's trunk. Some time later, Hunt, who has joined Baird, sees the captain speaking in a hallway with a man, whom he recognizes as a diamond cutter. Following the couple, Hunt and Baird see them enter the lapidary's shop, where the captain is observed to give his companion a number of rough stones to cut.

On the day following, Hunt goes to keep his appointment with Madame Duval to paint her portrait. But the sitting is interrupted by the fountain signal, which warns Madame Duval of the arrival of some of the band. She excuses herself, pleading fatigue, and Hunt is shown out, only to return secretly a few moments later. Hunt hides himself behind the tapestry near the entrance to the hidden elevator, by means of which the conspirators are wont to enter the salon. He sees Madame Duval and the gallant captain take a document from the secret receptacle under the table-top, and then leave the house. Meanwhile, elsewhere important things are happening. Jim Baird, trying to keep in close touch with Hunt, has entered the underground passage, leading from the old garage to Madame Duval's mansion and there he has been discovered by Bill, Ike and Gyp, three of the most desperate of the conspirators. At once a terrific struggle begins, in which Baird, by his superior quickness, is enabled to slip away from his attackers in the semi-darkness and make for the exit. There the battle begins again in deadly earnest. Through the opened door the men tumble in a confused heap, and roll struggling in death-grips toward the narrow bridge across the swift creek which flows deep and dark beside the old garage.

Marguerite Snow, who plays "Zudora" in the serial.

And here matters might have taken a serious turn for Baird, but for the fact that John Storm has chosen this road for a spin in his car. The young lawyer leaps from his machine and enters the fray. With a few well-directed blows he sends two of the thugs sprawling. Baird and Bill are grappling at the very edge of the bridge coping. In the final test of strength, Bill forces Baird off the bridge, but is himself dragged with his victim, and both fall into the water. Strong, having routed the other two, hastens to Baird's rescue. Unbuckling an extra automobile tire from his machine, he attaches it to a rope and swings it to Baird, but failing to reach him, he plunges into the water and brings him safe ashore, while Bill, vanquished, but still very much alive, makes his escape on the opposite bank.

According to Dr. Theodore Twesten, proctor of Cornell University, the moving pictures are responsible for a noticeable decrease in drinking by Cornell students.

Censorship Held Constitutional

The constitutionality of the censorship laws of Ohio and Kansas, providing for the censorship of motion picture films, were upheld in a decision of the Supreme Court of the United States handed down on Tuesday, February 23.

The opinion of the court was written by Justice McKenna and had to do with the case of the Mutual Film Corporation vs. the Industrial Commission of Ohio, *et al.* The Mutual contended (1) the statute in controversy imposes an unlawful burden on interstate commerce; (2) it violates the freedom of speech and publication guaranteed by Section 11, Article 1, of the constitution of the State of Ohio; (3) it attempts to delegate legislative power to censors and to other boards to determine whether the statute offends in the particulars designated.

After briefly reviewing several sections of the Ohio law and pointing out that while the shipment of the films from states outside of Ohio into Ohio was essentially interstate commerce, the court held that it was clearly evident the individual films were to be used solely in the State of Ohio and must therefore be subject to the same laws as would films made in the state. The court then took up the contention that the Ohio statute violates the freedom of speech and publication guaranteed under the Ohio constitution and said in part:

> However missionary of opinion motion picture films are, or may become, however educational or entertaining, there is no impediment to their value or effect in the Ohio statute. But they may be used for evil, and against that possibility the statute was enacted. Their power of amusement, and it may be education, the audiences they assemble, not of women alone nor of men alone, but together; not of adults alone, but of children, make them the more insidious in corruption by a pretense of worthy purpose. Indeed, we may go beyond that possibility. They take their attractions from the general interest, eager and wholesome it may be, in their subjects, but a prurient interest may be excited and appealed to. Besides, there are some things which should not have pictorial representation in public places and to all audiences. We would have shut our eyes to the facts of the world to regard the precaution unreasonable, or the legislation to effect it mere wanton interference with personal liberty.

With regard to the allegation that the censorship is an infringement of free speech, the court said:

> Are moving pictures within the principle as it is contended they are? They, indeed, might be mediums of thought, but so are many things; so is the theater, the circus and all other shows and spectaculars, and other performances may be thus brought by the like reasoning under the same immunity from repression or supervision as the public press—made the same agencies of civil liberty. Counsel have not shrunk from this extension of their contention.
>
> The first impulse of the mind is to reject the contention. We immediately felt that the argument is wrong or strained which extends the guaranties of free opinion and speech to the multitudinous shows which are advertised on the billboards of our cities and towns, and which regards them as emblems of public safety, to use the words of Lord Camden, quoted by counsel and which seeks to bring motion pictures and other spectaculars into practical and legal similitude to a free press and liberty of opinion.
>
> The judicial sense supporting the common sense of the country is all against the contention. The argument is wrong which extends the guaranties of free speech to the multitudinous shows which are advertised on the billboards of our cities and which regards them as emblems of public safety, and which seeks to bring motion pictures and other spectacles into practical and legal similitude to a free press and liberty of opinion.

The Hearst-Selig News Pictorial maintains a staff of ready and willing photographers who are ready at any time to fill assignments in any part of the world.

Mutual Masterpictures

A slight error crept into the announcement in our issue of February 20 concerning the release of the series of feature pictures of the Mutual Film Corporation. These pictures will be released as features through the Mutual exchanges. Herewith is the announcement in full:

The Mutual Film Corporation announces a series of features for release twice a week beginning March 22. These will be known as Mutual Masterpictures and will be four and five reels in length. The first release will be an American distinctive creation, "The Quest," a story of love and romance with the South Seas as the chief setting for its scenes. In this picture Margarita Fischer will be featured with Harry Pollard, Joseph E. Singleton, Nan Christy and Lucille Ward in important roles. A burning ship, blown up by dynamite, is one of the more thrilling scenes. "The Quest" is a picture of singular beauty and was selected because of its merit to lead off the series.

The second Masterpicture will be "The Lost House," by Richard Harding Davis, a four-reel Majestic product, featuring Lillian Gish, Wallace Reid, F. A. Turner, A. D. Sears and Elmer Clifton. The story is a vital, vivid action picture different from "The Quest" in type but like it in its love theme.

The Mutual Masterpictures will be participated in by the American Film Manufacturing Company, the Majestic Motion Picture Corporation, the New York Motion Picture Corporation, the Reliance Motion Picture Corporation and the Thanhouser Film Corporation. In these Masterpictures will appear a notable list of players, including Mae Marsh, Florence LaBadie, Francelia Billington, Marguerite Snow, Lillian Gish, Robert Edeson, Harry Pollard, Robert Harron, W. A. Hart, Sidney Bracy, Rhea Mitchell, Dorothy Gish, Lucille Ward, Thomas Jefferson, Margarita Fischer, James Cruze, Wallace Reid, John Emerson, Harry Woodruff, Joseph E. Singleton, and many others well known to the screen.

The forthcoming releases include stories selected solely for their picture merit, and while great names are in the list of authors, the "story" has been the thing in selection.

An extensive advertising and publicity campaign has been inaugurated in connection with Mutual Masterpictures in magazines, newspapers and the journals devoted to the film industry.

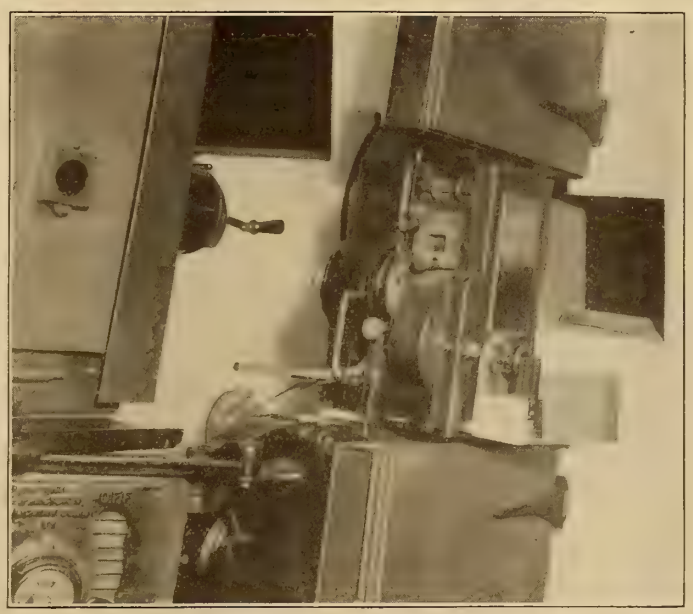
Universal Program at the Fair

President Carl Laemmle of the Universal Film Manufacturing Company received the following telegram from M. L. Markowitz, general manager of the California Universal Film Exchange at San Francisco, on the afternoon of Saturday, February 20: "The Panama-Pacific International Exposition have accepted the Universal program, best on earth, for exclusive exhibition during the fair in the Filmdome." This communication means that the Universal has been chosen for the place of honor at the fair. Visitors to the exposition will not only have an opportunity to see Universal pictures within the exposition grounds but, upon application at the Universal general offices in the administration building, will be provided with free transportation by "jitney bus" to Universal City, near Los Angeles.

Fire Prevention Attachment for Machines

PASSED BY UNDERWRITERS

A NEW fire prevention attachment for motion picture machines has just been passed by the National Board of Fire Underwriters. In recommending the device the underwriters' laboratories makes the following announcement of test record: "Two Simplex machines on which the device had been installed and operated for several months in the theater were used for this test. When operated normally the film was repeatedly caused to break at points above and below the device by interfering with the mechanism or jamming the film. Under all conditions when the film was broken, the motor was stopped before the film became packed in the head or ran out on the floor. Several of these devices have been in use for the past two years with a successful record of service. The device is an invention of Frank H. Frude, and is called the Frude Film Fire Frustrator."



The Frude Fire Prevention Device Mounted on a Projection Machine. Cover is Shown open at Extreme Right of Motion Head.

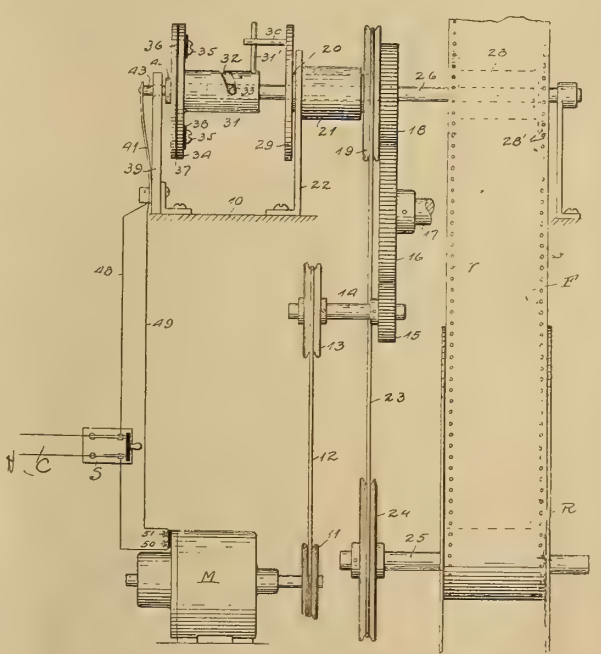
This device is an automatic switch attachment for use with motor-operated motion picture machines, to open the motor circuit when the tension on the film between the magazine and the lower sprocket is released by breaking of the film, failure of the belt on the take-up reel, or other causes.

The device consists, essentially, of a shaft carrying the lower sprocket of the machine and at one end a cylindrical cam, engaging a pin on the shaft and having a radially projecting pin threaded into the cam, and provided with an insulated brass flange or disc opposite two contact buttons. A hollow shaft is provided, mounted concentrically with the sprocket shaft, and carrying at one end the drive pulley for the take-up reel, and at the other end a brass disc with a crank pin which engages the radial pin, mentioned above.

The hollow shaft is free to rotate relatively to the gear shaft. In normal operation the tension on the film from the take-up reel tends to drive the lower sprocket at a speed greater than that of the hollow shaft, causing the radial pin on the cam to engage the crank pin on the disc, forcing the cam disc against the contact buttons. The release of the film tension permits the sprocket to stop and the crank pin makes one revolution and engages the radial cam pin from the opposite side, causing the disc to be withdrawn from the contact buttons.

The equipment for use with the Simplex machine differs from that described only in that the concentric shafts are each provided with a separable connection which consists of pins seated against springs in stationary sections engaging in holes in the disc in the swinging section attached to the door.

This attachment can be used upon any make machine. It is most simple, and yet a most positive prevention of film fire. Furthermore, it will do away with an operator's helper. It will reduce insurance premiums, as it will be recommended by every insurance company or agent. The company which is manufacturing and selling this device is The Motion Picture Fire Prevention Devices Company, 1601 Indiana avenue, Chicago, Ill.



Drawing Taken from Fig. 1 of the Patent Papers, Showing Construction and Operation.

The device has been in constant use by all of the Jones, Linick & Schaefer theaters in Chicago for the past two years, and at no time has it failed to do what was expected of it. It has the full recommendation of that firm as the greatest fire prevention device of its kind.

The photographic illustration on this page shows the Frude device mounted on one of the projection machines in the Orpheum theater on State street, Chicago. The drawing, taken from Fig. 1 of the patent papers (No. 1,089,466), shows the construction and operation clearly; *10* designates part of the supporting frame of the machines; *M* represents the electric driving motor; *R* represents the intake reel for films such as *F*. The motor pulley *11* is con-

nected by belt *12* with the pulley *13* on the countershaft *14* which also carries the gear pinion *15*. This pinion meshes with the main machine gear *16* on the main shaft *17* and this gear meshes with the gear *18* secured to the pulley *19* which is keyed to the sleeve *20* journaled in the bearing *21*, which bearing is supported from the machine frame *10* by the bracket *22*. A belt *23* passes about pulley *19* and the pulley *24* on the shaft *25* which carries the intake reel *R*. Passing through and journaled in sleeve *20* is the shaft *26* which is further journaled at its end in the bearing bracket *27* on the machine frame. This shaft *26* has secured thereto the film sprocket member *28* of the ordinary and usual construction and whose teeth *28'* engage in the openings *r* of the film in the well-known manner.

The left end of sleeve *20* carries the disk *29* from which extends the actuating arm or pin *30*. Journaled on the right end of shaft *26* is a hub *31* having a diagonal cam slot *32* extending part way around its circumference, a cam pin *33* extending from shaft *26* into this groove whereby relative turning of the shaft and hub will effect longitudinal shift of the hub on the shaft. Extending radially from the inner end of the hub is the arm or pin *31'* for co-operating with the pin *30* of disk *29*. The hub carries at its outer end the flange or disk *34* to which is secured by screws *35* the contact plate or disk *36*, this contact plate being insulated by the insertion of insulating material *37* between the plate and the flange *34* and by the insulating material *38* between the screws *35* and the flange.

Mounted vertically on the machine frame *10* and adjacent the contact plate *36* is a block *39* of insulating material and secured at their lower ends to this block are the terminal springs *40* and *41* whose upper ends carry laterally extending pins *42* and *43* respectively terminating in contact heads *44* and *45*, the pins passing readily through openings *46* and *47* in the block. The contact plate *36* by its co-operation with the contact buttons and springs controls the current supply circuit for the motor *M*. Conductors *48* and *49* leading from the springs *40* and *41* respectively to the motor terminals *50* and *51*, a main switch *S* being included in conductor *48* and connected with the current supply circuit *C*.

From the foregoing description the operation is apparent.

In the figure the various parts are shown in relative position for proper operation of the machine, the main switch being closed and the pin *33* being at the inner end of the cam slot *32* to hold the contact plate *30* against the contact buttons or heads *44* and *45*, the pin *31'* being behind the pin *30*. If the film and machine continue at the same rate the relative positions shown will be maintained. However, should the film break, the shaft *26* will stop, but the sleeve *20* will continue until the pin *30* engages behind and with the pin *31'* on hub *31*. This hub will then be rotated on the shaft *26* and by the engagement of the cam slot *32* with cam pin *33* will be shifted inwardly along the shaft to carry plate *36* away from the terminal heads *44* and *45* whereupon the motor circuit is opened and the motor stopped. If the film should break between the take-up reel and the sprocket member *28* the shaft *26* will stop immediately, while if the break occurs between the sprocket member and the lens, the shaft will stop as soon as the broken end of the film leaves the sprocket member. Thus upon breaking of the film the motor circuit is automatically opened and the take-up reel and the machine stop.

When the machine is to be started, the main switch *S* is closed and the hub *31* held out by hand to engage the contact plate with the terminal buttons until the machine and film run in synchronism. As the film is wound upon the intake reel the rate at which it is drawn from the machine will constantly increase as the diameter of the wound-up film increases. The tendency will then be for the shaft *26* to rotate faster than the sleeve *20*. This is, however, prevented by the engagement of the pin *31'* on the hub *31* with the pin 30 on the disk *29*, and to prevent undue strain on the film the belt *23* is sufficiently loose on its pulleys to slip and to thus always take up the film at a uniform rate relative to the speed of the machine.

From the above description it is apparent that the film, when traveling at the proper rate, controls the closure of the motor circuit, and that the machine, upon breaking of the film, effects adjustment to open the circuit and to stop the machine. The operations are positive and efficient.

Making Extensive Improvements

It was announced the early part of this week by Julian M. Solomon, Jr., vice-special representative of Bosworth, Inc., at the company's New York offices, that extensive improvements affecting this concern's future output are in the course of preparation and that several new and important plans are now being perfected.

Deeds were ppassed on Saturday, February 27, whereby the concern doubles its ground space and a large force of laborers, workmen and mechanics are now busily engaged in making additions to the present plant. Building permits have also been issued for additional store rooms, scene docks, paint frames, etc., and a new stage, measuring sixty by ninety, has just been completed.

On Monday, March 1, Oliver Morosco returned to the studios, bringing with him several new contracts covering the motion picture rights on new plays and stars and work will immediately be taken up in preparation for the production of these additional acquisitions about which more will be announced in the near future.

Oscar Apfel, for the past year associated with the Lasky studios and who has been directly responsible for the production of such successes as "The Squawman," "The Master Mind," "The Circus Man," "The Ghost Breaker" and "Cameo Kirby," joins the Bosworth producing forces on March 4. Mr. Apfel was formerly director for Pathe, Reliance, Majestic and Edison Companies, and has met with great success in the production of big subjects for Lasky.

Owing to the heavy strain of work caused by the many recent releases, the doctors have ordered Hobart Bosworth to take a complete rest. He will taken an extended vacation, probably a long sea voyage, and as a consequence may possibly dispose of his financial interest in the firm. In this event there will be no change in the business policy of the company, except to produce more society dramas and well known plays with stars in the leading roles. No more of the western type of drama will be produced.

Guy Oliver, the hero of many Selig film dramas, formerly played in vaudeville.

June's Husband Captured by Blye

BY CHARLES R. CONDON

THE most exasperating, and yet money-making, feature of a serial is that just as the puzzling events of the episode reach a climax and one prepares for a pleasant surprise, the action ends with the "To be continued" insert. In the eighth episode of "Runaway June's" adventures entitled "Her Husband's Enemies," we see Ned lying in wait for Blye; follow the action with bated breath as he jumps out to intercept Blye's limousine; see him seized and overpowered by mysterious hands; and then are greeted by the brand, Reliance, and the slogan, "Mutual Movies Make Time Fly." The spectator's exclamation or thought, "I wish I knew what the developments are in that next episode," which an ending such as this never fails to arouse, is worth real money to an exhibitor booking this series.

There are less flash-backs in this release than in any of its precedents, the method of telling why June ran away from her husband now being dropped. June becomes acquainted with a new phase of the eternal money question while in the hospital, but does not attempt to smooth out the domestic troubles of her patient. With but little space given to these two subjects which formerly took up about a reel, one can readily see that nearly all of this episode bears directly on the main thread of the story. Mrs. Blye, close on her husband's trail, makes several determined appearances in the episode, which is synonomous for saying that it contains considerable comedy.

Blye and his party hurry to the rescue when they see the taxi carrying June and Mrs. Villard plunge off of the roadway. June is found pinned underneath the wreckage of the smashed machine which ran into a tree on the side of the slope, and Joe, the chauffeur, is picked up some distance away, where he was hurled by the force of the impact. Mrs. Villard, not so badly injured, is able to walk with a little assistance. The other two are carried to a sanitarium nearby. Here is another example of Blye's strange influence. On entering the hospital he is greeted with great respect by all, and his wish that June and Mrs. Villard be kept in adjoining rooms is carried out without protest or question.

Blye denies himself to all callers.

June is carried from the wreck by Blye.

Meanwhile, Ned and Mrs. Blye, disgusted with their detectives' poor and hazy reports, discharge them. Ned is approached by Burton, a thin, excitable detective, who, with the utmost sincerity, assures him that he can find June and Blye if he may only be given a chance. More to humor him than anything else, Ned engages Burton, and in less than an hour afterwards receives a 'phone call from him, saying that he has located the missing pair. Ned and Burton call on Mrs. Blye, and the three of them go to Blye's club, where he is said to be. The elusive husband is warned by one of the waiters, and makes his escape.

The morning after the accident June recovers consciousness, and is informed by the nurse that she is more shaken up than injured, and only needs a rest. The two become intimate friends, and exchange confidences. June conceives the notion that she would like to become a nurse, and her friend offers to carry her request to the doctor. He, in turn, asks the owner of the sanitarium, and obtains permission for the runaway bride. Decked out in her blue gown, crisp white

The page assures the callers Blye is out.

apron, and little white cap, June assumes the duties of her position. While attending the chauffeur, who was badly injured in the accident, June hears a new story of the household money question, for Joe's wife is anything but generous or appreciative, and later that very afternoon upbraids her husband for getting injured when she is so badly in need of money.

Burton traces Blye to the Villard estate, and learns that he and his friends are to dine there that evening. He notifies Ned immediately. June is brought before the owner of the sanitarium, and, to her astonishment, is presented to none other than Blye. It takes the combined persuasion of Mrs. Villard and Tommy Thomas to prevent her from resigning. She leaves with the others for the dinner at the Villard home. Ned, hiding in the bushes, steps out as the machine approaches, but is seized from behind before he can stop it, and borne to the ground while the limousine sweeps by.

To Get Lubin Features Direct

Chicago exhibitors were privileged Wednesday, February 24, to have with them Siegmund Lubin, head of the Lubin Manufacturing Company. He brought with him a print of "The Eagle's Nest," the first of the big six-reel features he is planning to market in a new way.

After telling the exhibitors how glad he was to be with them and promising to come to Chicago more frequently, Mr. Lubin explained that it has long been his hope to get in closer touch with the exhibitors, as he felt by that means and that means only, could he really come to know from personal observation what the exhibitors liked and what they disliked.

He stated bluntly that he liked to receive kicks, because it was only when objections were made to his productions that he could learn their weaknesses and that the manufacturer who welcomed objections and set about immediately correcting them would be the manufacturer who, in the long run, would be making the most perfect pictures.

Then Mr. Lubin further startled his hearers by declaring that instead of handling his future big features through the special service of the General Film Company, an arrangement was being effected by which the exhibitors could secure these big features almost directly from the manufacturer. In other words, Mr. Lubin is arranging with representatives in all the states in the union to handle these feature releases exclusively, and the exhibitors will be able to secure them only from these Lubin representatives who closely approximate state rights buyers, but who will serve to bring Mr. Lubin into much closer touch with the exhibitors of the country than they have ever been before.

After Mr. Lubin had invited the exhibitors of Chicago to write him personally such complaints as they might have, and promised them to listen most attentively to anything they might have to say to him, he bade them farewell, and his first direct offering, "The Eagle's Nest," was thrown on the screen.

This picture has already been reviewed in Motography, though at the time when it was eight reels in length, instead of six. The cutting which has since occurred has strengthened the picture, and today it stands as a classic of its kind. As the exhibitors well know, Edwin Arden, the author and famous legitimate star, is featured in the production, which was produced by Romaine Fielding in Colorado, many of the scenes taking place in the Garden of the Gods, which gives the story a wonderful background. Mr. Fielding himself appears in the heavy role of the production and is seen to splendid advantage. It is understood that in all of the future big Lubin productions, a widely known legitimate star will be featured, supported by a strong cast of the popular Lubin players.

Williams Heads Export Department

J. D. Williams, internationally famous as a film expert, has been appointed the head of the special attractions export department of the World Film Corporation by General Manager Lewis J. Selznick.

Mr. Williams is known to exhibitors throughout the United States, Canada and Australia. He acquired his first interest in pictures while in Vancouver, B. C., in 1905. Later he engaged in the theater business in Spokane, Washington, where he conducted a film exchange in addition to operating theaters, and in 1909 went out to Australia and soon became managing director of the Greater J. D. Williams Amusement Company, capitalized at $1,000,000. He was also managing director of the J. D. Williams New Zealand Company and the Luna Park Company of Melbourne.

Ere leaving Australia, Mr. Williams formed a gigantic picture combine there, by which five of the largest companies were merged into one, a concern with a capital in excess of $3,000,000.

Upon his recent return to America he became associated with the Bosworth Company, of Los Angeles, and W. W. Hodkinson, of San Francisco, and, resigning his positions with these firms, he went abroad to study film conditions; was forced to come back to America on account of the present European war, and consequently is in possession of just the knowledge required by the head of an export department, and will use this knowledge to advantage in his new position. World films for export will be most carefully chosen, and will all have to measure up to a fixed standard and the peculiar requirements necessary for an international hit.

Miss Damon Receives Check

Miss Ida Damon, winner of the $10,000 prize solution of "The Million Dollar Mystery," Thanhouser's great photoplay, has received the money from the hands of his honor, the mayor of St. Louis.

The unexpected fortune which has thus come to Miss Damon was celebrated out of a spirit of civic pride by half the population of the "show me" metropolis. The theater in which she was awarded the capital prize by St. Louis' chief executive was thronged hours before the appearance of the lucky girl.

The twenty-third episode, Miss Damon's solution, was thrown upon the screen, and the crowd cheered itself hoarse. Then a commotion at the rear of the theater bespoke the arrival of the winner. Leaning on the arm of her aged father, and surrounded by a cordon of police fighting a passage through the crowd, Miss Damon finally reached the stage.

The mayor of St. Louis and other city officials awaited her coming. Then, the entire party appeared before the audience. The mayor paying a graceful tribute to the girlhood of St. Louis then handed over the check, making Miss Damon independently rich for life.

Selig Offers Unique Costume Production

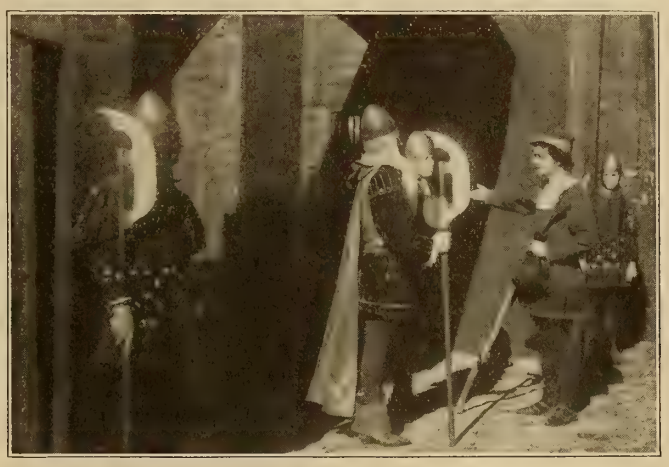
BY NEIL G. CAWARD

IN Selig's two-reel feature, "The Fork in the Road," released on Monday, March 15, one is taken back to the middle ages, and there beholds the brave knights of old and their ladies fair, as well as those who are not so brave, and the type of men who formed the marauding bands of those days.

This costume production was put on by Thomas Santschi and features Bessie Eyton and Leo Pierson, the former as Elsa, the pretty daughter of an innkeeper, and the latter as Rudolph, the innkeeper's assistant and employee.

The greater portion of the picture is told as a dream, but this does not detract in any way from the stirring battle scenes or the views in a beautiful city where the hero in his dream performs prodigies of valor, wins promotion and finally rides back in supreme command of the army to wed the princess.

The story begins in the humble inn, where Elsa discloses her love for Rudolph, her father's assistant. When the innkeeper discovers the love between his daughter and his man-servant, he orders the girl to her room and commands Rudolph to attend to his work. Some time later, an old hag enters the inn and offers to read Rudolph's palm. When he consents to her proposition, she predicts for him a life of stirring action in which he is to win fame by brave deeds and to defend fair ladies. Happy over such a prophecy, Rudolph prepares to serve her with wine, but the inkeeper, appearing at that moment, chases the old crone out of the inn and berates Rudolph for listening to her. She departs in fury, while Rudolph resumes his humble labor in his master's inn.



Rudolph enters the beautiful city.

Next day Elsa is told of the old witch's prophecy, but refuses to listen to Rudolph's suggestion that they elope. At length Rudolph decides to seek his fortune

Sentenced to death in the city of gloom.

Rudolph marries the princess of the beautiful city.

in the great world, and bidding farewell to Elsa and the innkeeper, he sets forth and after traveling all day comes to a fork in the road. Uncertain which path to follow and being weary, he sits down to rest beneath a sign-post and, overcome by fatigue, falls asleep.

In his first dream he arrives in a beautiful city and succeeds in joining the army, as an humble soldier. Later on, however, he performs such deeds of valor as to win rapid promotion, and eventually rides back to the city as the supreme commander of the army, cheered and honored by all the populace.

The king welcomes him back and praises him for his valor, there offering him the hand of the princess in marriage. As he emerges from the cathedral, following the ceremony, with the princess on his arm, he sees Elsa and her father in the crowd of yokels gathered along the street, and stops to give the innkeeper a purse and leaves Elsa sobbing in her father's arms.

His dream then changes and he imagines himself to have taken the other road, which leads to a gloomy and desolate town. As he enters the street lined with ramshackle buildings, he encounters a dying citizen, who has been struck down by a highwayman, and kneeling at his side Rudolph picks up the weapon with which the man had been killed, and just at that time assistance arrives, and seeing Rudolph with the knife in his hands, our hero is accused of having murdered the citizen and is condemned to execution. Just as he ascends the scaffold and is about to have his head cut off by the executioner, he awakes to find it was all a dream.

Unable to decide which path leads to glory and fame and which to misery, Rudolph decides to take the

only way he knows and return to the inn. He arrives there in time to save Elsa and her father from an attack by three thieves, who are the sons of the old palm-reading hag, and after routing them, the prophecy of the old crone comes true, since the innkeeper gives his consent to Rudolph's marriage to Elsa.

New York Exhibitors Unite

February 25 proved an auspicious date for many exhibitors, as on that Thursday morning representatives of the Cinema Club, the Motion Picture Exhibitors' League of Greater New York, and Local No. 1 of the Motion Picture Exhibitors' League of America met at the Candler Theater, which had been offered them without cost by George Kleine, and there carried through their amalgamation and harmony program with the result that all New York exhibitors are now enrolled under one banner, and in the future their organization will be known as the Motion Picture Exhibitors' League of America, Local No. 1.

John J. Wittman, presiding as chairman, put the motion of Sam Trigger that a resolution for the amalgamation which was drawn up at a mass meeting of representatives of the various organizations in and about Greater New York, be adopted, and Mr. Trigger, together with other members, spoke strongly in its defense. The motion was carried and the gathering immediately proceeded to elect the following officers: Lee A. Ochs, president; M. Oestreicher, vice-president; Adolph Weiss, secretary, and Phillip Rosenson, treasurer. A finance committee composed of Messrs. Wittman, Hirsch and Hollender, representing the Bronx, Manhattan and Brooklyn, was elected, and Mr. Ochs, acting as president of the committee, appointed Messrs. Martineau and Hartstall of Brooklyn; Goldreyer and Samelson of the Bronx, and Needle and Valensi of Manhattan to meet and confer with the temporary officers.

Marion S. Pearce, national president of the Motion Picture Exhibitors' League of America, who had come on from Baltimore to attend the gathering, was on the platform and made a speech in which he congratulated the New York exhibitors on the action they had taken and prophesied that they were now in a position to whole-heartedly combat any adverse legislation that might arise.

When it came to the discussion of financial plans, Mr. Ochs and his associates offered the unique suggestion that some one of the well known manufacturers be induced to act as treasurer of campaign funds, thus enabling the exhibitors to really inspire confidence in all who might wish to contribute. Mr. Ochs pointed out that manufacturers were loath to offer financial aid, as they had little faith in the ability of the exhibitor to campaign against adverse legislation, while the exhibitors themselves were unable to raise sufficient funds alone to make much of a fight, but expressed the hope that if such a man as P. L. Waters or Mr. Kennedy of the General Film Company, or Mr. Blackton of the Vitagraph Company would consent to hold the position of treasurer, nearly everyone would be willing to contribute largely to the general cause.

An executive session of the newly elected officers, together with the two members appointed from each borough, was held on Tuesday of this week, at which time much important business was transacted. MOTOGRAPHY goes to press too early to contain a report of this meeting, but in its next issue expects to relate what occurred.

Universal Studios Move Overnight

President Carl Laemmle of the Universal sent a telegram to his forces at Hollywood last Wednesday which certainly caused a commotion. The telegram laconically read:

"Move entire plant over to the new city."

Big Bill Horsley, who built Universal City, took one sidewise slant at the telegram and then bellowed out his orders in stentorian tones. It was 5:45 p. m. when the telegram was received. At 6 Hollywood was on the move. Everybody was anxious to make the jump as quickly as possible and owing to the rush of work everyone realized that it was absolutely necessary to make the move over night so that work could commence on schedule time next morning.

The scenario department already was in its new quarters but had left its furniture behind. This was moved over first. Then, with "Clara," the big Hollywood elephant, on the job pushing the trucks along, ton after ton of property room scenery and equipment was loaded on trucks and flattop wagons and hauled over to Universal City. The old laboratory equipment was removed after 9 p. m., and then came the projection room apparatus and other mechanical equipment.

Preparations are now being made for the big inspection day and dance to be held at Universal City on March 7, in celebration of the final occupancy of the new quarters. Hundreds of invitations to the fete have been sent to men prominent in social and business circles in and around Los Angeles. The Rotary Club has signified its intention of appearing en masse, while the cowboys and soldiers at the ranch as well as the members of Henry McRae's company of 101-Bison players are arranging a rodeo for visitors at the celebration.

Simplex Machine at Sing Sing

Since Thomas M. Osborne has been warden of Sing Sing prison, Ossining, N. Y., much interest has been displayed throughout the country in his work of uplifting the prisoner. Entertainments are now given in the prison chapel for the purpose of broadening and educating the minds of inmates, who attend unaccompanied by guards. Moving pictures is the favorite form of entertainment, and it is declared by officials at the prison that the inmates learn more from the great variety of subjects shown on the screen than they possibly could by any other form of instruction.

The owners of the Strand theater, New York City, have sent film subjects to the prison from time to time and learned that they have had much trouble with the moving picture machine. Accordingly, Max Spiegel, secretary of the Mark Strand Theater Company sent R. Alfred Jones and J. Victor Wilson of the Strand theater's executive staff to the prison to see if anything could be done to improve the moving picture entertainment there. The managers reported that a new picture machine and full electrical equipment was required. Mr. Spiegel at once ordered a new Simplex machine with full electrical equipment sent to the prison. Mr. Rothapfel will go to the prison and put on the first moving picture show given with the new Simplex, and he says that it will be done in regular Strand theater style.

Essanay to Release Three-Reel Comedy

BY CLARENCE J. CAINE

Sallie and her mother arrive at the earl's home.

ON MARCH 9 the Essanay Film Manufacturing Company will release its first three-reel comedy, a most pleasing production entitled "Mr. Buttles," adapted from Frederic Arnold Kummer's well known work of the same title and presenting Harry Dunkinson, Richard C. Travers and Edna Mayo in the leading roles.

The production is quite different from anything recently attempted by this company and is sure to meet with a warm reception at the hands of the exhibitors and fans. While the three stars mentioned in the first paragraph share the honors with fair equality, Mr. Travers will probably attract more attention than the other pair because of the double role he enacts—an English count and a reporter-novelist seeking adventure. His interpretation of the former character is amusing without becoming unplausible, while the latter is along more conventional lines, but nevertheless fairly distinctive. Mr. Dunkinson is thoroughly at home in the title part and will draw many laughs through the clever execution of the "business" assigned him.

Miss Mayo, a recent addition to the Essanay forces, was seen for the first time by this reviewer, and the impression she left was indeed pleasing. She has perfect screen presence, a fascinating personality, and many delightful little womanly ways which will endear her to the picture-play public. Her part does not give her a very great opportunity for real acting, but judging from the manner in which she utilizes her few chances she will soon become one of the many admired players working under the banner of the Indian head. The supporting cast is a large one and all the players do acceptable work. While their parts are not essential to the story, Ernest Maupain and Sydney Ainsworth furnish considerable amusement in the scenes in which they retire to the smoking room to talk over the elopement of the former with the latter's wife.

The plot of the story is rather complicated, due to the numerous "side-issues," but to those accustomed to the photodrama it will be easy to understand, as the minor incidents are at no time allowed to interfere with the main development of the main theme, despite the amount of footage devoted to them. The interior sets are fairly large and well appointed and the photography is clear throughout. The director is entitled to his share of credit for the skill exercised in "putting over" the important scenes, as well as for the general treatment given the entire production.

The plot revolves around a deal arranged by Buttles, one of the last of a prominent family of servants, who is butler at Everdun Towers, the estate of the Earl of Everdun, a noble with a title but without funds. Buttles forms a corporation of the servants to work for tips from guests and persuades the earl to act as the drawing card at a salary. The earl gets Huggins, his chauffeur, who is his double, to masquerade as his lordship, while he slips off to Paris. Huggins' real name is Hemmingway and he is an author and London newspaperman looking for local color. Huggins falls in love with Sallie Flighter, an American heiress and guest at the Towers and tells her who he really is

Huggins tells Sallie who he really is.

The earl's chorus girl sweetheart visits the mansion.

but Buttles, fearing the end of his scheme, makes the girl think he is a bit "balmy." Huggins is led into a compromising situation through the visit of a chorus girl, one of the sweethearts of the earl. Buttles extricates him from his predicament upon his promise not to try again to reveal his true identity.

Buttles engineers two proposed elopements in such a way that he stops both and gets handsome tips. The earl is informed of the love affair of his double and Sallie. He returns to stop the match. By skillful maneuvering Buttles persuades the earl to leave with Gwendolyn, for which Huggins agrees to act out the part of his lordship to the end of the season, Miss Flighter alone knowing the secret. The syndicate reaps a rich reward.

Animal Film of Exceptional Interest

A new pillar has been added to the supports of the "See America First" campaign. It is a six-reel picture of wild animal life in America, photographed by Edward A. Salisbury and being released by the All Star Feature Distributors, Inc. The photography, a most important and by no means dependable factor in pictures such as these taken on, above, and below earth and water, could hardly be better were it taken under the best of studio or weather conditions.

At the initial exhibitions of the pictures in New York on Tuesday, February 23, and in Chicago, three days later, Mr. Salisbury lectured and told many thrilling and amusing stories of events that occurred during the filming, which covered a period of about three years. The pictures were originally taken for scientific study and research purposes, but they proved to be so unusual and attractive, dealing with a subject in which every American is more or less interested, that Mr. Salisbury cut his 250,000 foot film down to 6,600 feet for exploitation in the theaters.

By special permission Mr. Salisbury and his party erected blinds in the biological survey, and were enabled to get close-ups within three to ten feet of some of the birds. Some of the other unusual features of the film are a pictured explanation of the wonderful work done by fish hatcheries, a quail hunt with trained dogs, a California goose hunt, beautifully tinted views of Mt. Shasta and other famous peaks, and some thrilling episodes showing the capture alive of bear, lynx and mountain lions. One of the men in the party, an Indian half-breed, wins a bet of $2.50 by climbing up a tree and pulling a ferocious mountain lion down by the tail.

Salisbury's pictures of Wild Animal Life in America stand alone in the field of scientific and hunt pictures, and reveal much of the life, appearance, and habits of American fin, fur and feather animals that few people know. Jones, Linick & Schaefer's Central Film Company of Chicago has secured the state rights to Illinois and four other central states and is now securing bookings on the film, which is running at the Studebaker theater in Chicago at the present time.

Ohio Censor Challenged

Representatives of the Chambers of Commerce of various Ohio cities held a conference at Columbus, Ohio, Friday, February 26, at which the participants argued pro and con, mostly con, on the possibility and benefits of repealing the state's censorship law, covering the censoring of motion pictures.

Maud Murray Miller, a member of the censor board, was the chosen child of the event. One who attended purely out of curiosity, after absorbing yards of vocal fol-de-rol, felt compelled to arise and object to Mrs. Miller's mis-statements. Mrs. Miller, the only woman on the board, is just the sort of a woman one would not select to choose entertainment for the masses. A protege of a proven political failure, Maud Murray Miller was appointed to the Board of Censors by Ex-Governor Cox, and she has a death grip on the job that a Frisco earthquake could not shake.

Mrs. Miller in a statement asserted that motion picture producers were in league to outwit the Board of Censors and did not abide by the board's decisions —insofar as eliminations were concerned. Some of her mis-statements were:

Producers never keep faith with the censors.

"The Hypocrites" (which was rejected by the Ohio Board) has been condemned by every municipality.

That the producers are in favor of state boards.

That four pictures out of five are immoral.

That if any one could prove her incompetent she would gladly resign from the board.

The one who had objected then was called upon by the chairman and in contradiction to Mrs. Miller stated:

That at least 95 pictures out of a hundred were clean morally and produced to teach a lesson.

That "The Hypocrites" had been rejected only in Illinois and was at that very moment playing in at least twenty towns.

That the producer was more anxious to comply with the rulings of censors than the censors were to comply with the interpretation of the law, and then the speaker stated that he would take the fifty people assembled in conference, let them witness "The Hypocrites," and that if ten people out of the fifty condemned the picture he would burn it up in the public square, and on the other hand if the picture was voted worthy of exposition in Ohio by the assembled representatives, Mrs. Miller was to consider it as a vote of her incompetency and resign.

Mrs. Miller refused to accept the challenge and the meeting closed with nothing definite being done one way or the other.

Declares a Dividend

An event not at all common in the feature film business was recorded Tuesday of last week when the Picture Playhouse Film Co. Inc., with offices in the World Tower Building, 110 West Fortieth street, New York City, declared a semi-annual dividend of four per cent on the preferred stock of the corporation. The Picture Playhouse people say that this declaration of a dividend is the first which has been recorded in the history of the feature film business—and there are a lot of people who will agree that the declaration of such dividends is at least a rare occurrence in this branch of the industry.

The Picture Playhouse Film Company, Inc., was capitalized at $200,000 about six months ago and is most widely known as the American distributing agency of the Pasquali features in America. Mortimer D. Metcalfe is the president, Albert Amato the vice-president, Philip O. Mills the secretary, Grenville Temple Snelling the treasurer, and these officers, together with James Roosevelt, Frederick B. Cochran and Ernest G. Metcalfe, constitute the board of directors.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

HOW POSITIVES ARE PRINTED

THE long strips of "negatives" which have been taken with the cameras shown in the last article, and "developed" and washed and dried and inspected, are now ready for "printing." This means that they will be put in a machine, face to face with a similar strip of "positive film stock," in such a way that light can shine through the transparent places of the negatives directly onto the sensitive face of the positive film stock.

Thus wherever the negative is clear the positive will turn black under the influence of the light, just as the dark places in the negatives were caused by light coming through the lens of the camera. There is one important difference however, between positive and negative film-stock. The positive emulsion is not nearly so sensitive as the negative. The reason is twofold. First, it does not need to be, for in printing we have plenty of light, and can allow more time; and second, it is much easier to attain the desired qualities of "gradation," "brilliance," "softness," etc., much of which may be sacrificed when extreme speed is the all-important consideration.

There are two kinds of printers in common use, and these are known as "continuous," and "intermittent" or "step" printers. Figure 17 shows an English type of step printer, and Figure 18, a continuous printer of American manufacture. In order to understand the particular uses to which each is adapted, it will be necessary to consider the problems with which the designer of printers has to contend, and particularly some of the qualities of the film itself, which is not nearly so reliable and well behaved under all circumstances as the manufacturers would like it to be.

In the first place, film shrinks. This would not be so bad if it always shrunk alike, which it does not. It may shrink all the way from one-fiftieth of one per cent to three or four per cent, according to the make, and the processes of development, and the after-treatments, particularly the method of drying. Ordinarily, negatives developed after the most approved fashion, and dried under average conditions, will shrink two-fifths of one per cent, and in such a case, where the manufacturer has systematized the handling of the film so that its development, etc. will be uniform, a printer like that in Figure 18 will answer very well, and has the advantage of great speed of operation.

Almost in the center of Figure 18 is a round box-like part marked Q, through which both films pass from top to bottom. They pass around just inside of the left-hand edge of the box, which is curved just enough, so that if the negative, which is at the right, is 1/256 shorter than the positive stock, they will go through at the same rate of speed, and therefore the pictures will not be blurred. This is because both films are bent into a circle where they pass the light,

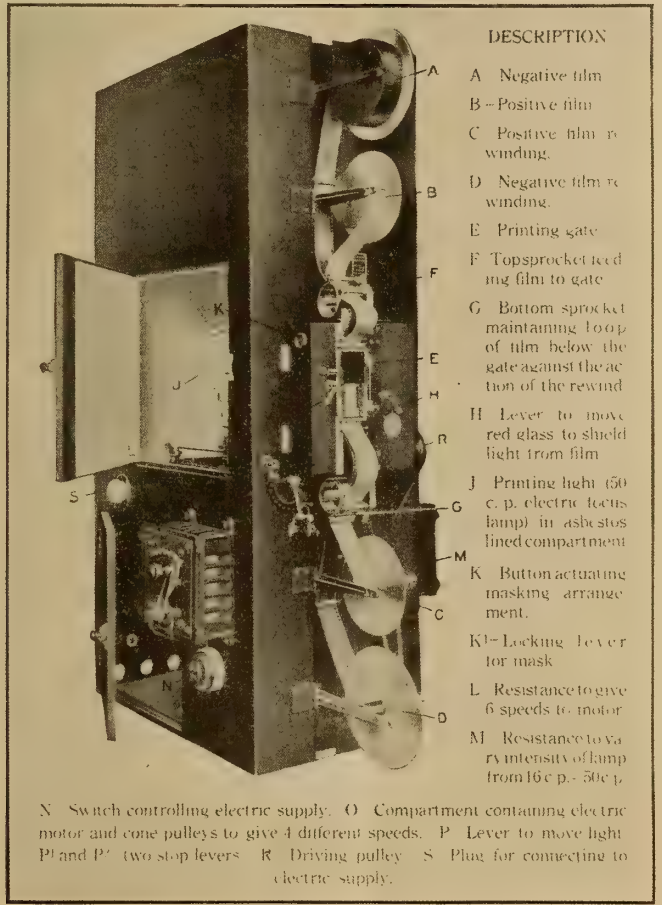

DESCRIPTION
A Negative film
B – Positive film
C Positive film re winding.
D Negative film re winding.
E Printing gate
F Topsprocket feeding film to gate
G Bottom sprocket maintaining loop of film below the gate against the action of the rewind
H Lever to move red glass to shield light from film
J Printing light (50 c. p. electric focus lamp) in asbestos lined compartment
K Button actuating masking arrangement.
K1 – Locking lever for mask
L Resistance to give 6 speeds to motor
M Resistance to vary intensity of lamp from 16 c.p. - 50 c.p.
N Switch controlling electric supply. O Compartment containing electric motor and cone pulleys to give 4 different speeds. P Lever to move light P1 and P2 two stop levers R Driving pulley S Plug for connecting to electric supply.

Fig. 17. A Williamson step printer.

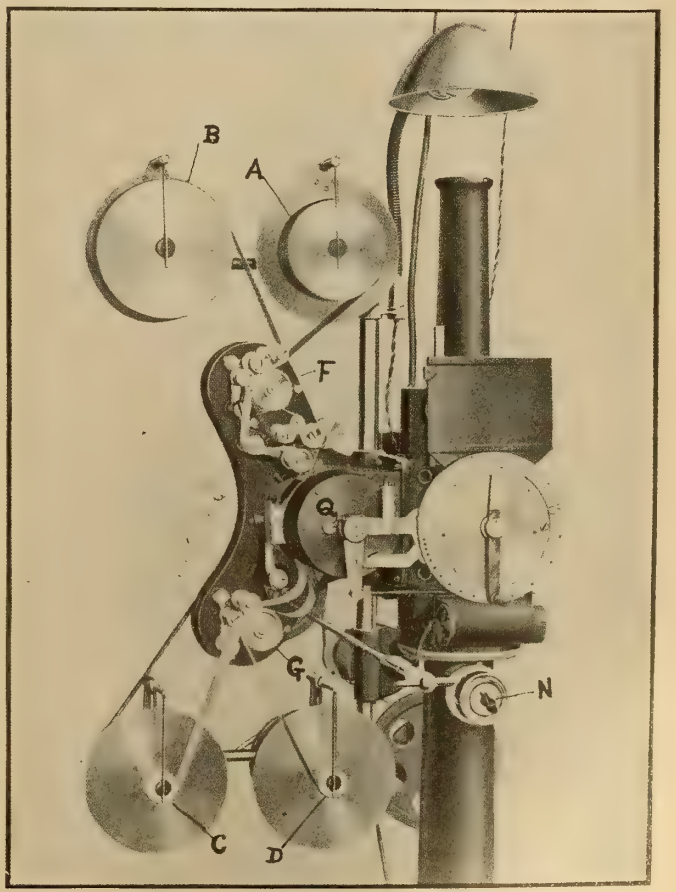


Fig. 18. A Bell and Howell continuous printer, capable of great speed of operation where handling of film is systematized.

and although the film that is on the outside of the circle has the farthest to go, it will get through just as fast, for the films are both fed by sprockets, and the speed is determined by the number of holes, rather than by the length of film.

In Figure 17, the films go through the printing aperture perfectly straight, but as they are pulled down one picture at a time, and come to a dead stop while the light is shining through the negative, there is little danger of blurring the positives, even though the negative film may be much shorter than the positive film-stock. After the positive has been developed and dried it also will have shrunk to about the same length as the negative, and its length remains fairly constant unless it is subjected to extreme conditions of temperature and humidity.

In a continuous printer the light reaches the film through a narrow slot which can be adjusted to different widths, so that when the negative is unusually dark or "dense" the slot may be opened wider to let more light reach the positive, and still the films may be fed at the same rate. In practice, however, both the width of the slot and the speed of the films, as well as the intensity of the light may be varied so that any condition of the negative can be met, and a uniformly exposed positive produced even from a very faulty negative.

In the step printer, the opening in the "aperture-plate" is exactly the size of one image or picture, and the films start and stop, just as in the camera and projecting machine. Here also are several ways of controlling the exposure. The electric motor which drives the printer can be given six different speeds by "throwing in" different "resistances," *L,* Figure 17, and there are purely mechanical devices which further vary these speeds, so that there are really twenty-four rates available. Then there are two different ways of modifying the light which reaches the film. The lamp, *J,* Figure 17, can be moved to and from the printing aperture, E, and as the intensity varies inversely as the square of the distance, when the lamp is twice as far away there will be one-fourth as much light at the aperture. When three times as far away there will be one-ninth as much light, etc. There are also other resistances, *M,* Figure 17, which, when put "in circuit" with the lamp, cause a direct variation of its brightness.

When the first "print" is made from an unknown negative there is much adjusting and testing, and usually some "over-printed" and "under-printed" positive, but after the inspector has given it the "once-over" on the screen, there is no more excuse for faulty printing. It is here that the system of the factory comes into play. Usually the first positives that come through are not only imperfectly printed, but contain much that is to be eliminated from the final prints. Therefore the inspector (and he is not alone) uses several kinds of judgment before the reel is finally arranged. Then, after the many short pieces of positive film have been cemented together to make 1,000 feet that everybody from the actors and the directors down to the boss will pass, the index-cards are prepared and the precious, never-to-be-duplicated negative or rather negatives, are correspondingly cut to pieces and cemented together in the proper order.

Thus it happens that all sorts of negatives (from the printer's standpoint) are strung along in a heterogeneous row, one and three-eighths of an inch wide. and nearly a quarter of a mile long. And he (or she) must take them as they come, first a few feet of "stock" trade-mark, then some properly exposed "title," followed by an undertimed "interior," then more title, and some "outside stuff" that is so black you can't see through it. And so it comes, with dozens of changes that would tax the alertness as well as the judgment of the cleverest of printers.

But here is where the system comes in. The actual printing operation is all but automatic, even where they do not have the modern devices (mentioned below) for making the negative do its own controlling. By the card system, each portion of the negative has its printing quality noted (in the language of printer adjustments) on a card which is given to the printer, who, after a mental rehearsal will be able to turn out a good positive the first time, and if the same printer is kept at the same negative for an entire run of (say) twenty prints, he will turn out the last dozen prints as if he were part of an automatic machine, the many and varied manipulations having become second nature to him.

This is all very well for a small factory (which today is several times larger than the big factory of yesterday) but economy is so important to the very large producers that means for further simplifying the process have been developed, and it is now possible to print from a 1,000 foot negative having all the diversity of an Uncle Tom's Cabin picture taken by an assortment of amateurs, in all kinds of weather, without requiring any personal attention to the adjustments of the printing machine.

This is accomplished in several ways, one of the best known being to punch some small holes on the edge of the negative film, the arrangement of these holes corresponding to the amount of light required to print a "normal" positive from any given portion of the negative. The holes merely serve to let two points of electrical contact come together at pre-determined intervals, they being normally held apart, one being on each side of the film with a spring trying to press them together.

When a hole comes along and these points do touch, an electrical circuit is closed, and this causes a magnet to attract some one of the adjusting levers in a certain way, either to throw in or out a resistance, as for the motor or the lamp, or to perfrom some other operation affecting the time of exposure.

If the hole happens to be near the edge of the film it will close one circuit, and if nearer the image it will close another, etc. Hence it is possible to make the machine do practically everything except exercise the judgment which the brains of the industry get paid for. Perhaps it is this very limitation of machinery, however wonderful and efficient, that accounts for the discrepancy between the large salaries of some of those who do the things that machines cannot do, and the small wages of those who only compete with them, or whose work is in itself mechanical.

(*To be continued.*)

Motion pictures have one great advantage over the speaking stage as they can picture what the actor is thinking about.

An English writer suggests that American authors should guard against over-use of slang in sub-titles.

Bessie Eyton, the Selig star, holds several medals won in diving contests. She is an expert swimmer.

American Film Artistically Treated

BY CLARENCE J. CAINE

NOVEL methods employed to advance the action and exterior settings selected with careful discrimination distinguish the two-reel production entitled "The Truth of Fiction," to be released on March 8 by the American Film Manufacturing Company, from the average picture of the same length.

In the latter part of the film two of the characters sit down to read a book and the story told by the printed pages appears on the screen, with the open book as a frame for the picture. The American Company has used something along this line on other occasions and it has always proved successful because of the skill of the photographic department. In working this effect into the story it would have been easy to make the picture appear confusing to the average patron of a theater, but the clever manner in which it is "put over" in this picture, as well as in its predecessors, can leave no doubt in the mind of even the unintelligent as to its purpose.

A group of principals in American's "The Truth of Fiction."

The early part of the first reel contains many long range views of a cattle round-up, the scenery being typical of the present-day West. The backgrounds used throughout are a little different than those usually seen in "Flying A" pictures and, if possible, are even prettier. Every scene is clearly photographed and these things alone, not considering acting or story, hold one's interest.

One thing which is very noticeable about the story is how it contrasts fact and fiction. In the scenes representing real life the actions of the characters, the costuming and the general atmosphere are all plausible, while in the scenes representing the story told by the printed pages of the book, the acting is highly melodramatic, the costumes exaggerated and the entire effect unreal.

The cast is composed of Winifred Greenwood, Pete Morrison, George Field, John Steppling and Anna Kromann and the acting of all is pleasing, Miss Greenwood taking premier honors by her portrayal of a novelist. This actress has the faculty of looking and acting the part of any type she assays and doing it perfectly. In this case she transforms herself into a maiden lady whose ideas of life are set, in such a manner that one would never think she would be capable of portraying the girlish characters in which she often scores successes.

As the story opens the woman novelist is seen in her city home, where she is dissatisfied with the life she is leading. A letter arrives from a girl friend in the West inviting her to visit the ranch which her father owns. The novelist accepts the invitation and soon is in the heart of the cattle country, where she feels that life is worth living.

Her girl friend is in love with one of the cowboys on the ranch and is loved by another one. The man she loves pays marked attention to the novelist, though the latter does not notice this. The girl's father gives the cowboys a holiday in order that they may entertain the novelist with feats of daring. A portion of the picture at this point is given over to various feats of horsemanship.

As the plot unfolds the girl, seeing the man she loves and the novelist together all the time agrees to elope with the other man, but is prevented from taking this step by the woman of fiction. About the same time the man with whom she was to elope is arrested for wife desertion. The novelist realizes that she is interfering with the love affair of the western couple and returns to her city home.

She writes a book about the affair and when a copy is received on the ranch the girl and the cowboy, who

Infatuation.

Reconciliation.

have become reconciled, recognize the leading characters as themselves, the novelist and the unworthy man. The story tells how the woman from the city went away when she learned she had caused sorrow and how the western lovers found happiness in each others arms and they know that the novelist wishes them to do likewise. In the city the novelist, alone and unhappy, realizes the price that is often paid for the truth in fiction.

Will She Be Queen?

Representative bodies throughout California are nominating candidates for queen of the exposition, and as one of the foremost industries of the state, the executives of the motion picture manufacturing companies on the Pacific Coast have been asked by the authorities of the Panama-Pacific Exposition to nominate a candidate to represent them, with a view to removing their interest in the contest as far as possible from what might appear to be only another way of securing newspaper and trade paper publicity for some photoplay star. They have nominated Miss Gladys Nicholson, a native daughter of the Golden West and a member of Los Angeles' most exclusive set, to represent them. Much interest is being taken in the candidacy of Miss Nicholson, and the manufacturers are devoting reams of publicity matter to her in their effort to elect her the carnival queen. Among those who have endorsed her candidacy are: I. Bernstein of the Universal Film Company; H. M. Horkheimer of the Balboa Amusement Company; Carlyle Blackwell of Favorite Players; Jim McGee of Selig Polyscope Company; Fred Kley of the Lasky Players; A. Kaufman of Famous Players; Captain J. Melville of the Lubin Company; Tom Ince of the New York Motion Picture Company; G. P. Hamilton of the Albuquerque Film Company; Mr. Smith of the Vitagraph Company; Lee Dougherty of the Biograph Company; James Horn of the Kalem Company; Frank A. Garbutt of Bosworth, Inc.; L. J. Vance of Fiction Pictures, Inc.; A. M. Kennedy of the Kriterion Features; G. M. Anderson of the Essanay Film Company; J. P. Epping of the Majestic and Reliance Companies; S. S. Hutchinson of the American Film Manufacturing Company; Mr. Levy of the Eclair Company, and representatives of Bostock's Arena. The publicity work is in charge of Don Meaney, the well known dopester, and Don is expecting to bring home, as usual, the winner.

Gladys Nicholson.

Tom Mix of Selig's once rode the western plains as a cowboy.

Forming Another Program

As the result of the success obtained by the Life Photo Film Corporation in contracting for its entire output for a year with the leading exchanges throughout the United States, which achievement, prior to the results obtained, was considered almost impossible by the larger number of feature photoplay manufacturers, several of the independent feature manufacturers not allied with program releasing concerns, have been in communication with the officers of the Life Photo Film Corporation, in an endeavor to interest them, and through them, their exchanges, in tying up the releases of these other manufacturers for the same territory and with the same exchanges and upon the same terms as those secured by the Life Photo Film Corporation.

The plan is that three other reputable and well known feature manufacturers, together with the Life Photo Film Corporation, shall between them all, agree to supply the exchanges with one feature a week for six months, making one feature a month from each manufacturer, and thereafter two features from each manufacturer a month, making a total release of two features a week, each manufacturer to attend to its own lithographs, heralds, slides, and publicity matter, but the four manufacturers agreeing upon release dates, and from the board of directors of each concern, one gentleman to be chosen to act as a committee to pass upon each play, the star, the scenario, and, finally, the production itself, when completed, before permitting its release to the exchanges, thereby insuring the highest form of productions and a guarantee that all manufacturers will live up to their contracts with the exchanges.

Jesse J. Goldburg, secretary of the Life Photo Film Corporation, who inaugurated the plan of dealing directly with exchanges, when interviewed, stated that prior to his departure for a tour of the country, he outlined this plan to three other large feature manufacturers, who, while they agreed with him upon its adaptability and practicability, nevertheless were quite unwilling to engage in trying out the idea to prove its merits or demerits, and it remained with the Life Photo Film Corporation to enter the field quite unassisted.

"The Pageant of San Francisco"

"The Pageant of San Francisco" has been secured by Andrew J. Cobe, president of the Alliance Films Corporation, and will be released March 15 through the newly organized Alliance special department.

This picture, which is in five parts, opens with the discovery of the Golden Gate by Spanish adventurers over two hundred years ago. All of the events that have made San Francisco one of the greatest of American cities and aided materially in the development of the Pacific slope are shown in this film. The first settlement, the lawless days under Mexican rule, the arrival of the hustling Yankee, the rising of Old Glory, the discovery of gold and the rush of '49 follow in historical sequence. The terrible earthquake, the heroic rise from the smouldering ashes into a new city follows, and the picture is brought to a fitting climax with the opening of the Panama Pacific Exposition.

Mr. Cobe, in commenting upon the picture, said, "I expect great things of this film. Its romantic appeal and timeliness ought to make it a big winner."

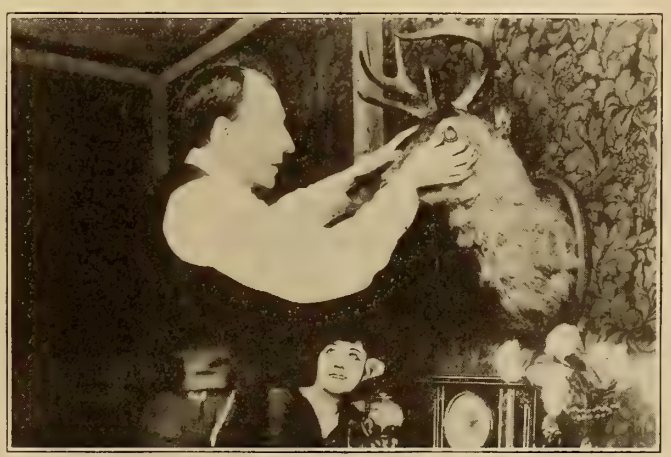
Hero Discredited With His Sweetheart

BY NEIL G. CAWARD

CRAFTY and resourceful as Craig Kennedy, the scientific detective, has proven himself to be in the previous episodes of the Pathe serial, "The Exploits of Elaine," he finds himself in the tenth installment of the story outwitted and placed in a wrong light by the cleverness of a woman.

All his scientific knowledge, all his undoubted cunning and craft, seem unable to overcome the jealousy of Elaine when she is shown photographs of him kissing another woman. As the story ends poor Kennedy is still at outs with his lady fair, and audiences who are following the story will watch eagerly to learn how he restores himself to her affections with such *prima facie* evidence against him.

As usual, scientific apparatus is used by Kennedy in foiling another attempt on the part of the Clutching Hand to do away with Elaine, this time it being an electric resuscitator that is used to save her life after the Clutching Hand has all but killed her.



The camera is prepared in the deer's head.

As the story opens the Clutching Hand is seen in conference with two members of his band, and ere the conversation is finished they have agreed upon a plot that will discredit Kennedy in the eyes of Elaine, his sweetheart.

Through the medium of Jameson, his reporter assistant, Kennedy is summoned to the home of the female accomplice of the Clutching Hand for the apparent purpose of learning about a poisoned kiss which she alleges she has received and concerning which many of the metropolitan newspapers have carried a story.

Ere Kennedy reaches her apartment the clever lady has arranged with another to photograph her meeting with the detective. The camera has been installed in the head of a deer that stands over the fire-place, and the woman's assistant hides in a closet behind this fire-place, prepared to operate the camera when the proper signal is given.

When Jameson and Kennedy arrive the Clutching Hand calls Jameson away with a fake telephone message and Kennedy is left alone with the woman, who at once throws her arms about his neck, and by pretending to give a demonstration of just how the poisoned kiss was received, places him in a decidedly embarrassing situation. The necessary signal is then given and poor Kennedy is photographed while being embraced by the unscrupulous woman.

Later the adventuress calls upon Elaine and displays the photographs, when Miss Dodge, thoroughly angered, promises to have no more to do with Kennedy.

Though he later calls with a beautiful solitaire, Elaine refuses to even listen to his explanation, and after showing him the pictures which have been left with her she peremptorily dismisses him and Kennedy sulks for days.

The Clutching Hand entices Elaine to the home of his woman accomplice and Kennedy and Jameson, also bent on investigating the mysterious victim of the poisoned kiss, visit the house and discover it to be empty, and later, on searching the basement, are amazed to discover a trap door in the floor is concealing someone beneath.

Hiding behind some boxes in the cellar they are amazed to see a man in an oxygen helmet come up through the trap door and on capturing and overpowering him they learn that the trap door leads down to an abandoned sewer, the oxygen helmet being necessary for anyone who ventures within, as the foul gas would soon overcome anyone thus unprotected who tried to breathe its noxious air.

The electric resuscitator revives Elaine.

Kennedy captures the man from the sewer.

When Kennedy finds a blond hair on the man's shoulder, he recognizes it as one of Elaine's, and quickly suspicions that the girl must be imprisoned below.

Donning the oxygen helmet, Kennedy descends to the sewer and after making his way for some distance along its intricate windings, he finds Elaine unconscious and apparently dead.

Bringing her to the surface he summons an ambulance, but when the ambulance surgeon has made use of the pulmotor, he declares that the girl is beyond aid.

Kennedy, however, is not so hopeless and orders her taken to his own laboratory, where he makes use of the electric resuscitator and finally succeeds in bringing her back to consciousness after she has been apparently dead for more than an hour. The apparatus used in this scene is one that the Pathe Company explains was secured with much difficulty and is probably the only one obtainable in this country.

Edison to Have Theater

The Edison company has completed arrangements with Manager Fred Dollinger of the Claremont Theater, One Hundred and Thirty-fifth street and Broadway, New York, whereby that theater will be given over Thursday night of every week to the Edison company and the complete Edison weekly releases for the week previous will be shown.

The first such night will be Thursday, March 4, and the event has been planned as a gala occasion. About twenty of the Edison artists will be present and novelties are promised, different each week. Manager Dollinger has advertised the night widely and has extended the most cordial invitations to all fellow exhibitors as he believes that they will welcome an opportunity to see, at one theater and on one night, all the releases of the Edison company, for one week.

The following releases, from Wednesday to Friday will be shown: "The Life of Abraham Lincoln," 2000 feet; "The Experiment," a drama, 1000 feet; "In Spite of All," the Fiske play, in 3 reels; "Hypno and Trance," a 1000-foot Wadsworth and Housman comedy; and "That Heavenly Cook," a 1000-foot comedy.

On next Thursday night, Frank McGlynn, who took the part of Lincoln, will, when the picture fades out, be found on the stage in exactly the same position as "Lincoln," in his costume and make-up. The same idea will be followed out with Gertrude McCoy and Robert Conness who take the lead in "In Spite of All."

The Claremont is claimed to be the finest theater in the Washington Heights section and is of the best type of a well-appointed motion picture theater. It seats 1500, and is beautifully decorated. Manager Dollinger is one of the most progressive of managers and is enthusiastic that his departure will bring returns and prestige as unusual as the time and thought put into the plan.

First Hesser Production

Under the new Hesser brand the first production will be "Husband or Lover?" a four-reeler ready for release on March 22. It is now being made in Atlanta under the direction of Edwin Bower Hesser, and, although it is a modern society drama in its essentials, the story has woven into it a daring melodramatic plot which included some very sensational scenes on the famous Stone Mountain of Atlanta and other important parts of the story are laid in the great federal prison there. Over 500 people appear in this picture.

Mr. Hesser's leading woman is Elaine Ivey, who is supported by Frank W. Day, Elvina Neal, Julia Gwin, Thelma Freeman, and several other excellent players.

In order to make his producing company a truly local industry, Mr. Hesser has established a training school for motion picture acting and the students, during their course of instruction appear as extras and in minor characters, the plan being to promote them to more important parts as their abilities progress. Two features a month are scheduled. The second production, for release on April 7, will be "The Beauty Ball" with Elaine Ivey featured. "Race Suicide," a daring play on a big topic will be ready on April 22.

In the near future a company for producing one-reel comedies will be established in Atlanta by Mr. Hesser, under a well known comedy director. The general offices of the concern have been moved from New York to the Forsyth Bldg., Atlanta, Ga.

Change in Bosworth Release

Bosworth, Inc., announces a change in its release schedule during the month of March which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 18. The date of release for this production has been placed forward one week and in accordance "Sunshine Molly" will appear on March 11.

Bosworth has three releases for the month of March, the first being Elsie Janis in "The Caprices of Kitty" on March 8, followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley on March 11, and Fritzi Scheff in "Pretty Mrs. Smith" on March 29, the last mentioned being a Morosco subject produced in association with Bosworth.

"Sunshine Molly," with Lois Weber and Phillips Smalley in the principal characters, has just been finished and judging from the glowing accounts of the film, received from the coast, the picture promises to score another success for Bosworth, Inc. The film offers a thrilling dramatic story concerning the history of the discovery of oil in California and presents several spectacular incidents including the burning of three large oil wells. The stars are supported by such capable players as Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott and Adele Farrington.

Selig Press Bulletins

As bright and interesting as a regular newspaper is the Selig Weekly Press News, the four sheet press bulletin issued every week by the publicity department of the Selig Polyscope Company. The news items it carries on the front page are arranged with regular two and three line newspaper heads, and the text itself is very interesting reading matter. On the inside pages are the synopses of the current Selig films, while on the back page appears an advertisement for the Hearst-Selig News Pictorial.

The same company is also issuing on the first of every month a magazine, the *Selig Monthly Release Herald*. It contains stories of Selig pictureplays to be released during the month, with illustrations. The March number is bound in a cover presenting a portrait of Miss Kathlyn Williams in five colors. It is produced from an original painting.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THE portrait that finds a resting place in the exact center of this page is stolen property. It has been filched from a snapshot photo showing a busy man at his desk. It was never originally intended that the desk and other evidences depicting commercialism should be removed from the scene, but you can do strange things to pictures. Here you have the plain portrait of a plain business man who was too busy to sit for a regular photograph and who doesn't care a hoot whether you see him in print. He prefers to see you face to face, right across the desk that occupies so much of his time. The desk that has so completely disappeared from view still exists. It is part of the substantial furnishings of a splendid new office equipment at 25 West 45th Street, New York City. You will find it in the schedule of furniture and fixtures account, Pathe Exchange, Inc. The man is Felix Malitz, who might have spelled it M-a-l-y-t-z just as well as not, thereby including all the final letters of the alphabet. Not that Felix Malitz is a tail-ender, by any means, for he isn't that at all. He is the guiding spirit, the vice-president and managing director of Pathe Freres and Pathe Exchange, Inc. He has been associated with the Pathe interests in the United States for little more than a year.

He speaks fourteen languages and never stammers!

He is rather under the average height, broad-shouldered, black haired and abrupt, though courteous, in his manners. As a linguist few men can equal him. He speaks fourteen languages and never stammers! His father was German and his mother Italian. He was born in Brandenburg, January 10, 1876, and he wears his mustache *a la* the Kaiser. Mr. Malitz received a great portion of his education in the world-famed Gymnasium Zum Grauen Kloster—the seat of learning that claimed Bismarck as a student. It was here he developed those broad shoulders and a penchant to speak the languages of all other men.

Early in life Felix Malitz became interested in commerce. He identified himself with a large French concern and specialized in organizing sales forces. In this country he would have been styled an efficiency expert.

In assuming the duties of responsibility that attach to his present position, Mr. Malitz is bringing his past business experience into full force. He is thoroughly imbued with the idea that the great reputation of his house—a pioneer in film production and a leader in foreign countries—should attain and maintain these distinctions in America. Mr. Malitz—a natural student—is endeavoring by scientific methods to popularize his brand of films among exhibitors. The success attained by "The Exploits of Elaine" gives him assurance that his labor is bearing fruit.

To judge a man's ability by results achieved in so short a time would be unfair. Mr. Malitz has no apology to offer for his work thus far. The record is flattering, but it had best be regarded as indicative of what the future promises. Pathe Freres are film makers in this and other countries. The troubles of Europe compels concentration in America, and Felix Malitz is one of the very best little concentrators you are apt to run across.

If there is any special thing for emphasis in connection with Mr. Malitz, it is his fondness for work. He is vigilant during all reasonable and unreasonable hours. He acquired the habit of mastery in his school days and more subsequently with the languages. He carries this same indomitable spirit into business and transmits it to his co-workers. He tolerates no distractions. The task never ends till the work is finished, and in the film business all men find plently to do.

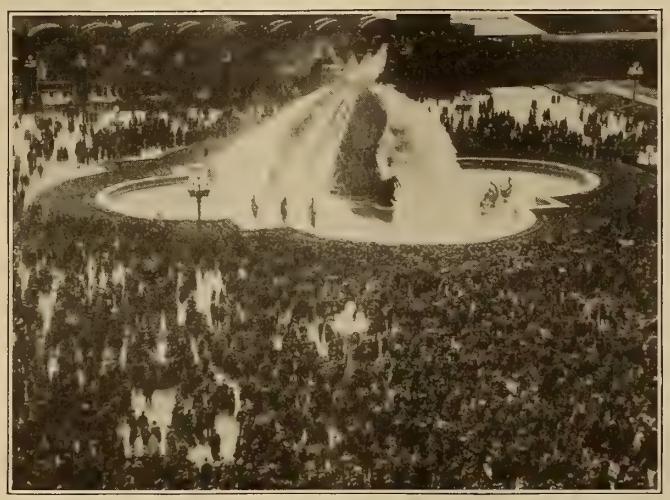
Calmness in the proceedings is another characteristic. Mr. Malitz isn't easily rattled. He never betrays nervousness. His plans are carefully planned and rigidly adhered to and his self-confidence is a predominating trait.

And he doesn't smoke.

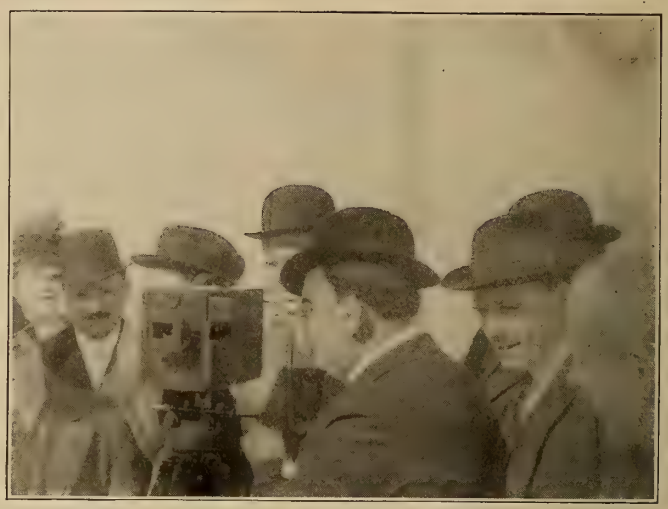
Dynamite Exploded In Ince Drama

Fifty tons of dynamite were used by Richard Stanton, actor-director of the Kay-Bee Company, while producing "On the High Seas," an absorbing melodrama released in the Mutual program. The story deals with the attempt of a woman and a crook, aboard a steamer, to steal a consignment of gold. Seeing her daughter and the husband she has deserted aboard, the woman balks at the last moment and throws overboard the bomb that was designed to wreck the steamer.

News of the Week as Shown in Films



Opening day at the Panama Pacific Exposition. Copyright 1915 Hearst-Selig News Pictorial.



Enrico Caruso plays at being a camera-man ere he sails for Europe. Copyright 1915 by Pathe News.

The famous Death's Head Hussars of Germany commanded by the Crown Prince. Copyright 1915 by Universal Animated Weekly.

Mayor Harrison of Chicago buys a paper on "Old Newsboys" day. Copyright 1915 by Pathe News.

Argentine sailors guests of the U. S. while waiting for their new vessel. Copyright 1915 Hearst-Selig News Pictorial.

Remembering the Maine at the military mast and anchor monument in Washington. Copyright 1915 by Universal Animated Weekly.

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"Fundamental Principles"

NOT very often do we feel that we should call especial and emphatic attention to any particular feature of our reading pages. Even upon this occasion we must admit that good articles speak for themselves and require no editorial boosting. But when we are presenting valuable information that has never before appeared in print, information that must form part of the mental equipment of every motion picture technician, and should be in the possession of everyone in the business, we will be pardoned if we make a little noise about it. Our motive in this is, indeed, quite altruistic; for while it can bring us only reputation, it offers to our readers that increased learning which proverbially means increased earning and so benefits the whole industry. We refer, of course, to the series of articles at present running in Motography under the title "Fundamental Principles, Transformed by Featherstone."

Although the motion picture has been known to science for many years, and to the lay public for a decade or more, up to six years ago it had practically no literature. This was about the time Motography—or rather its predecessor, *The Nickelodeon*—started. A reference to the early files of this publication and its contemporaries reveals all too clearly that "stories" were obtained only by great labor; and pictures—in the picture business!—impossible. The familiar "still" of today was unknown. Even the player was forced, temperament or no, to hide his light under a bushel. And as for inside information and illustration of technical processes, it were treason to mention such a thing.

The publicity department of the business has changed since then. Now still pictures and players' photographs are to be had for the asking, or without it; and stories are delivered in baskets. The magazines, trade and popular, have let the public into most of the early "secrets" of film making, and he is poorly informed indeed who cannot tell how the pictures are produced. There has been, too, a large amount of technical information disseminated by the same agencies; while books on the subject have gradually appeared until a small but excellent library has been built up.

The writer of technical literature of the motion picture, therefore, if he would surpass prior efforts, must himself be possessed of no ordinary fund of knowledge. And besides that knowledge and experience he must have an analytical mind, capable of drawing new conclusions from old facts. These qualifications the author of "Fundamental Principles" has in abundance.

We believe that in "Fundamental Principles" we are giving our readers something of more than ordinary value, and that everyone should make it a point to read it carefully. Even those who are already well informed on motographic technics will be well repaid for the slight investment in time required to read its bi-weekly installments, and novices and beginners will find it an education.

The Supreme Court's Decision

THE decision of the United States Supreme Court, handed down February 23, in the case of the Mutual Film Company against the states of Ohio and Kansas, upholds the constitutionality of state censorship. This opinion is doubtless very disappointing to the appellant, whose claims for the freedom of motion pictures are familiar to those who have followed our frequent expressions on the subject. An abstract of the holding, shorn of its legal verbiage, will be found on another page. It is plain that it effectually destroys all immediate hope of legal relief against official censorship.

The National Board of Censorship, naturally deeply concerned in the result of this case, has issued over the signature of J. W. Binder the following statement:

> The campaign against legalized censorship of motion pictures in Ohio and throughout the country is by no means closed by the decision of the Supreme Court declaring the Ohio law constitutional. The same high judicial body sustained the constitutionality of human slavery by a number of decisions. Yet Abraham Lincoln, backed by the awakened conscience of a majority of the American people, killed it with a stroke of his pen. That was physical slavery. We are fighting for freedom of much more subtle and vital matter—freedom of the intellect and the right to express thought without previous legal restraint. And this battle will be won as was that other great conflict because both contentions are based on eternal truth.

While this attitude reveals a certain tinge of indignation, and has perhaps a more political than prac-

tical flavor, it is a good example of the motion picture temper following the decision. It offers no solution of the problem, nor even a mode of effort; but it does suggest that public opinion is the proper weapon to use against those forms of censorship now made legitimate by the court.

Public opinion has always been the proper weapon. With all respect for the beneficent results of litigation, our courts, low or high, cannot take into their consideration those factors of public sentiment and sympathy without which no cause can be really won. What would it avail if any amusement interests won in the courts the right to give entertainment of which the people did not approve? Why should it matter if motion picture interests lose the right to show pictures of which the public does not approve?

The answer to the latter question uncovers the unfortunate aspect of the whole situation. The people have no voice in the matter because the official censors are not their true representatives. It is not a case of displeasing the public; that would be the shortest road to failure, the one vital thing to avoid. It is really a case of disagreement, not between the producers and the censors, but between the people and the censors—and the courts give the latter the right of way.

It was only last week—the day before the Supreme Court handed down its opinion—that we said:

The day must come, and come soon, when all the motion picture and theatrical interests of all classes must unite against censorship, and never cease fighting until the very word becomes a joke and a laughing stock. And that means, perhaps, a perpetual fight; for *there is no guarantee that the subject, quashed tomorrow, may not rise up again next week.*

It is evident now that it *will* rise up again next week—and with full legal sanction. The persistent, organized appeal to public opinion is the only immediate way out. Some day there may be new legislation on the subject—could be if the state associations of exhibitors would act.

The work of fighting censorship is now more than ever work for a strong, well organized association. If no organization now existing seems competent to act aggressively, it is time to form another. Such an association should be able to enlist the aid of the newspapers and big popular mazagines; to place speakers on the subject before club meetings; in a word, to work hard all the time and by all the methods that ingenuity can suggest to turn public sentiment earnestly against censorship.

Such a campaign costs money; and it is the motion picture men's money. But better spend some of it in a good cause, or presently, when the censors get a good hold on the business, there will be no money to spend.

Need Any Animals?

The Bechtels-William and Mrs. William, whose connection with the Edison company is of such long duration as to be almost coincident with the beginning of that concern, occupy a little house almost opposite the studio. Having no children of their own, they adopted a good many of the animals that were used, at one time or another, in Edison pictures. Now, however, that the grandchildren and great-grandchildren have begun to appear, this kind hearted couple are at their wits' end what to do with them all, and lately a sign has gone up at their home on Decatur Ave., Bronx, N. Y., offering to give away all but the original pairs of pets.

Just A Moment Please

As exclusively predicted in this Wastebasket of Wisdom the exhibitors of Chicago showed Carter H., conclusively at the primaries that they don't approve of his appointment of the esteemed (so to speak) Major Funkhouser. Perhaps the new mayor will take warning in time and handle the film men with gloves.

—

SE-EN S-FFER--G SIS-ERS

(Watch It Grow.)

—

Next week we'll reveal the secret, not only announcing the title of the new serial but also the names of the celebrated personages who have had a hand (in some cases two) in writing, producing or advertising it.

—

By an esteemed contemporary we lamp that Lewis J. Selznick, general manager of the World Film Corporation is going to pay Sarah Bernhardt $500 an hour for her work in front of the camera for his concern. Gosh, Lewis, we'd almost sacrifice a leg ourselves for that sum. Having two legs though, we really ought to be worth more dontcha think?

—

WE'LL HAVE TO ENLARGE THE CAMPUS.

From present indications the Caward Art Scollege is going to be one of the greatest institutions of learning on the planet. This past week no less a personage than Pete Schmid matriculated, and is even now we suspect conferring with Jake Wilk upon a suitable class yell. Lloyd you'll scarcely know your Alma Mater when next you visit the ivy-covered halls that dot the campus.

—

OUR BURG.

Bill Selig, chaperoning Kathlyn Williams, Colin Campbell and others of the Co., that was to the Panama Canal Zone, was in our Village for a few days this wk., before departing for that dear Loz Anglaize.

"Pop" Lubin of Phillydelphy lingered in our midst until Sat. of last wk., his visit being enjoyed by all.

Adolph Zukor hesitated long enough in Our Burg this wk., to pick up Aaron Jones, one of our prom. cits. and then flitted back to Noo Yawk.

Carl Laemmle and party is expected on Sat. of this wk. and the first part of next Carl's special private excursion starts West.

Harry Reichenbach and his Missus Tuesdayed in Our Village this wk. much to the enjoyment of several of our natives.

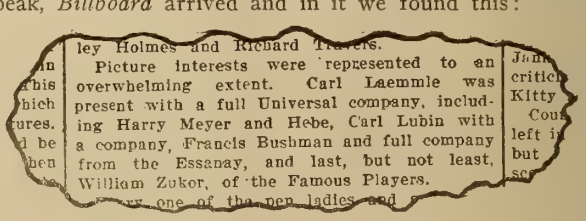
—

It ain't very often Jesse Goldberg slips up, but when he invites our Noo Yawk editor to review a picture on February 29th it is apt to be a bit confusing. In 1916 Charley Condon says you might get by with that date Jesse, but he can't permit you in 1915.

—

HOW CARELESS OF US.

We're just beginning to discover how much we missed at the Reel Fellows' Ball. Last week's issue of the esteemed, so to speak, *Billboard* arrived and in it we found this:


ley Holmes and Richard Travers.
Picture interests were represented to an overwhelming extent. Carl Laemmle was present with a full Universal company, including Harry Meyer and Hebe, Carl Lubin with a company, Francis Bushman and full company from the Essanay, and last, but not least, William Zukor, of the Famous Players.

—

Now ain't it funny we can't remember seeing Carl Lubin, William Zukor, Harry Meyer or Hebe, and certainly there were no full companies present.

—

Were you in a condition to see more than we, Hildreth?

—

Or is it us that's at fault?

—

Probably they were there.

—

But we didn't see 'em.

N. G. C.

The Thanhousers Are Back on the Job

BY MABEL CONDON

Gertrude Thanhouser.

'TIS said that Thanhouser stock jumped six points the day Wall street received information of Edwin Thanhouser's resuming general charge of the Thanhouser company. Time turned back three pages, took the Thanhouser president of 1912, and earlier, and placed him in the 1915 setting afforded by the New Rochelle studio and offices. Time then mounted to the top of the Thanhouser mahogany roll top desk and Mr. Thanhouser states that it alone is to be judge of whatever the Thanhouser plans and management will mean to the company now under his jurisdiction.

Other things happened, in addition to the rise of the stock market. The studio scintillated in the bright sunshine which ushered in the returned general manager and three scenes were under way in the filming in less than record time. Gertrude Thanhouser—who is Mrs. Edwin Thanhouser and whose dramatic perception was greatly responsible for earlier Thanhouser successes—said a cheery "Good Morning" to everybody and slipped out of her motor coat and into a swivel chair to the pleasurable task of writing dramatic moments into film plots. Lloyd Lonergan, after a two months' absence, walked around the corner from his apartment and resumed the desk of scenario chief.

The combination is that of the days when Edwin Thanhouser marshalled the company bearing his name into incorporation. That was in 1908. For seven years prior, he had successfully operated a stock theater in Milwaukee, where every play produced had been read and approved by Gertrude Thanhouser, who previous to her marriage had been on the stage. So, on the formation of a motion picture company, Mrs. Thanhouser fitted quite naturally into the scenario department which consisted of herself and Lloyd Lonergan. This department was so brave as to adapt plays from Ibsen and Shakespeare, to which Edwin Thanhouser added, as a pioneer move, the 1,500-foot film. Both the adaptations and the odd-lengthed film proved successes and the Thanhousers, in their resumed positions of authority, express their faith in both.

"The natural length film" is the way Mr. Thanhouser expressed it, the other day, in his second-floor office which fronts on "Thanhouser Park."

"And by a natural length film I mean one that is only as long or as short as the interest of the story will allow. A maximum length combined with a minimum story is a great mistake. A film should have no barren spots; its story should run a natural course and then stop, instead of being padded out to make footage.

"I believe in feature pictures," went on Mr. Thanhouser. "I prophesied a long time ago that a motion picture would comprise an entire evening's entertainment. However, no one length of film is ever going to displace the popular usage of another length. There is a place for every length of film that is interesting; there is no place for any film that does not interest all the way.

Edwin Thanhouser.

"A feature film must not necessarily be a spectacle nor must it contain multitudes of people. It may contain only three or five, yet, if the story is there, and will carry it several reels, it will be a feature. We expect to make two feature films every five weeks in addition to our regular short releases. And these latter we may increase. There are several ideas I have in mind and hope to work out satisfactorily—but time will have to tell you about these." Mr. Thanhouser smiled. While it is inevitable that Time also shall smile, and pleasantly, it will not be until presently, which Mr. Thanhouser interprets as likely to be from four to six weeks. And that shall only be the beginning.

The Thanhouser smile is wide and cheery; it reveals good teeth and creeps up to the bright gray-green eyes which twinkle a swarm of laugh-wrinkles into the corners. The dark brown hair has a generous scattering of gray and the quick directness of his manner and speech accords well with the slender wiriness of his build.

His management of the Thanhouser interests from 1908 to 1912 was so successful a test of his business tact and his ability as a picture producer, that Mr. Thanhouser's vacation of three years in no way lessened the industry's remembrance of him. And three years of vacationing in Europe with his wife, his son Lloyd, thirteen years old and his daughter, Marie, eleven years old, heightened Mr. Thanhouser's interest in films and their making, brought him the realization that American films are better than those of the European market and inspired him to visit the studios of Europe, with the result that his knowledge of films and filming is particularly keen and progressive.

The ability of Gertrude Thanhouser will make itself felt in the work that will go out from the scenario department, of which Phil Lonergan is also a part. "A wonderfully clever woman," Mrs. Thanhouser is called. She also is a wonderfully pretty woman and

she is as pleasant, too, as she is pretty and clever.

The Thanhousers, who have been married "fifteen short years" as Mr. Thanhouser puts it, have an apartment-home on Riverside Drive. They will motor out to New Rochelle every morning in a Winton Six which Mr. Thanhouser drives.

There is no doubt but that the coming six weeks will occasion another and a decided rise in the stock quotation on Thanhouser stock. And Time shall be the marker.

Wonderful Dallmeyer Lens

Without question the Dallmeyer cinematograph lens, working at the enormous speed of F 1.9, is the most marvelous lens ever produced for taking motion pictures. Some idea of the wonderful speed of the new lens can be obtained when it is stated that it is about four times as rapid as the lenses working at F 3.5, which are ordinarily considered as extremely rapid.

Telephoto lens taking war pictures.

With this great speed the operator is enabled to produce fully timed negatives under unfavorable light conditions, which would be absolutely prohibitive with the ordinary high speed motion picture lens. They find their greatest usefulness in photographing dimly lighted interiors, illuminated parades at night, fires, submarines and all other subjects which by their nature are poorly lighted.

Notwithstanding any extraordinary speed of this lens, the depth of focus is sufficient to obtain sharp images, at such distances as those at which pictures are ordinarily taken.

The Dallmeyer telephoto lens.

The mounting is very unique in its construction and design which permits its being fitted to almost every motion picture camera. The focusing device is built into the lens mounting so as to occupy the least possible space and incorporates the accurate micrometer movement. It is absolutely rigid and works with great ease and precision.

It is clearly apparent that the equipment of no producing company or industrial film manufacturer is complete without one of these lenses.

The Dallmeyer cinematograph telephoto lenses are an entirely new invention and enable the operator to secure large images without employing cumbersome long focus lenses which are impractical owing to the great danger of vibration, their bulk and the great length of the extension tube.

The Dallmeyer telephoto consists of a long focus positive element to produce a large image, to which is added a negative element, which in turn shortens the effective focal length, resulting in a high power telephoto combination which produces great magnification with only a short extension. Heretofore telephoto lenses have been impractical for motion picture work because of the slow speed at which they work. However, the Dallmeyer Company has been successful in combining great speed, perfect definition and wonderful covering power. One of this series has the extreme power of F 4.5.

The entire telephoto outfit is exceedingly compact and can be fitted to any motion picture camera. It is equipped with a "built in" focussing mount, which occupies no additional space. The focussing mount works on the spiral movement and is equipped with a scale for all practical distances. The mounts are constructed of aluminum, all the wearing parts being of brass, thus assuring the maximum wearing qualities.

This lens has been successfully used in photographing volcanos in action and in securing real war pictures on the firing line in the present European struggle, its wonderful magnifiying power being especially practical in photography in the danger zone, as it permits the operators taking a position from three to nine times as far from the scene as is required when using an ordinary lens to secure images of normal size.

Burke & James, Inc., of Chicago, probably the largest wholesale distributor, is the sole American wholesale representative of the Dallmeyer Company, maker of the two series of lenses described above. Burke & James, Inc., is also the sole wholesale agent for the Voigtlander lenses, among which are the Heliar F 4.5 and Helomar F 3.2, both rapid anastigmats of the highest quality, especially constructed for motion picture work.

Educators Visit Lubin Plant

In order that they might see at first hand the making of motion pictures, and incidentally, discuss with the men and women who write, make, and act them, the educational trend of the photoplay of today, a party of prominent Philadelphia educators visited the Lubin plant recently and spent an interesting day, during which they saw a half dozen different comedies and dramas being made in the studio.

In the party were Captain John B. Pepper; William T. Tilden, one of the most prominent educators in Philadelphia; William Shoemaker, a member of the Board of Viewers; J. Horace Cook, superintendent of school buildings; George Wheeler and Oliver P. Cornman, assistant superintendents of schools; John C. Frazer, director of vocational education; Louis Nusbaum, Charles H. Brelsford, Milton C. Cooper, Samuel L. Chew, district superintendents of schools; Henry J. Gideon, chief of the bureau of compulsory education; George D. Gideon, Wm. L. Sayre, late principal of manual training schools; Dr. E. S. Saylor, eye specialist; George Z. Long and William K. Gorham.

So interested were the educators in watching the inner workings of the big Lubin plant and discussing photoplays with the various Lubinites they met, that they unanimously accepted Mr. Lubin's invitation to visit his ranch at Betzwood, Pa., and inspect the studios and mechanical departments there and see the making of some big, spectacular out-of-doors scenes.

Kathlyn Williams Visits Chicago

Together with Director Colin Campbell and his wife, Miss Kathlyn Williams, the leading lady of the Selig Polyscope Company, stopped in Chicago this week on her way to Los Angeles from Panama, via New York, and though she had just completed one part of the tiresome journey across the continent and had the remainder directly before her, she was in the happiest of moods when seen by a MOTOGRAPHY interviewer. Of course, like the conventional interviewer always does, he asked her what role she liked best, expecting her to say "Kathlyn" without hesitation.

Kathlyn Williams.

"While I fully enjoyed my part in the 'Adventures of Kathlyn,'" she replied to the question, "I cannot in justice to my other roles say that I liked it best. Every play presents a new problem and I really think that I work just as hard and am just as dissatisfied with myself in every character for which I am cast. The part of Mrs. Van Courtland in 'The Ne'er Do Well,' which we filmed in Panama, suits me perfectly, for it gives me a chance to do a sort of character-heavy part, much like Cherry in 'The Spoilers.'"

Miss Williams' mail was delivered at this time and she paused a moment to sort it over. A number of letters from "fans" were forwarded by mistake and this caused the delightful "Diamond S" lead to remark that one of the pleasing trials of a screen actress' life was the receiving of many letters every day. "Some of the letters are really helpful," she said, "for the writers are earnest students of the screen, while others express admiration. They are all a source of great inspiration to me."

"Would you advise young women to study the art of silent rather than straight dramatic action," the interviewer queried, knowing that Miss Williams' advice on this question would interest thousands of girls who aspired to become actresses.

"Unless a girl has talent I would not advise her to enter dramatic work at all," she replied, "but if the talent is there and is backed by ambition and determination to succeed, plus personality, I certainly would not discourage her. I think that training in a dramatic school or in a stock company under a good director is really essential for success in pictures, though many have made good without it. So many young girls ask me that question and I tell them all of my own experience. I attended dramatic school and then toured with several dramatic companies. After that I worked in stock in Salt Lake City and Los Angeles and then entered pictures with the Selig Company, where I have been for six years." C. J. C.

Cowboy Poet Breaks Loose

Out of the bouyancy of his cow-puncher's heart, "Curly" Fletcher, champion broncho-buster and bull-rider with the California Motion Picture Corporation's company at Boulder Creek, California, has composed a song in praise of Beatriz Michelena, the beautiful star, whose next screen appearance will be in "The Lily of Poverty Flat," a Bret Harte photo-play.

"Curly," with the other cowboys and the actors and actresses in the company, celebrated Miss Michelena's birthday on February 12. The health of the petite little leading lady was toasted, and speeches were made in her honor, but the cow-puncher poet carried off the honors. Here is what he wrote but was too bashful to read:

Today is the day of days,
The anniversary of Lily's birth,
The Lily of Poverty Flat,
The best little Lily on earth.

May she prosper on for always,
May she live for many years,
And never be touched by sorrow
And never have cause for tears.

May she never give way to sadness,
But always be merry and glad.
May she laugh when she can and be happy,
For life is too short to be sad.

May her career be always successful,
From our midst may she never depart,
For this is the wish of her comrades,
Who hold her most dear to their heart.

Waterloo Manager Famous

Manager W. L. Myers of the Palace theater of Waterloo, Iowa, has won nation-wide prominence among newspapers and moving picture theater men by reason of his belief in using generous newspaper space in advertising feature films.

His recent placing of a page advertisement with the Waterloo *Times-Tribune* to advertise the film "Cabiria" has resulted in his receiving press notices from Maine to California.

Last week he received a clipping from the *Evening Star,* published at Newark, N. J., which declared in effect that he had established a new departure in photoplay advertising. In the same mail he also received a letter from the proprietor of a theater in Burlington, Vt., who wished further information regarding his advertising methods.

That it pays to use newspaper space liberally is well proven by the experience of Mr. Myers.

The Beaver Film Company

Announcement is made that the Beaver Film Company, of which W. Lindsay Gordon is president and manager, will erect a studio at Dongan Hills, Staten Island, immediately, and that the studio will probably be completed about the first of June. It is said to be the intention of the Beaver Film Company to produce one, two and three reel pictures, though no arrangement has yet been made for their release. President Gordon is already known in the industry, as the maker of lecture slides on such subjects as "Uncle Sam in Mexico," "The Slums of New York" and "The European War."

Kathryn Osterman

Kathryn Osterman, who is known in the theatrical world as the laughter-loving comedienne, has joined the World Comedy Stars Film Corporation and will be featured in a number of one-reel comedies.

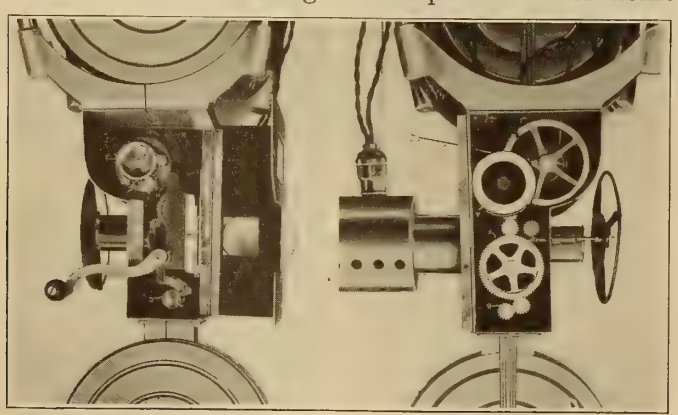
Kathryn Osterman.

Miss Osterman's career on the stage has been a most interesting one. For several seasons she starred at the head of her own company in Mark Swan's clever comedy, "The Girl That Looks Like Me" and also "The Night of the Play," which afterwards became Lillian Russell's starring vehicle under the title of "The First Night." After this she played under A. H. Woods' management in "Modest Suzanne" and "The Girl in the Taxi." She was also an important vaudeville feature as the co-star with Louis Simon in "A Persian Garden," which was successfully presented for two years in all the principal vaudeville theaters of the country.

New Type of Home Projector

A home projector of motion pictures that is guaranteed to be both fool-proof and fire-proof, is the Cameoscope, manufactured by the Cameoscope Corporation, which has R. S. Baldwin as its president and its offices at 110 World's Tower Building.

It is so simple that anybody can operate it, yet nothing of value is sacrificed to its simplicity. It takes the standard 1,000-foot film and at a projecting distance of 35 feet throws a picture six feet high and eight feet wide. The machine is motor-driven and the arc lamp, with carbons and rheostat, is not used. Instead, a 100 watt tungsten lamp is used for home



The Dallmeyer telephoto lens.

projection and a 250 watt lamp for lecture purposes. This allows of considerable illumination, which is of importance where a roomful of children is concerned. A lamp of so low a power develops a minimum of heat and a picture might be held on the screen for an hour or more without any danger of its being set on fire. Every imaginable test has been made and none of them has succeeded in causing the film to take fire. It is a tiny machine and when folded into its box, the entire weight is but twenty pounds and the size of the box, 16 by 12 inches. It can be set up in two minutes without the use of any tools, and adjustable legs make it convenient to set the projector either on the floor or on a table. The motor is clamped to one of the legs and is connected by a belt to the driving gear. By clamping the motor higher or lower on the stand the belt is tightened or slackened and thus is dispensed with a resistance for regulating the speed of operation.

So simple is the mechanism of the Cameoscope that a motor of only 1-100 of a h. p. is required to drive the mechanism. Yet the projection is well defined and may satisfactorily be thrown on either a dark or a light wall, in homes where no screen is provided. Power may be taken from any lamp socket of the ordinary 110-volt lighting circuit.

Unlike the vast majority of machines, there is no air space separating the lamp house from the projector proper, but the entire apparatus, including the lamp house and magazine, is housed in a single casing. The casing, however, is divided into compartments which separate the various parts of the apparatus. The driving gear is contained in a compartment on the left-hand side of the machine (see figure 2, in which the door of the compartment has been taken off its hinges). From the fly-wheel, driving pulley "A" (Fig. 2) belted to the motor, power is transmitted by a straight train of gears to the pinion "B," which is keyed to the shaft of the feed sprocket (Fig. 1). A step-down gear connects the pulley "A" with pulley "B," and this is belt-connected with the take-up pulley that turns the lower reel.

The great wheel "F" (Fig. 2) normally serves as an idler to transmit motion to the pinion at the top of the machine, but the shaft to which it is keyed projects through the opposite side of the machine and is adapted to receive a crank handle (at Fig. 1) for hand-power driving, where current is not available for the motor. Owing to the angle at which the film runs to the take-up sprocket "J," the roller "H" imparts a comparatively slow motion to it at first contact, with rapid acceleration that progresses the film smoothly until the roller swings out of engagement. There is a distinct advantage in employing the rolling mechanism in a light machine such as this, for all parts are moving constantly at fixed speed, and the jarring which is present in reciprocating motion is eliminated.

"Runaway June" in Beautiful Bermuda

Weather conditions proved pleasantly propitious for the "Runaway June" company upon their arrival at Bermuda recently. There had been a storm previous to their sailing which let up once they had boarded the steamer *Bermudian,* but as soon as they landed at Hamilton, rain, storm and wind set in again to such an extent that no liner has been able to leave port since the *Bermudian's* departure.

On the steamer, in addition to Norma Phillips, J. W. Johnstone, Arthur Donaldson, Marguerite Loveridge and other members of the "Runaway June" company, were a number of relatives and friends. The remaining episodes will all be taken in Bermuda.

Brevities of the Business

Arthur Lee, special representative of the Picture Playhouse Film Company, Inc., is now in St. Louis, where he has opened the eleventh branch office of the Picture Playhouse Film Company, Inc., at 3431 Olive street, and has sent in some good contracts. Mr. Lee was formerly manager for the General Film Company at Toronto, Ontario, of the special feature department, resigning the latter part of July to accept his present position. Few young men in the film business have had the vast experience in booking that he has had, since he has visited nearly every city and town in the Dominion of Canada and most of the principal cities in the United States, always securing good business for his employers.

With a line of features such as he now has to offer prospective customers, Mr. Lee feels sure however, that he will be able to secure business from houses the company has never been able to book before.

Bill Barry, otherwise known as "6-A Bill," recently joined the "sprig is cubig" fraternity, and more recently denounced the organization for hygienic and other reasons. He finds that it interferes with his duties as medium of the Cameragraph and corresponding secretary of the Screen Club, not to mention the inconvenience of forever waving a handkerchief in one hand and fishing for a second with the other, so he is now negotiating with Recovery, a recognized antidote for colds.

Adolph Zukor, president of the Famous Players Film Company, returned to New York the early part of last week from Los Angeles, where he went about a month ago to visit the western studios of the Famous Players. In California Mr. Zukor made many important plans for the forthcoming activities of the Famous Players' western organization, from which a series of important Mary Pickford productions are soon expected.

Roland Blaisdell who has been associated with the Kriterion home office in New York since the inception of that company has been appointed associate manager of the Empire Kriterion Corporation of Buffalo.

Many new styles in Easter bonnets are being introduced at the Reliance and Majestic studios in California, by Irene Hunt, the Gish sisters, Mae Marsh, Fay Tincher and Mary Alden.

Clay M. Greene, one of the widest known of the Lubin photoplay writers, has the honor of being the first man in Philadelphia to receive a business call on the long distance telephone from California. Clay's lawyer in Oakland called him and they talked four minutes during which they settled three important real estate matters. The conversation cost $26.25 but Clay says it was worth it to him.

The Universal's new $500,000 yacht, the *Lasata*, which recently traveled from New York to San Diego via the Panama Canal, makes its initial picture appearance in the Bison three-reel release, "Madonna of the Moon," in which Cleo Madison and Joe King enact the leading roles.

There was a time when Thomas Ricketts, the veteran director of the American Company had a desire to return to the East but that time has long passed for he is a confirmed Californian now and the owner of much fine real estate in and around Los Angeles.

William D. Taylor, the director, is taking a short rest "between pictures" as he has worked hard over the last two Favorite Players' productions, "The Last Chapter" and "The High Hand."

Little Billy Jacobs of Keystone and Sterling fame has had a seige with chicken pox, but is able now to put on a make-up and work in pictures again.

Jack Herman, who is directing the production of the Selig Physical Culture series soon to be released by the Selig Polyscope Company, formerly was manager of one of the exclusive athletic clubs in New York City.

Helen Badgley, the Kidlet of the Thanhouser forces at New Rochelle, N. Y., has discovered the exact use of a publicity department. Little Helen, has decided its principal value is to collect the funny sections of the Sunday newspapers and hold them for her. The "tiny lead" makes that department her first post of call Monday morning, and it is not until she has perused the antics of the funny ones, that she is ready to report "made up and ready."

Eleanor Woodruff, who lately joined the Vitagraph forces, and is now in Texas with a company, taking pictures under the direction of Lionel Belmore, is indulging to the full her one particular hobby—horseback riding. As all the pictures have a military setting, the vitagraphers are encamped at Fort Clark and access to the post horses has been granted all the players.

Marc MacDermott of Edison is receiving the congratulations of his fellow players because of his mother finally passing out of danger after a very serious and prolonged illness.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	160	....
Biograph Film Co.	48	51
General Film Co. *pref.*	50	54
Majestic Film Co.	152	158
Mutual Film Corp. *pref.*	61	64
Mutual Film Corp. *com.*	81½	84
New York Motion Picture Corp.	78	81
Reliance Motion Picture Corp.	30	37
Thanhouser Film Corp.	75	81
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Syndicate Film Corp.	100	115
Universal Film Mfg. Co.	160	....
World Film Corp.	4¼	4⅝

Mutual Film Corporation.—Both issues of this company continue to evidence the greatest strength in the film stocks. Preferred sold at 62 last week and the common at 82½. The amount of reserves that the company has established warrants the confidence of the public, and as long as the stock continues to be as scarce as it has proven in the last two months, with a persistent demand, the natural logic of the situation will be toward gradually higher prices.

Syndicate Film Corporation.—The dividend of 15 per cent was paid last week, so that the change in quotations simply represents the amount of cash dividend paid.

Thanhouser Film Corporation.—The holdings of the Hite estate were transferred to the new parties controlling the destiny of this company and are reported to have sold at 75.

North American Film Corporation.—Incorporated under the laws of Virginia; $150,000 7 per cent cumulative preferred, retirable at 110, and $350,000 of common authorized, but it is rather expected only $100,000 of preferred and $300,000 of common will be issued. All of this stock was quickly bought during the last week and some of the allotments, from different parts of the country, are now oversubscribed. From an unusual combination of very strong factors (which we are not permitted at this writing to report) and from the unusual demand for the stock, based on a very strong story, especially selected cast from many different companies in the United States, also especially selected directors and the distribution under J. R. Freuler of the American Film, who is generally conceded to have no peer in this particular line of work in this country, we feel it is safe to predict that both the serial and the stock of the company producing it will be the most sought after in the entire field of the film industry during the ensuing year. We will be at liberty to give more of the details next week.

New York Motion Corporation.—Sales have been reported at 79 and 80. Good things are promised the stockholders in March, and we hope this time they will be realized, as we understand practically all of the directors—whose sojourn in California precluded action on a very important matter—will have returned to New York in a few days.

Miss Marguerite Clayton has returned to work as one of the leading women with Essanay at the Niles, Cal., studio, after a month's absence.

Fred L. Wilson, formerly with Universal, has joined the

Scene from Selig's "The Lady of the Cyclamen," released March 8.

Revier-Kalem company at Culver City, Calif., which was organized only a short time ago.

The next Lasky-Belasco offering will be the picturization of "The Governor's Lady," with Edith Wynne Mathison in the title role, making her debut as a screen star.

Thomas Jefferson, a former member of the Biograph Company has joined the Reliance and Majestic Hollywood, Calif., studios.

The last installment of "The Master Key," the Universal's serial, has been completed and Robert Leonard and his company of Rex players have left for a two weeks' vacation on full pay, which they will spend in rest after their strenuous efforts of the past several weeks.

With the list of actors and actresses employed at the Reliance and Majestic studios increasing daily, many bungalows are being "Mutualized" in the vicinity of the studio, which is located in Hollywood, Calif.

Four well known screen artists came near being killed the other day when their automobile skidded on the wet pavement and crashed into a street car. Harry Carter, the heavy in "The Master Key" serial, suffered bad cuts about his head. Lillian Peacocke of the "Joker" company, driving her car, is still nursing a dislocated shoulder. Ella Hall, "Master Key" heroine, escaped without a scratch, while her mother suffered only cuts and bruises. The machine was wrecked.

Harry S. Mathews, director of the C. K. Film Company of Santa Barbara, Calif., releasing though Kriterion, arrived from the East a few weeks ago and jumped right into harness. Elsie Albert, Alfred Swenson, R. D. Clifton and Baby Early are working under his direction.

Edison Director Charles Brabin is quietly crowing these days because he has discovered, within forty miles of New York City, a town with remarkably quaint facilities of getting an old village atmosphere.

With the completion of the electric light stages at the Reliance and Majestic studios, the Mutual directors are giving the rainy season in California the laugh.

The Victor company, with Ben Wilson and Dorothy Phillips, were enroute to Norfolk, Va., by boat when it occurred to the director, C. H. Easton that some dandy exteriors might be taken on the floating palace which could be used in their next picture. It worked like a charm and many delightful scenes are the result.

Selig special productions to be released in the near future include "The Carpet From Bagdad," "A Texas Steer," "The Ne'er-Do-Well," and "The Rosary."

"Dick" Tucker of Edison, has once more deserted the screen and joined the dramatic stock company at Worcester, Mass.

A recent acquisition to the Griffith-Mutual forces at their studio in Hollywood, California, is Alfred Paget, a former member of the Biograph Company. It was during the time that Mr. Griffith was affiliated with the Biograph Company that Mr. Paget became a member of that company.

Cleo Madison, heroine in so many screen plays, has proven that she is a brave lady in real life. Thomas Walsh, of the Bison Company, was burned so badly while preparing a cloud effect that the doctor at Universal City, Calif., expected it would be necessary to graft skin to save his life. Immediately Miss Madison offered six inches of her skin.

The reception given by Mrs. John Wanamaker recently was brought to a termination by a startling departure at such functions—a motion picture exhibition. For several weeks Mrs. Wanamaker was a daily attendant at the leading photoplay houses of Philadelphia and, after seeing Carlyle Blackwell in "The Last Chapter' at the Globe, she immediately made arrangements to have the picture shown.

Edward Peil, Betty Harte, Wm. Ryno and Lottie Case have been added to the roll of Alhambra Film Manufacturing Company, who are producing two-reel dramas for the Kriterion service. Lloyd B. Carleton, who recently arrived on the west coast, is directing the dramas for the same brand.

Samuel Goldfish, on behalf of the Jesse L. Lasky Feature Play Company announces the engagement of Miss Fannie Ward, the distinguished international star, who, by the permission of Marc Klaw, has entered into a contract which calls for her to make her screen debut in the immediate future under Lasky management.

Thomas Nelson Page, the novelist and Ambassador from the United States to Italy, is the latest distinguished writer to fashion a story for production in moving pictures. Mr. Nelson's conribution is called "The Outcast," and has been filmed by Majestic.

Edgar Lewis and the other members of the Fox Film Corporation received a hearty send-off from the citizens of Augusta, Ga., when they left for New York after the completion of "The New Governor."

In anticipation of putting on an additional company, Captain Wilbert Melville, manager of the Lubin western company at Los Angeles, has been gradually adding to his list of artists. Among the new ones who have joined are George Berrell and Jay Morley.

Hazel Dawn, who has just returned to New York from her successful starring tour in "The Debutante," will return immediately to the management of the Famous Players Film Company, who control her exclusive film services, to appear in the film version of the stage success, "Niobe."

Among the most recent additions to the directors' forces at the Reliance and Majestic (Hollywood, Calif.) studios are Baldy Belmont, Tod Browning, George Nichols and Lloyd Ingraham.

Lubin Hall, presented to the alumni of the Congregation Keneseth Israel in Philadelphia by Siegmund Lubin, was officially opened this week. On the opening night the first of a long program of talks on science began when Colonel Joseph Smiley, the Lubin director and leading man, lectured on the making of moving pictures.

Herman Rifkin of the Eastern Feature Film Company of Boston, which handles the Alliance program in the New England territory, enjoyed a few days in New York recently.

Bennie Zeidman, formerly "Bennie of Lubinville," is now a member of the publicity department of the Majestic-Reliance studios in Los Angeles, Calif. Bennie writes that he likes his new place and that the sun shines every day without fail, etc., etc., but that some day he will again receive his mail at the Screen Club nevertheless.

Harry B. Eytinge, Edison comedian and big man, is a familiar figure evenings at the Grand Central Palace, where he is acquainting himself with the labyrinthal steps of the modern dances, and incidentally trying to bring his two hundred and some pounds down to convenient proportions.

The policy recently adopted by the Lubin Company of releasing each week, on alternating Wednesdays and Thursdays, on the regular program, a three-reel feature, is meeting with great success. Within the next few weeks the public will have an opportunity of witnessing some unusually good pictures of this length made by Directors George Terwilliger, Edgar Jones, Colonel Joe Smiley, Joseph Kaufman, Wilbert Melville and Arthur Johnson.

A. M. Kennedy, general manager of productions of Kriterion Service, has succeeded in obtaining the services of Rube Miller, who for the past year has been directing comedies for the Keystone company.

Fred S. Meyers, formerly of the Laemmle Film Service, has enrolled under the Kriterion banner and has opened his offices in the Palance Exchange building, Minneapolis, Minn., under the name of the Minnesota Kriterion Film Exchange.

Walter Hitchcock, who has been leading man for some of the best known stars in the country, joined the Lubin forces in Philadelphia this week and will play one of the principal parts in "The Climbers," Clyde Fitch's well known society drama, which Lubin is making into a feature photoplay under the direction of Barry O'Neil.

Ralph Lewis, the talented photoplayer who appears in features produced by D. W. Griffith, received word of his mother's death. He was immediately excused and boarded a train for Chicago, where the services will take place. It is with deep regret that his associates at the Reliance and Majestic studios learned of his misfortune.

Ira L. Cunningham, publicity man for the Kinetophote Corporation and better known to the trade as "Jack," was the hit of Sunday evening's smoking concert on the Strand roof in his solo rendition of "Invictus," by Bruno Huhn; "At Dawning," by C. W. Cadman; "Requiem," by Sidney Homes, and two encore numbers. Mr. Cunningham is the fortunate possessor of a rich baritone voice, and has several years of solo work to his credit. His accompanist Sunday evening was Miss Frances Foster.

ROLL OF STATES.

ARKANSAS.

The Queen motion picture theater in Texarkana was damaged by fire to the extent of $5,000.

CALIFORNIA.

The Diepenbrock theater on Twelfth and J streets, Sacramento will open on March 1 under the management of Glazier-Webster Company as a photoplay house. The theater will be completely renovated and a $15,000 organ installed. The new name for the theater has not been selected as yet.

A moving picture show will shortly be established in Woodlake.

Comique Film Company, Los Angeles, capital stock, $10,000; subscribed, $300. Directors: Julius Fried, John C. Brennan, Dorothy Fried.

GEORGIA.

The Lyric theater, Atlanta, will open on March 1 as a motion picture theater, as announced by Hugh Cordoza.

ILLINOIS.

Jayann Film Company, Chicago, $50,000, manufacturers of films and general picture play business; Daniel L. Miller, James R. Mills, Joseph Jacobowsky.

INDIANA.

The new company formed February 19 to purchase the lease of the Sourwine Opera House at Brazil of E. E. Cunningham has announced that articles of incorporation will be filed and the concern will be known as the Brazil Theater Company. It is the intention of the firm to continue showing motion pictures at the Sourwine, but it is probable that vaudeville acts will be added.

IOWA.

The Lyric theater in Albia, which has been under the management of S. R. Peake for some time, has been sold to H. Crabtree of Des Moines.

KANSAS.

George Meeker has purchased the lease of the Princess theater in Leavenworth and is remodeling same, which will shortly be opened as the Jitney house.

V. L. Waggoner of Jefferson City, Mo., has purchased the interest of H. N. Mettler in the Beldorf theater in Independence and has taken charge.

Max Poltner has sold his interest in the Hippodrome theater in Leavenworth to his partner, Frank Warren.

The Ruby theater at 427 South Main, Hutchinson, operated for the negroes of the city, has been opened again by John Thomas, the owner. Fred Saunders is manager.

KENTUCKY.

Incorporation articles were filed by the Kentucky Amusement Company, interested in the moving picture business, by M. Switow, A. Rothstein and R. A. McDowell, who hold three shares each. The stock is listed at $20,000, divided into shares of $100.

The Phoenix Amusement Company has taken over the building known as Horsemen's Headquarters in Lexington and will convert it into a new motion picture theater. Possession will be given April 1 and improvements to cost approximately $35,000 will be made and the theater opened July 1. The officers of the Phoenix Amusement Company are M. Switor of Louisville, president; James H. Button of Louisville, vice-president, and Louis Zahler of Chicago, secretary-treasurer and manager. Articles of incorporation have been filed. The company is incorporated at $40,000.

Lancaster Picture Show Company, Lancaster; capital $1,500. Incorporators: F. H. Anderson, D. H. Marsee, R. P. Gregory and L. E. Herron.

MARYLAND.

W. O. Sparklin is preparing plans for a moving picture theater for the Edmondson Amusement Company at Pulaski street and Edmondson avenue, Baltimore.

MICHIGAN.

Herman & Roberts, proprietors of the Princess theater, have announced plans for a new theater, seating 450 people, to be built on the present Princess site on North Superior street, Albion. C. F. Beach, owner of the Princess block, will erect the theater. It will be up-to-date in every particular, eclipsing in its appointments similar houses in much larger cities of the state.

A new moving picture theater will be erected in Coldwater soon with a seating capacity of 400.

A. J. Gillingham, who is interested in the Strand, the new theater which will be built this summer on the site of the property occupied by the Star Clothing Company, Monroe avenue, N. W., Grand Rapids, stated that the work will begin perhaps as early as May and the theater will represent an investment of about $50,000. It is hoped to have the new picture house in operation late in the summer or early in the fall.

Port Huron is to have another moving picture theater. The Auditorium has been leased to M. R. Williams, who conducts a number of theaters in Michigan and Ohio cities, and will be operated under the title of the Strand.

Josiah Pearce & Company of New Orleans is considering the erection of a motion picture theater in Detroit on East Jefferson avenue.

H. M. Renne has bought the Family theater in Ypsilanti from Mr. Millon.

MINNESOTA.

A moving picture studio and laboratory is to be built in St. Paul on University avenue, near Avon street, by the Raths-Seavolt Film Manufacturing Company. This company has filed articles of incorporation with the secretary of state, and it is alleged to be the first moving picture film manufacturing concern to incorporate in Minnesota. Capital $100,000, to do a general moving picture business. Officers of the company are O. M. Raths, president and treasurer; E. F. Seavolt, vice-president and secretary. The building to be erected will be 30x60 feet on property 80x122. The vacant property will be used for outdoor stage work. Provision will be made to increase the size of the building later. The building will be a one-story affair costing $12,000.

MONTANA.

Ground has been broken at the corner of Main street and Collins avenue Geraldine, for the erection of a one-story frame building for M. C. Morrow. The building will be completed as quickly as weather conditions will permit and will be occupied by the owner for a moving picture house.

NEW JERSEY.

Phillip Papier and Charles C. Hildinger, the well known moving picture men of Trenton, have taken an option on a centrally located property, and expect to erect a large theater, to seat upwards of one thousand people. It will be called the Strand, and will run the latest in pictures. The building, for which plans are now being prepared, will be one of the handsomest in the city.

NEW YORK.

Burt C. Ohman of Lyons has commissioned Edward A. Howard, architect of Syracuse, to prepare plans and specifications for a large motion picture house which he will erect in that place at a cost of about $10,000. The building will be 50x80 feet in dimensions and hollow tile and steel will be used in making it fireproof. The theater will seat 750 persons, having a gallery in addition to the spacious first floor arrangement. Work will shortly be started.

NEW YORK.

Ned Kornblite and David Cohen of the Star and Symphony theaters of Binghamton have taken over the Colonial theater, which is the leading motion picture house in Elmira, with a seating capacity of more than 1,500. This step is an initial one taken by the management of the Symphony Theater Company in forming a chain of theaters which would be located in Binghamton, Elmira, Scranton, Pittson and Wilkes-Barre. The officers of the new Colonial Theater Company are: President, J. M. Budington; vice-president, Ned Kornblite; secretary and treasurer, David Cohen.

J. Arthur Fischer, in conjunction with the H. H. Gibson Realty Company, leased for Cross & Brown the top floor at Nos. 3 to 7 West Sixty-first street, New York, for ten years

to the Dyreda Art Film Corporation. The floor will be used as a motion picture studio.

NORTH DAKOTA.

Work has been started on a new building in Cogswell which will be used as a motion picture theater.

Salem will have an up-to-date moving picture theater when the changes now being made in remodeling the old Dietz store building are completed. Mr. Dietz has purchased a first-class apparatus and will shortly be in readiness for the formal opening.

The new Rex theater in Mandan has been opened.

OHIO.

The Amer-Ross Film Company, Columbus, $10,000; Fred C. Amer, H. A. Ross, C. C. Williams, Willard Miller, H. C. Taylor.

A new moving picture theater for Five Points will soon be built, according to plans announced by O. E. Jarrat, 93 Balch street. The theater will be of brick, and will cost $7,000. Seating capacity 300.

Announcement has been made that the Casto theater in Ashtabula, which since October has been conducted by M. S. Davis and Ward H. Johnson, has undergone a change of management, Mr. Davis having disposed of his interest to Mr. Johnson, who will conduct the Casto in the future. The policy of vaudeville will be discontinued and only motion pictures of the highest quality will be shown. Many improvements will be made.

A beautiful new motion picture theater will be shortly erected on Euclid avenue, Cleveland. It will cost in the neighborhood of $200,000 and have a seating capacity of 1,800 persons. The Stillman is the name selected for the theater and Emanuel Mandelbaum will operate it.

Wendell Pfeiffer is the new proprietor of the Royal theater, 16 East Fifth street, Dayton.

The Rex Photoplay Company, Steubenville, $25,000, John E. Populias.

The Mall Building Company recently obtained a permit for the foundation of the new moving picture theater which will be

Scene from episode seven of the Reliance serial, "Runaway June."

erected in the rear of the present location on Superior avenue, Cleveland. The foundation will cost $2,000 and the building approximately $25,000. Plans were drawn some months ago by Richardson & Yost, architects, for the theater.

OKLAHOMA.

E. M. Myers and John Hammond of McAlester, have leased the Krebs Opera House at Krebs, and will open up a first-class picture theater in the near future. The new picture house will have a seating capacity of 350, and will be equipped with a new Power machine and a high grade electric piano.

Tulsa Motion Picture Company of Tulsa, capital $25,000. Incorporators, F. W. Dillard, H. A. Mackie, Mae Whitfield, all of Tulsa.

Folly Theater Company of Oklahoma City, capital $4,000. Incorporators, E. Croak, T. H. Boland, John Sinopoulo, B. H. Powell.

PENNSYLVANIA.

The motion picture theater known as the Parke, 3235 to 3241 Ridge avenue, Philadelphia, has been conveyed by the Active Real Estate Company to John N. Weber, subject to mortgages of $65,000, the amount of its assessment.

A $20,000 moving picture theater will be built at once on the H. J. Heinz lot, at the forks of the road, Penn avenue and Thirty-fourth street, Pittsburgh. The seating capacity will be 1,000.

E. H. Condran, who has been manager of the Realty theater in Middletown for the past several years, has sold the place to Jerome Rodgers, who took possession March 1.

The Garden Amusement Company of Pottsville, theatricals, vaudeville and moving pictures, capital $5,000, has been chartered.

Francis C. Hennessy has sold to John Rantz the moving picture theater on the west side of Front street, north of Susquehanna avenue, Philadelphia, lot 18 feet by 100 feet, with a plot in the rear 100 feet by 186 feet, on which the theater is built. Conveyance was made subject to a mortgage of $55,000.

Walter Biever has leased the picture room in the Kramer building, Annville, and will show pictures on Saturdays.

SOUTH DAKOTA.

John Cox has sold the Begale theater in Salem to Messrs. Montague and French of Huron who took immediate possession.

The Empress theater in Beresford has been sold to Julius Johannsen.

TENNESSEE.

An ordinance making it unlawful to exhibit moving pictures in the city of Chattanooga that do not carry the official stamp of approval of the national board of censorship has been passed on the second and third readings by the commissioners at the regular meeting held recently.

A new picture show has been opened in Jefferson City.

The Strand, Nashville's latest addition to the motion picture field opened its doors February 15. The Strand will be operated by the Dixie Amusement Company, and is located at 235 Fifth avenue, north.

TEXAS.

The Hippodrome theater at Waco has been leased to E. H. Hulsey of Houston, proprietor of picture shows in Dallas, Houston and Galveston.

H. A. Cartwright has sold the Dreamland moving picture theater in Uvalde to William Evans of Alpine, who has taken charge.

On February 18 the Queen moving picture theater, 108 West Broadway, Texarkana, caught fire while a performance was in progress and sustained heavy damage.

VIRGINIA.

Cort Film Corporation, Richmond. Capital stock $300 to $5,500,000; picture film business. John Cort, president, New York; William C. Herbert, secretary and treasurer, New York.

WASHINGTON.

A new motion picture theater building will be erected on First street between Oak and Laurel, Port Angeles, to cost $20,000. W. C. Nelson is the owner and builder. It will have a seating capacity of 1,200 persons.

The new Liberty motion picture theater on Pacific avenue, near Ninth street, Tacoma, was formally opened February 27 under the management of John Siefert. The Liberty contains many features for the comfort and convenience of picture patrons.

Negotiations have been completed for the transfer of the Clem moving picture theater on Sprague avenue, between Post and Wall streets, Spokane, from Dr. H. S. Clemmer to L. Forbes of Seattle. The consideration was approximately $10,000, it is understood.

WEST VIRGINIA.

Work is progressing nicely on the tearing out of the interior of the F. H. Lange building, corner of Market and Fifteenth street, Wheeling, preparatory to the erection of the fine new Rex theater, which will be completed in record time, according to the contractors in charge.

WEST VIRGINIA.

Work on the building on Main street, Benwood, which is being fixed up for a moving picture theater is progressing rapidly and will shortly be ready for opening.

WISCONSIN.

The Empire theater in Eau Claire has been sold by Newton Cannon to J. E. Kubat of Chippewa Falls.

Plans are being prepared by architects Van Ryan and De Gelleke for a $20,000 motion picture theater to be erected on Jackson, near Knapp street, Milwaukee.

February 10, a motion picture show was opened in Cascade, the Flannagan hall being remodeled and fitted up for same.

WISCONSIN.

The opera house and moving picture show in Sturgeon Bay has been sold to Ludlow & Halstead.

Shawano will shortly have a moving picture theater.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-1	Tess of the Hill	Biograph	1,000
D	3-1	In Spite of All	Edison	3,000
C	3-1	Sweedie's Hopeless Love	Essanay	1,000
D	3-1	Barriers Swept Aside	Kalem	2,000
C	3-1	Patsy Bolivar No. 10	Lubin	1,000
D	3-1	A Child of the Prairie	Selig	2,000
T	3-1	Hearst-Selig News Pictorial No. 17	Selig	2,000
C	3-1	Burglarious Billy	Vitagraph	1,000

Tuesday.

D	3-2	Colomba	Biograph	2,000
C	3-2	Hypo and Trance Subjects	Edison	1,000
D	3-2	The Dance at Aleck Fontaine's	Essanay	1,000
C	3-2	Flirtatious Lizzie	Kalem	1,000
C	3-2	When Mother Visited Nellie	Lubin	1,000
D	3-2	The Man From Texas	Selig	1,000
D	3-2	The Silent Plea	Vitagraph	3,000

Wednesday.

C	3-3	That Heavenly Cook	Edison	1,000
C	3-3	A Couple of Side-Order Fables	Essanay	1,000
D	3-3	Jared Fairfax's Millions	Kalem	1,800
C	3-3	Lightning Sculpture	Kalem	200
D	3-3	A Woman Went Forth	Lubin	2,000
D	3-3	The Missing Ruby	Selig	1,000
C	3-3	The Girl at Nolan's	Vitagraph	1,000

Thursday.

D	3-4	The Ward of the Mission	Biograph	1,000
C	3-4	Slippery Slim's Wedding Day	Essanay	1,000
D	3-4	The Hermit of Bird Island	Lubin	3,000
C	3-4	Love and Limbo	Mina	1,000
T	3-4	Hearst-Selig News Pictorial No. 18	Selig	1,000
D	3-4	Peggy of Fifth Avenue	Vitagraph	1,000

Friday.

D	3-5	The Deputy's Duty	Biograph	1,000
D	3-5	A Tragedy of the Rails	Edison	2,000
D	3-5	The Strength of the Weak	Essanay	2,000
C	3-5	How Ida Got a Husband	Kalem	1,000
D	3-5	The Good in Him	Lubin	1,000
C	3-5	The Kidnapped Lover	Selig	1,000
C	3-5	Two and Two	Vitagraph	1,000

Saturday.

C	3-6	Blown Into Custody	Biograph	500
C	3-6	The Soup Industry	Biograph	500
D	3-6	The Portrait in the Attic	Edison	1,000
D	3-6	Broncho Billy's Vengeance	Essanay	1,000
D	3-6	The Death Train	Kalem	1,000
C	3-6	Socially Ambitious	Lubin	1,000
C	3-6	The Guardian's Dilemma	Selig	1,000
D	3-6	Roselyn	Vitagraph	2,000

Monday.

D	3-8	The Beautiful Lady	Biograph	1,000
D	3-8	The Mission of Mr. Foo	Edison	1,000
C	3-8	Father's New Maid	Essanay	1,000
D	3-8	The White Goddess	Kalem	3,000
C	3-8	Patsy Bolivar No. 11	Lubin	1,000
D	3-8	The Lady of the Cyclamen	Selig	2,000
T	3-8	Hearst-Selig News Pictorial No. 19	Selig	1,000
C	3-8	The Jarr Family Discovers Harlem	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	3-9	Aurora Floyd	Biograph	2,000
C	3-9	Rooney, the Bride	Edison	1,000
D	3-9	The Man in Motley	Essanay	1,000
C	3-9	Wooed by a Wild Man	Kalem	1,000
C	3-9	Winning Winsome Winnie	Lubin	1,000
D	3-9	The Stage-Coach Driver and the Girl	Selig	1,000
D	3-9	Snatched from a Burning Death	Vitagraph	2,000

Wednesday.

C	3-10	A Pipe Dream	Edison	1,000
C	3-10	The Fable of "The Divine Spark That Had a Short Circuit"	Essanay	1,000
D	3-10	Following a Clue	Kalem	2,000
D	3-10	A Siren of Corsica	Lubin	3,000
D	3-10	The Eagle and the Sparrow	Selig	1,000
C	3-10	A Study in Tramps	Vitagraph	500
E	3-10	A Very Rare Companionship	Vitagraph	500

Thursday.

C	3-11	His Own Hero	Biograph	1,000
C	3-11	Mustang Pete's Pressing Engagement	Essanay	1,000
C	3-11	The Champion	Essanay	3,000
D	3-11	In the Dragon's Claws	Lubin	2,000
C	3-11	Where's My Husband?	Mina	1,000
T	3-11	Hearst-Selig News Pictorial No. 20	Selig	1,000
D	3-11	The Black Wallet	Vitagraph	1,000

Friday.

D	3-12	Where Enmity Dies	Biograph	1,000
D	3-12	On the Stroke of Twelve	Edison	3,000
D	3-12	Mr. Buttles	Essanay	3,000
C	3-12	Desperate Dud, the Plumber	Kalem	1,000
D	3-12	The Winthrop Diamonds	Lubin	1,000
C	3-12	And Then It Happened	Selig	1,000
C	3-12	Cupid's Column	Vitagraph	1,000

Saturday.

D	3-13	The Bandit and the Baby	Biograph	1,000
D	3-13	The Family Bible	Edison	1,000
D	3-13	Broncho Billy's Teachings	Essanay	1,000
D	3-13	The Night Operator at Buxton	Kalem	1,000
C	3-13	Mazie Puts One Over	Lubin	1,000
C	3-13	Come 'Round and Take That Elephant Away	Selig	1,000
D	3-13	The Radium Thieves	Vitagraph	3,000

Mutual Program

Monday.

D	3-1	Heart of Flame	American	2,000
D	3-1	The Lawbreakers	Reliance	1,000
C	3-1	Title not reported	Keystone	....
C	3-1	Ambrose's Sour Grapes	Keystone	2,000

Tuesday.

D	3-2	On the Brink of the Abyss	Thanhouser	2,000
C	3-2	Bobby's Bandit	Majestic	1,000
D	3-2	The Haunting Memory	Beauty	1,000

Wednesday.

D	3-3	Winning Back	Broncho	2,000
D	3-3	The Derelict	American	1,000
C	3-3	Your Baby and Mine	Reliance	1,000

Thursday.

D	3-4	In the Warden's Garden	Domino	2,000
C	3-4	Title not reported	Keystone	....
T	3-4	Mutual Weekly No. 9	Mutual	1,000

Friday.

D	3-5	On the High Seas	Kay-Bee	2,000
C	3-5	And He Never Knew	Princess	1,000
D	3-5	His Return	Majestic	1,000

Saturday.

D	3-6	The Green Idol	Reliance	2,000
C	3-6	Title not reported	Keystone	....
C	3-6	Checked Through	Royal	1,000

Sunday.

C	3-7	Minerva's Mission	Majestic	2,000
C	3-7	Bill Gives a Smoker	Komic	1,000
C	3-7	Mishaps of Marceline	Thanhouser	1,000

Monday.

D	3-8	The Truth of Fiction	American	2,000
D	3-8	The Hen's Duckling	Reliance	1,000
C	3-8	Title not reported	Keystone	....

Tuesday.

D	3-9	The Final Reckoning	Thanhouser	2,000
C	3-9	A Temperance Lesson	Majestic	1,000
C	3-9	The Doctor's Strategy	Beauty	1,000

Wednesday.

D	3-10	The Wells of Paradise	Broncho	2,000
D	3-10	The Echo	American	1,000
D	3-10	The Lucky Transfer	Reliance	1,000

Thursday.

D	3-11	Satan McAllister's Heir	Domino	2,000
C	3-11	Title not reported	Keystone	....
T	3-11	Mutual Weekly No. 10	Mutual	1,000

Friday.

D	3-12	The Girl Who Might Have Been	Kay Bee	2,000
D	3-12	Joe Harkin's Ward	Princess	1,000
D	3-12	His Mysterious Neighbor	American	1,000

Saturday.

D	3-13	Ex-Convict 4287	Reliance	2,000
C	3-13	Title not reported	Keystone	....
C	3-13	In Wrong	Royal	1,000

Sunday.

D	3-14	Her Buried Past	Majestic	2,000
C	3-14	Caught by the Handle	Komic	1,000
C	3-14	Little Bobby	Thanhouser	1,000

Universal Program

Monday.

D	3-1	The Smouldering Fires	Victor	2,000
C	3-1	Pressing His Suit	Imp	1,000
C	3-1	The Water Cure	Joker	1,000

Tuesday.

D	3-2	Their Hour	Gold Seal	2,000
D	3-2	Wheels Within Wheels	Big U	1,000
C	3-2	When He Proposed	Nestor	1,000

Wednesday.

D	3-3	The Oath of Smokey	Eclair	2,000
C	3-3	Bill's New Pal	L-Ko	1,000
T	3-3	Animated Weekly No. 156	Universal	1,000

Thursday.

D	3-4	The Recoil	Big U	2,000
C	3-4	Such Is Life	Rex	1,000
C	3-4	When Snitz Was Marriaged	Sterling	1,000

Friday.

D	3-5	A Photoplay Without a Name	Imp	1,000
C	3-5	Rooms for Rent	Victor	1,000
	3-5	No Release this week	Nestor	....

Saturday.

D	3-6	The Lost Ledge	"101 Bison"	2,000
D	3-6	A Matter of Parentage	Powers	1,000
C	3-6	Some Nightmare	Joker	1,000

Sunday.

D	3-7	Where the Forest Ends	Rex	2,000
D	3-7	His Last Serenade	Laemmle	1,000
C	3-7	Title not reported	L-Ko	....

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Monday.

D	3-8	The Unhidden Treasure	Victor	2,000
D	3-8	The Destroyer	Imp	1,000
C	3-8	School Days	Joker	1,000

Tuesday.

D	3-9	The Phantom of the Violin	Gold Seal	3,000
D	3-9	Her Adopted Mother	Big U	1,000
C	3-9	A Coat's a Coat	Nestor	1,000

Wednesday.

D	3-10	Valor's Reward	Eclair	2,000
C	3-10	Easy Money	L-Ko	1,000
T	3-10	Animated Weekly No. 157	Universal	1,000

Thursday.

D	3-11	The Truth About Dan Deering	Big U	2,000
D	3-11	Six or Nine	Rex	1,000
C	3-11	The Knockout Wallop	Sterling	1,000

Friday.

D	3-12	The Five Pound Note	Imp	2,000
D	3-12	A Romance of the Backwoods	Victor	1,000
C	3-12	His Wife's Husband	Nestor	1,000

Saturday.

D	3-13	Diana of Eagle Mountain	"101 Bison"	2,000
C	3-13	The Fate of Persistent Pete	Powers	1,000
C	3-13	Schultz's Lady Friend	Joker	1,000

Sunday.

D	3-14	Outside the Gates	Rex	2,000
D	3-14	Martin Lowe, Financier	Laemmle	1,000
	3-14	No release this week	L-Ko	....

Miscellaneous Features

Dirty Dan's Demise	Thistle	1,000
Back of the Shadows	Santa Barbara	2,000
Syd's Sweethearts	C. K.	1,000
The Crumpled Letter	Monty	2,000
Shadows	Punchinello	1,000
In Raw Color	Trump	2,000
Kriterion Komic Kartoons	Pyramid	500
Coronation of the Shah	Nolege	500
The Sand Rat	Kriterion	2,000
The Power of Music	Alhambra	1,000
Pathe Daily News No. 17	Pathe	1,000
Pathe Daily News No. 18	Pathe	1,000
The Country Boy	Lasky	5,000
The Rods of Wrath	Pathe	3,000
The Fairy and the Waif	Frohman	5,000
Prohibition	Photo Drama	5,000
The High Hand	Favorite	6,000
Jack Chanty	Masterpiece	5,000
The Gems of Foscarina	True	3,000
A Tale of the Hills	Paragon	2,000
Billy's Stratagem	Santa Barbara	1,000
The Secret Formula	Alhambra	2,000
Have You Seen My Thistle?	Thistle	1,000
The Heart of a Vagabond	Santa Barbara	2,000
Syd's Love Affair	C. K.	1,000
The Frame Up	Monty	2,000
Lost, Strayed or Stolen	Punchinello	1,000
A Courageous Coward	Trump	2,000
Kriterion Komic Kartoon	Pyramid	500
The Men Who Run Our Government	Nolege	500
The Border Runner	Navajo	2,000
When Is a Cousin	Alhambra	1,000
Pathe Daily News No. 19	Pathe	1,000
Pathe Daily News No. 20	Pathe	1,000
The Frame-Up	Monty	2,000
Lost, Strayed or Stolen	Punchinello	1,000
The Courgaeous Coward	Trump	2,000
Kriterion Komic Kartoon	Pyramid	500
The Men Who Run Our Government	Nolege	500
When Is a Cousin	Alhambra	1,000
A Gentleman of Leisure	Lasky	5,000
The Caprices of Kitty	Bosworth	5,000
The Hound of the Baskervilles	Pathe	4,000
Then the Iceman Came	Pathe	1,000
A Trip to Madeira and Wild Birds	Pathe	1,000
Salambo	World	6,000
The Fight	Lederer	5,000
A Deal with the Devil	Great Northern	3,000
The Man Who Vanished	Apex	3,000
Beulah	Balboa	6,000
The Great Italian Earthquake	Kaiser	2,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Big U.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

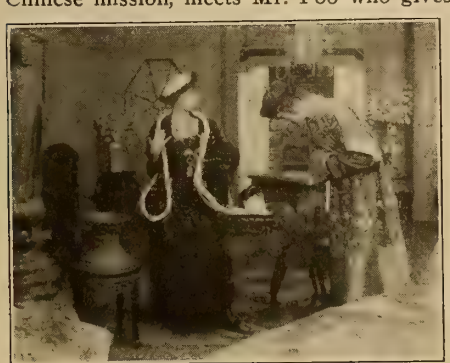
General Program

Hearst-Selig News Pictorial No. 17—Selig—March 1.—Sacrifice day for aid of the poor, Philadelphia, Pa.; interesting scenes of Chicago mayoralty election; German refugees in New York; Canadian troops leaving Salisbury, England, for the front; Western ski jumpers hold meet at Steamboat Springs, Colo.; the opening of the Panama-Pacific Exposition, San Francisco, Calif.

Hearst-Selig News Pictorial No. 18—Selig—March 4.—Sailors sent to take charge of Argentine dreadnaught are guests at Philadelphia Navy Yard; Japanese student of geography arrives in Boston after eight-year bicycle tour of the world; Washington birthday celebration in New York City; American women nursing wounded soldiers in Paris; members of women's reserve volunteers march through London; petition from half a million school children for arbitration of international troubles presented to Secretary Bryan at Washington; trap shooters meet on roof of Grand Central Palace, New York City; Grace Darling continues her trip to Panama, stopping at Kingston, Jamaica; New York National Guardsmen in sham battle; members of exclusive Appalachian Mountain Club gather for mid-winter snowshoe hike, Jackson, N. H.

The Beautiful Lady — Biograph — March 8.— Pedro, a young pottery painter, rescues a child from drowning and meets Mrs. De Puyster, a society leader. He becomes infatuated with the beautiful lady, though she does not even notice him, and neglects his sweetheart, Maddalena. His stepfather, a man of evil character, plans to hold up the carriage of Mr. and Mrs. DePuyster, when they drive to attend a big social function and Pedro learning of the plan, determines to rescue them. He tells the other guests of their danger and all rush to the rescue of Mr. and Mrs. De Puyster. They are saved, but in the pistol battle which follows Pedro is killed. His last act is to gaze in at the face of the beautiful society leader, while his sweetheart, Maddalena, stands to one side sobbing bitterly.

The Mission of Mr. Foo—Edison—March 8.—Florence, a teacher in a Chinese mission, meets Mr. Foo who gives



her an odd necklace as a remembrance. The girl's parents show it to Tu Sing, the Chinese ambassador. He expresses great surprise on seeing it, and interprets the inscription as being words of praise to a great warrior. Tu Sing suspects that Mr. Foo is instigating a revolution against the new empire in China, and has him watched. His fears confirmed, the ambassador calls on Mr. Foo, tells him what he has learned, and forces him to end his life with poison.

C. R. C.

The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

Father's New Maid—Essanay—March 8.—Wallace Beery is seen in the dual role of "Jack" and "Sweedie" in this one-reel comedy. Jack, who is in love with Mr. Grouch's daughter, is forbidden the house, as are a number of other suitors. He finally conceives the idea of applying for a job as a Swedish maid after making up with grease paint and a wig. He secures the job and later makes himself known to his sweetheart. Mr. Grouch is pleased with the new maid because she keeps other suitors away from his daughter and eventually he, himself, proposes to her. Sweedie consents to marry him providing he will consent to Jack marrying his daughter. When he consents Sweedie removes her wig and discloses herself as Jack. N. G. C.

The White Goddess—Kalem—(Three Reels)—March 8.—Elsie Farnim's past life is a mystery to herself and to all those about her. Once a year she is visited by Khanda, a Hindu, who pays her expenses. On one of his visits he tells her that she must return to India with him and, despite the objections of Elwin Gordon, her sweetheart, he forces her to agree by telling her she is to visit her parents. They leave by steamer and Gordon follows on the same boat at the request of Elsie. He attempts to effect her rescue, but is thrown overboard by Khanda's accomplices and Elsie, who has been forced to don native attire, is taken to the temple of Larmar. There she learns that when she was a child her parents were murdered by the Hindus and she was christened the "White Goddess." She also learns that she is now expected to become their ruler. All are forbidden to gaze upon her and when Khanda attempts to make love to her his eyes are put out. Time passes and Gordon, who has escaped alive, continues his search for the girl. When the Hindus' prayers are unanswered, they determine to destroy the "White Goddess" and are about to do this when Gordon, with the assistance of Khanda, reaches the temple. While the sightless Hindu struggles with the high priest who is responsible for depriving him of his sight, Gordon hurries Elsie away to the docks where they board a vessel bound for America. Alice Joyce featured.

Patsy in the City—(Eleventh of the Patsy Bolivar Series)—Lubin—March 8.—Patsy arrives in the city on the farmer's wagon and, having some money with him, had no trouble paying his way for a while, but when Bunco Bill and his gang of crooks find the farmer lad, they immediately fleece him. Jane inserts a personal in the paper, asking Patsy to come home and when Patsy answers

Jane persuades Jack and his wife to take her to the city, intending to locate the boy she loves. Discouraged, Patsy is about to commit suicide by leaping into the river when Officer Flinn, a policeman who has been friendly to him, is attacked by Bunco Bill and his crooks and thrown into the water. Patsy saves him and is given a position on the force. Jane falls into the hands of Bill and his co-workers, but is rescued by Patsy and as the picture ends he takes Jane in his arms for the first time.

The Lady of the Cyclamen—Selig—(Two Reels)—March 8.—A dramatic, but rather gloomy two-reel subject which, through the acting of Stella Razeto and Lamar Johnstone, is made a picture which will probably be popular. Maibelle Heikes Justice wrote the scenario and Edward J. LeSaint directed the production. The atmosphere of the artists' colony is splendidly preserved and realism is the keynote throughout. There are many touches of heart interest, which centers the sympathy upon the leads. The plot tells of how David Hoyt, a rich American patron of art and his daughter discover a young artist named Barton. The girl falls in love with Barton and at the salon his portrait is one of the two which receives prizes, the other being one entitled "The Lady of the Cyclamen," painted by an artist named Willard. Miss Hoyt recognizes in the subject of the picture her former schoolmate Ulrica Lord. Barton then tells her of the tragic love affair which existed between Miss Lord and Willard and which came to an end only at the girl's death. As the sympathy of the three are with Willard he is taken to Hoyt's summer home, where continuous brooding over the death of his sweet-

heart breaks his health and one day his spirit leaves his body and joins that of Miss Lord. C. J. C.

The Jarr Family Discovers Harlem—(First of the Jarr Family Series)—Vitagraph—March 8.—Because of innumerable difficulties experienced during their stay in the two-family house, the Jarrs leave Brooklyn and invade Harlem. They give a house-warming, to which Jarr's boss and an old maid are invited among many others. Comical incidents follow in rapid succession during the party and, when the racket becomes too much for the neighbors to stand, the police are called in. The newspapers carry a story about it the next day and also announces the engagement of Jarr's boss and the old maid.

Aurora Floyd—Biograph—March 9.—James Conyers, a horse trainer, wins the love of his employer's daughter, Aurora, and she elopes with him. When she learns his true nature she returns to her father, Mathew Floyd and he buys Conyers promise to leave the country forever. John Mellish, a wealthy squire, meets Aurora and they fall in love, but she does not encourage him until she learns that her husband is dead. She then marries Mellish. Later Conyers returns, as the report that he was dead was, false and blackmails his wife. A half-wit stable boy determines to take Aurora's life, because of some trifling matter, and follows her. She has just paid Conyers to go away again when the half-wit arrives and the sight of money causes him to kill Conyers and take it. All evidence points to Aurora being guilty of the crime, but eventually Mellish finds the half-wit chuckling over the money and this, together with other evidence proves the girl's innocence. Aurora then finds happiness with her wealthy husband.

Rooney, the Bride—Edison—March 9.—William Wadsworth, Arthur Housman, and Sally Crute are the principal fun-makers in this picture. Artie Boon

and Marion Bruce are engaged. Artie notifies his rich uncle that he is going to be married, and receives a wire stating that if his choice meets with uncle's approval he will give him $10,000 for a wedding present. Marion's trousseau is made by Mrs. Rooney who uses her husband as a model. Marion calls for a final fitting on the day of the wedding. Rooney, who is all decked out in the bridal gown, recognizes her as the girl on whom he dumped a hod full of bricks the day before, and makes his escape through the window. Mrs. Rooney and Marion give chase. Artie, in the meantime, gets restless, fearing that his uncle will withdraw his generous offer. He sees Rooney in the gown, bribes him to act as his bride for ten minutes, and presents him to his uncle, who surrenders the check for $10,000. Mrs. Rooney and Marion enter as the ceremoney is being performed and Marion replaces Rooney who is soundly whipped by his enraged better half. C. R. C.

Mr. Buttles—Essanay—(Three Reels)—March 9.—Buttles, a servant of the Earl of Everdun, a man with a title but without money, persuades his lordship to work for a servant syndicate for a salary. The earl is simply to play host and the servants plan to become rich through the tips of the guests. The earl accepts the offer, but forces Huggins, his chauffeur and double to impersonate him while he goes to Paris. Huggins falls in love with an American girl who is among the guests and, for a time, it looks as though Buttles' plan would fall through. By clever scheming, however, he manages to arrange all matters so that the syndicate works undisturbed until the end of the social season. A review appears on page 395 of this issue.

Winning Winsome Winnie—Lubin—March 9.—Sam Burroughs, the entire Jenksville police force, is turned down by Winnie, the queen of the village

lunch stand, upon the arrival of Diamond Dan Hicks, a city crook who plans to sell the natives glass diamonds. The wedding day of Hicks and Winnie is set, but the lunch queen walking in her sleep allows Sam to learn that she still loves him. He determines to stop the wedding and gets in touch with the city police. When he has "the goods on" his rival he immediately rushes to the church, places him under arrest and then he takes his place in the wedding procession, all of which pleases Winnie.

The Stage Coach Driver and the Girl—Selig—March 9.—A Tom Mix picture with an exciting fight between the men in charge of a stage coach and an out-

law band. The Western atmosphere is splendidly preserved and thrills are numerous. Goldie Colwell and Louella Maxam have the woman leads. The eastern girl plans to visit her school chum in the West, being anxious to meet her chum's brother whose picture she has received. The brother is a stage coach driver and upon the girl's arrival in the West meets her. The stage coach is also carrying a shipment of money and a band of outlaws hold it up. After an exciting gun battle in which the stage coach driver protects the girl from harm, though he is in danger of losing his life, the outlaws are captured and, though they have only met, the driver and the girl realize they are in love. C. J. C.

Wooed by a Wild Man—Vitagraph—March 9.—Chief Fearless saves all the grape juice he can secure in skin pouches and hides it in his cave. Years later when the chief dies his son, Strengthless, is deprived of the throne by Rock Face. Strengthless is in love with Blue Eyes, daughter of Rock Face and when the latter says that the strongest man of the tribe shall marry her, he fears he has lost her forever. He accidentally discovers the grape juice which is in the cave and drinks all of it. The result is that he goes on a spree and tosses all the "strong men" of the tribe about as though they were mere feathers. He not only wins Blue Eyes, but also assumes his father's seat on the throne.

Snatched From a Burning Death—Vitagraph—(Two Reels)—March 9.—Le Grande, an old trapper, and Sampson quarrel over hunting grounds and Joan, Le Grande's daughter, settles the affair by her control over Sampson, who fears and admires her. Sampson is in love with a Mexican girl, but plans to marry Joan. Chandler, a man from the East, arrives and entrusts to Le Grande a large sum of money for safekeeping. Joan and Chandler fall in love and Sampson plans to do away with the easterner and secure the money at the same time, by burning the cabin to the ground. The Mexican girl plans to kill Joan and the two evil-doers arrive at the cabin on the same evening. Sampson imprisons the Mexican girl in the cabin, thinking her to be Joan and later, when he has started he fire, he meets Joan and also makes her a prisoner. He, himself, is caught in one of Le Grande's bear traps and all are slowly being burned to death when Le Grande and Chandler arrive. They manage to rescue Joan, but the other pair die in the flames. The death of their two enemies leave Joan and Chandler free to marry.

A Pipe Dream—Edison—March 10.—Meerschaum Bowles, a confirmed bachelor, visits his friend, Mr. Benedict, and becomes so popular with the latter's children that he begins to regret that he has not married. On returning to his apartments Bowles sits down in his easy chair musing on the advantages and disadvantages of being single, and falls asleep. He dreams that he is captured by a woman who has a score of visiting relatives, and in later years is forced to do the housework and mind the children, while his wife goes out shopping or calling on friends. Bowles is delighted, on being awakened by the sun's rays, to find that his marriage was only a nightmare. C. R. C.

The Fable of the Divine Spark That Had a Short Circuit—Essanay—March 10.—An uproarious funny George Ade comedy in which Ruth Stonehouse is the featured player. When Lila, who plays

the heroine in an amateur production, gets a boost in the local weekly she turns down Albert, who loves her, and goes to the big city to enter a dramatic school. She leaves with a diploma and then only needs a company, a play, some scenery, a manager and a theater in order to be a hit on Broadway. After many tribulations she is engaged to play the part of a deaf and dumb lady in a No. 4 road company. They hit towns that the Rand-McNally atlas never heard

of. When the show goes bump the great actress returns to her Ohio home to exchange her diploma for a marriage license bought by Albert. N. G. C.

Following a Clue — Kalem — (Two Reels)—March 10.—To gain entrance to a band of river crooks the girl detective and her partner, Warrington, stage a pocket picking act in their presence and the girl, disguised as a boy, is made a member of the gang because of her cleverness. The gang take her to a ship, whose cargo they plan to rifle and just as the police are about to trap them they learn of her identity. Most of the gang escape and carry the girl with them to their rendezvous. They tie her to a chair and place a can of dynamite beneath her. The fuse is lit and they leave her to her fate. The police, however, have traced the crooks to their den and led by Warrington they arrive in time to save the girl sleuth from death and the entire band is captured. Ruth Roland featured.

A Siren of Corsica—Lubin—(Three Reels)—March 10.—John Selden, an American visting Nice, carries on a flirtation with Carola de Lisle, a wealthy Corsican woman. Morse, a supposed friend of Selden's, returns to America and tells the latter's wife, Lenore, of his conduct while abroad. She wires Selden to return at once and he does this, telling Carola that he was merely amusing himself with her. Morse is forced to face Seldon and whis wife upon his return to America and Carola, who has followed Selden, fires a bullet at him, intending to kill him, but it strikes Morse, killing him instead. Selden is sentenced to ten years in prison as the murderer of Morse, but by means of a letter which Carola had written to Selden in Nice telling him that she intended to kill him, he is freed and the Corsican woman is punished for the crime.

The Eagle and the Sparrow—Selig—March 10.—Pictures of this kind will always be popular in the majority of houses. It contrasts the difference between a man who is a crook on a big scale and the one who is forced to steal in order to live. The acting of E. J. Brady, Robyn Adair and Eugenie Forde pleases and the photography and settings are adequate. The plot tells how the "Sparrow," driven to desperation because he can get no money to give his

sick wife and little boy the necessities of life, enters the home of the "Eagle," who has just returned from making a rich haul. The "Eagle" catches him and when he hears his story, is touched by its tragic note. He supplies the "Sparrow" with money and sends him back to his wife, promising to get him a position the next day. Later, when the "Eagle" sees the "Sparrow," who has gone straight, happy with his wife and son, he too determines to give up the old life. C. J. C.

A Study in Tramps — Vitagraph — March 10. —Pa and Ma Stretch forbid their daughter, Mary, to accept, the attentions of Bobby Scrawn. Ma gives a lecture on tramps before her club, telling how they can be saved and announces that it will be continued at the meeting in her home the following week. The time passes and during her second lecture a tramp pleads for food at the door and is taken in and he tells of his downfall because he was separated from the girl he loved. A moment later a girl tramp arrives and is also led before the audience. The two tramps fly into each others' arms and both request that a minister be called at once. This is done and they are married and at once unmask, disclosing themselves to be Bobby and Mary. Pa and Ma Stretch are forced to admit that the young people are too clever for them and give them their blessing.

His Own Hero—Biograph—March 11. —The boob, a picture patron, arrives too early for the show and when he cannot get in falls asleep on the steps. He dreams that he himself is a hero of the screen, riding the plains, rescuing fair ladies, killing Indians and doing numerous other brave deeds. While he is struggling with a desperado on the edge of a cliff he is aroused by a heavy slap on the shoulder and awakes to learn that the theater is now open. He, however, decides that he has had enough excitement for one evening and returns home. On the same reel is:

Mud and Matrimony — Biograph — March 11.—The bride, her maid, the grom and his best man start for the parsonage in an automobile, but the heavy muds cause them to get into innumerable difficulties and the incidents which follow are real laugh producers. Eventually the heroes manage to drag the women from the auto and carry them through the mire in time for the wedding.

Mustang Pete's Pressing Engagement —Essanay—March 11.—Another of the popular "Snakeville" series in which Victor Potel is featured. Both Mustang Pete and Slippery Slim, who is the village tailor, love Sophie, though her father objects. Mustang makes a date with her outside the tailor shop and while waiting gets his trousers pressed. Later Sophie arrives, but Slim has not finished with the trousers and Mustang cannot appear. For revenge Slim leaves a hot iron on Pete's trousers and escorts Sophie home. Pete secures a pair of Slim's trousers, which are much too tight for him, and eventually manages to escape to his own home. N. G. C.

In the Dragon's Claws—Lubin—(Two Reels)—March 11.—A ball is given by the white colony at Pekin at which Crawford, an American powder king, and his daughter are guests. Wong Fu, a Manchu prince, who, though he poses as a friend of the Americans, is really behind a Boxer uprising. During the ball the Boxers swarm in and the guests are forced to flee for their lives. Grant Gordon, a soldier of fortune, rescues Crawford and Helen and they make their escape. Gordon parts from the Crawfords to return to the fight. Five years later Crawford

receives a telegram asking him to attend a mysterious conference about a new Chinese revolution. This he does and goes to Catalina, where he again encounters Wong Fu, who asks his assistance in a royalist rebellion he is planning. Gordon, who is also in Catalina, is employed as a practical fighting man. Wong Fu becomes infatuated with Helen and attempts to capture her but Gordon saves her. A fight takes place on the top of the cliff between the Chinaman and the adventurer, in which the former is killed. Gordon then asks Helen to become his wife.

The Black Wallet—Vitagraph—March 11.—Ford and Strong, rival ranch owners, both attempt to buy a valuable water right and Ford, whose daughter, Mabel, is ill and unable to ride fast, sends his foreman, Stuart, ahead. Strong secures the right, but is killed by Stuart and the papers taken from him and given to Ford, Stuart keeping the money to pay his gambling debts. Hal, Strong's son, swears vengeance on his father's murderer. Later he meets Mabel and falls in love with her. Stuart steals money from Strong and then blames Hal for it and rides out to kill him before Ford or Mabel can protest. He finds Hal on the edge of a cliff and in the struggle which follows Hal is thrown over. Mabel, by a heroic act, rescues him and Stuart is found to be not only guilty of the theft, but also the murderer of Hal's father and is punished for his misdeeds.

Where Enmity Dies — Biograph — March 12.—Tom King and Benson are enemies and rivals for the hand of Grace, the daughter of the foreman of the construction camp. Tom is a great friend of Bill Thorpe. Thorpe is sent on a trip

to the settlement and Benson takes his place at work and is wounded by an explosion which occurs. His face is entirely wrapped in bandages, when Tom arrives at the scene of the accident and, believing him to be Thorpe he offers to take Benson to the doctor in a distant town. Tom sets out in a wagon with Benson and, when in the desert he learns his mistake a battle takes place within him in which his evil desires are conquered and when Thorpe and Grace, who have feared that Tom's discovery of his mistake would result seriously, arrive in town they find that Tom has all but given up his life to save that of his enemy and that ill feeling no longer exists between the men.

On the Stroke of Twelve—Edison—(Three Reels)—March 12—Irene Bromley's guardian, Sydney Villon, a lawyer, wishes her to marry him and, on her refusal, threatens to reduce her to poverty. Arthur Colby, another admirer, calls that night by previous appointment with Irene and overhears Villon's threat. He ejects the lawyer from the room. Colby proposes to Irene. She accepts, and they plan for the future until the clock strikes twelve. Still angry about Villon's attitude towards Irene, Colby goes to the lawyer's apartment to chastise him. The next morning he is found lying stunned beside Villon's dead body, and is arrested for the crime. The hands of the dead man's watch, which was struck by the fatal bullet, point to twelve o'clock. When Irene learns this she realizes that Colby is innocent, and determines to find the real murderer. Her efforts are successful, and she vindicates her fiance. Reviewed on page 361 of the March 6 issue.

The Wood Nymph—Essanay—(Two Reels)—March 12.—A romantic story of a young poet, who meets Meta, a wood nymph, one day and falls madly in love with her. Later he learns she is engaged to George Vandeveer, a young millionaire, and so the poet takes his aching heart away with him to the woods, where he writes a novel in which he reveals his love for Meta. Later the manuscript, together with the typewritten copy of the novel is lost, and George who fears his rival, so arranges things that new copies cannot be made. Eventually, however, the poet regains his original manuscript, George's treachery is exposed, and the poet is free to marry his wood nymph. See review on page 357, issue of March 6, in which the release date was given as March 19. During the past week it has been changed.

Desperate Dud, the Plumber—Kalem—March 12.—Philander and Dud both love Lizzie, and this leads to a fight in which paint is used freely. Lizzie gets the worst of it and hurries home to clean up, but finds that the water has been shut off and sends for a plumber. Handsome Dick answers the call, but makes such a mess of things that Dud, who arrives in the midst of the mix-up, decides to take things in his own hands and easily fixes the water pipe. Dick, however, decides to prove his skill and experiments with one of the faucets with the result that it breaks. The stream of water hurls him to the ceiling and pins him there, while Dud and Lizzie continue their spooning.

The Winthrop Diamonds—Lubin—March 12.—John Winthrop, his wife and daughter are social climbers, while his son, Dick, is of an opposite nature. To add social prestige to her household Mrs. Winthrop invites Countess Dacre to visit her. Marjorie Moore is employed by Mrs. Winthrop as her social secretary and Dick falls in love with her. A ball is given, at which Mrs. Winthrop's diamonds are stolen and circumstantial evidence strongly points to Marjorie's guilt. Dick himself fears that she is the one who stole the jewels. The next night he cannot sleep, because of the anxiety his suspicions have caused him and goes down to the library, where he sees a woman, though Dick wishes to warn her who has been hired, pounces upon the woman, though Dick wishes to wran her and let her escape as he believes it is Marjorie. The woman, however, proves to be the countess and upon her arrest Dick announces his intention of marrying Marjorie and this time his family do not object.

And Then It Happened—Selig—March 12.—A farce comedy featuring John Lancaster and Lee Morris. The incidents are many and humorous, perhaps the most noticeable bit of by-play being the constant appearance of the cuckoo bird, who jumps out of the clock every time anything of importance happens. Like most farce comedies this picture depends upon its incidental action rather than its plot for success. The outline of the story is very simple. It deals with the purchase of a restaurant by Lee and John and their attempt to make a living by operating it. A gang of rough-neck workmen bother them considerably

by smashing up everything in the place and finally they punch a great many sales in the cash register, this enabling them to sell the place back to its original owner at a large profit. C. J. C.

Cupid's Column—Vitagraph — March 12.—The old maid, who has conducted "Cupid's Column" in the daily paper, resigns and a young reporter succeeds her. He celebrates the promotion with his friends on so many evenings that his wife begins to get discouraged and, not knowing just exactly what work her husband is doing, writes in to "Cupid's Column" for advice. The reporter takes advantage of his position and tells his wife to give her husband every attention possible. This works fine for awhile, but when she finds out that it is he who is giving her advice, she writes in and says that she believes that by giving her love to another man she would make no mistake. The reporter suggests a personal interview with the "other" man and this is agreed upon. The wife, masked as a man, and the reporter, masked as an old maid, meet and, after many amusing complications, discover each other's identity and after she has given him a thorough tongue thrashing he agrees to be more considerate of her in the future.

The Bandit and the Baby—Biograph—March 13.—Tom Gordon, a bandit fleeing from a pursuing posse, enters a cabin and meets a woman who years before he had loved, but who had married the sheriff of the posse who are now pursuing him in preference to himself. Her baby is dead and her mind is affected by its loss. As he can do nothing for her, Tom again flees. In the desert he finds a little baby amid the ruins of a wagon train, which had been attacked by Indians. He takes the little child back to the cabin, places it by the woman's side and takes the dead baby away. The delay results in the sheriff capturing him, but when the officer of the law learns of the danger he took in order to bring happiness to the woman he formerly loved he bids him go, as he feels that it is a case in which the law should play no part.

The Family Bible—Edison—March 13.—Henry Gersen, a widower, loses his fortune in a business deal, and, refusing

Mrs. Colby's offer of money with which to start over again, goes West and obtains a position in the office of Jason Flint. Years afterwards Bruce Colby, the widow's son, buys an interest in Flint's firm and goes West. He falls in love with Gersen's daughter, Alice, and wants to marry her, but his mother objects because of the difference in their stations. Gersen enters the office one day to find Flint looting the safe. In the struggle that follows Flint is killed. Bruce is accused of the crime, but, at the last moment, is proven innocent. Gersen is struck by an automobile, and dies from his injuries. While visiting Alice, Mrs. Colby discovers an old Bible that she presented to Gersen years before. When she learns that Alice is the daughter of the man she loved Mrs. Colby gladly consents to her marriage to Bruce.

C. R. C.

Broncho Billy's Teachings—Essanay—March 13.—A mining story in which Broncho is struck on the head and left for dead by his partner, after they strike it rich on a mining claim. He is found by an Indian girl and nursed back to health. He teaches the Indians the mottoes "Thou Shalt Not Kill" and "Forgive and Forget." thus preventing two tragedies in the Indian camp. Later his partner arrives at the Indian camp and he is about to kill him, but the Indian girl calls his attention to his own motto "Thou Shalt Not Kill," and later Broncho decides to himself "Forgive and Forget." N. G. C.

The Night Operator at Buxton—Kalem—March 13.—Knowing of the ill-

ness of the express messenger's child, Helen volunteers to take his place for the run and leaves on the train which a band of outlaws have marked for a holdup. One of the band, disgruntled at the treatment he has received from the others, betrays them to the express messenger. The messenger dashes after the train in an automobile and Helen, discovering one of the gang in the car, holds him at bay by seizing a keg which she says contains dynamite and threatening to blow up the car. After an exciting chase the auto overtakes the train at Dark Hollow station and, when the crook attempts to escape from the express car, he is captured. The other members are easily made prisoners by a posse.

Mazie Puts One Over—Lubin—March 13.—John Van Zant marries Mazie, a chorus girl, but his father drives him from home. Father, however, is more or less of a sport himself and when he sees Mazie on the stage becomes infatuated with her, without recognizing her. John is "tipped off" by Mazie and he tells his mother of his father's adventures. She announces her intention of taking the life of the woman who has won her husband's affections and John is forced to make a mad dash to arrive at the cafe in time to quiet the family trouble.

Come 'Round and Take That Elephant Away—Selig—March 13.—An elephant is the chief actor in this production, which deals with the troubles of a western mine owner, who buys the beast from a troop of stranded vaudeville artists. The elephant, who is named "Pills," immediately sets out to see how much damage he can do and his actions will draw many laughs. The limit is reached when he picks up a basket containing dynamite sticks with his trunk and insists on following his owner and his owner's friends about carelessly swinging the basket to and fro. At last he drops it on the ground and the immense explosion, which occurs uncovers a gold vein. Though it was the owner's intention to do away with "Pills," this last act redeems him and his owner orders him to be fed on cream puffs.

C. J. C.

The Radium Thieves — Vitagraph—(Three Reels)—March 13.—Dr. Samuel Rayner, superintendent of a cancer hospital, leaves for Europe to secure a shipment of radium, taking Betty Weston, a nurse with him to dress the radium burns on his hands. His principal object in taking Betty, though, is to break up the love affair between his son, Robert and her. A band of crooks learn of the amount of radium he is to secure and, after he has purchased it in Berlin, they attempt to secure it but through Betty's bravery the plan is foiled. On shipboard, however, the crooks secure the radium but, being careless with it, one of them loses his sight. Betty secures the precious mineral again and all is well until they land in New York, where Dr. Rayner and the nurse are kidnapped. Hoping to restore their pal's sight, the crooks call on a specialist who proves to be Robert, the son of their prisoner. Robert attempts to effect the rescue of the girl he loves and his father, and a terrific fight takes place between Robert and the crooks. Betty is instrumental in saving Robert's life and causing the arrest of the gang; Dr. Rayner at last agrees to his son marrying her.

Mutual Program

Checked Through—Royal—March 6.—Kitty, an actress stranded in a small town, receives a wire urging her to come home for her sister's wedding. She gets into her trunk, and bribes the porter to take it to the station. The bridegroom is leaving from the same station, and has a trunk like Kitty's. She changes the tags on the trunks, and is shipped home. The ceremony takes place, and Kitty, from her hiding place, plays innumerable pranks on the unhappy couple, almost alienating their affections—until she is discovered.

The Green Idol — Reliance — (Two Reels)—March 6.—Dorothy Blake becomes fascinated with Ahmed Akbar, the founder of a new cult, and buys from him an idol which, she later discovers, is a fake. Angered, she demands the return of her money. The Hindoo, knowing that the police are on his trail, places Dorothy under the influence of an In-

dian narcotic, and prepares to leave the country. Bowden, Dorothy's fiance, chances to learn of it, and confronts the rogue just as he and his servants are about to leave with the unconscious girl. He is overpowered and bound. The police arrive shortly afterward, and the Orientals are forced to make a hasty exit. The doctor, who is called in to resuscitate Dorothy, tells Bowden that only the Hindoo will know the antidote for the narcotic. He joins the police in the hunt. The Hindoo's automobile plunges down a steep embankment, seriously injuring Akbar. Bowden rushes him back barely in time to produce the antidote before he dies.

Mishaps of Marceline—Thanhouser—March 7.—Featuring Marceline, the famous Hippodrome clown. Marceline is a professional window washer. He gets a job in a jewelry store, and works havoc among the priceless valuables on display. After obtaining and losing several jobs in quick succession Marceline locates in a saloon. Here he smashes about a hundred dollars worth of plate glass. He is arrested and arraigned in court where he has many other laughable adventures.

Bill Gives a Smoker—Komic—March 7.—This is the eighteenth chapter of the famous "Bill" series. Bill helps himself to his boss' monogrammed cigarettes. Later he accidentally breaks Mr. Had-

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ley's watch, and takes it to a jeweler to be repaired. The boss misses his watch and some of the cigarettes, and tips off the police. Bill slips his remaining cigarettes into Ethel's purse. Later her fellow is found with monogrammed cigarettes on his person and is arrested

on suspicion. The stenographer is taken as his accomplice. Bill gives a smoker to his young pals. Mr. Hadley happens in on it, and the mystery of the cigarettes and watch is explained.

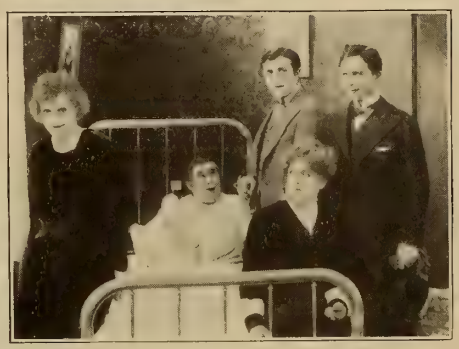
Minerva's Mission — Majestic — (Two Reels) — March 7.—Minerva, fresh from college, starts in to reform society. She tries to persuade Mr. Grant, who has

charge of her fortune, to give up smoking, and then attempts to break a laboring man of the habit of drinking beer with his lunch. Her next work is trying to educate the laborer's family. The workman misconstrues her interest, and makes advances to her. Failing in this, he resorts to force. Minerva gets word to Mr. Grant in time for him to come with the police to her rescue.

The Truth of Fiction—American—(Two Reels)—March 8.—The woman novelist visits a western ranch owned by a friend and is attracted by one of the cowboys. He neglects his sweetheart and the girl, in turn, agrees to elope with another cowboy, who has been making love to her for some time. The man with whom the girl is to elope is arrested for wife desertion before they leave, however, and the novelist, realizing she is keeping the lovers apart, returns to the city. There she writes a book about what has happened and when the lovers read this they understand her hidden meaning and are reconciled. A review appears on page 399 of this issue. C. J. C.

The Hen's Duckling — Reliance — March 8.—Vivienne, the little daughter of Philip Charleroi, the district attorney, is neglected by her busy father and her mother, a society leader. She makes a friend and confidante of Marcelle, her mother's maid, and learns that the girl's uncle is out of work and that his wife is lying sick in bed. Vivienne takes it on herself to relieve their wants, and does so with her mother's money. The loss is discovered, detectives employed, and Marcelle and her uncle, arrested for the theft. Vivienne throws herself on her father's mercy and confesses. To her great surprise he is gentle and forgiving instead of angry. The incident awakens Vivienne's parents to their duty towards their child, and the family is drawn together by a new bond of love.

The Doctor's Strategy — Beauty — March 9.—A humorous picture in which Irving Cummings, Joe Harris, Virginia Kirtley and Fred Gamble are the chief fun-makers. The comedy element is well handled and the acting is excellently suited for the vehicle with which the players have been supplied. Lucy's father objects to Jack as a suitor and Dr. Clow, Jack's friend, suggests a plan by which



father's objections may be overcome. With the assistance of numerous friends and acquaintances of Lucy's father, Jack manages to force the old man into believing that he is very ill and when Dr. Clow is consulted he says that he is suffering from alopecia, an incurable disease. Later, however, the doctor suggests that he send for Jack, as he has a secret cure for the disease. Jack is sent for, but refuses to disclose his cure until father agrees to his marrying Lucy. He then gives father a drink and tells him that he is all right and that the incurable disease is nothing more than dandruff. Father proves a sport, however, by not throwing Jack from the house. C. J. C.

A Temperance Lesson — Majestic — March 9.—John Hammond, a wealthy old gentleman but recently married, receives two bottles from an old friend. Opening one of them he finds it to contain a very choice liquor. As the other bottle is identical in size and wrapper he does not open it. While Hammond is at the office the servants drink the contents of the opened bottle. To save the

other he places it in the safe in the office. His young bride becomes ill, and the doctor prescribes a dose of this choice brand of wine. Hammond hurries to the office for the bottle, is mistaken for a thief and is chased by the night watchman. Arriving at home he finds that his wife has recovered. He then explains his conduct to the officer who has followed him, and presents him with the prized bottle. Outside, the policeman and his friends unwrap it and find—a bottle of grape juice.

The Final Reckoning—Thanhouser—(Two Reels)—March 9.—Florence Granger's father, Judge Granger, incurs the enmity of Pietro, and when the judge is found mysteriously murdered, the foreigner is arrested on suspicion. Nothing being proved against him, the Italian is released. Florence, the police captain's fiancee, is so chagrined at his failure to discover her father's slayer that she breaks her engagement with him, and, disguised as an Italian girl, does some sleuthing herself. She is discovered by Pietro and his band, and captured. The shack in which she is imprisoned gets afire, and Florence is rescued by Captain Ross. The following day Ross traps the Italian at the top of an aqueduct, and during the fight which ensues, Pietro makes a mis-step, and plunges to his death one hundred and seventy-five feet below.

The Echo—American—March 10.—This single-reel picture contains a delightful little love story and tells of a young man and a young woman who, when they were children, used to follow their echo in an attempt to find it and who, later, are again thrown together, and recalling their childhood follow the echo once more. The girl is a native of the city and her rich father wishes her to marry a count, but she clings to the young man whom she really loves and her father disowns her. The country

life and happiness with her true lover more than makes up for her lost home, however. David Lythgol, Jack Richardson, Vivian Rich and Harry Von Meter have the leading roles and the acting of all is pleasing. The scenic effects and photography also add much to the film. C. J. C.

The Wells of Paradise — Broncho — (Two Reels)—March 10.—The widow Dolan and her son, Tom, trade their homestead for some California land, upon the advice of John Marley, and later find it to be barren ground. Luckily, oil is found upon the grounds and they become rich. In revenge, the widow Dolan dams up the creek, and Marley's cattle on the adjoining section die of thirst. There is a desperate fight between the two factions, and Tom Dolan is injured. Alice Marley, returning home from boarding school, rescues Tom, and they fall in love. In spite of the old folks' opposition they become married. Some years pass. Tom, Jr., is beloved by the grandparents, and

through this bond of affection a general reconciliation is brought about.

The Lucky Transfer — Reliance — March 10.—Ford and Ranson, two crooks, rob a store, and among the loot is a quantity of stamped envelopes with the name of the firm printed thereon. Helen, of the *Herald,* tries to ferret out the robbery, but is unsuccessful. Short of envelopes one day, Ford uses one of the stolen ones, first scratching out the firm's name on it. Helen accidentally bumps into the little girl whom Ford asks to take the letter to a mailbox. In picking up the envelope for her she sees the crossed-out name, and follows the girl back to the crooks' rendezvous. She is captured by them and securely bound. Ford goes downtown to meet his pal, and on the car they plan their getaway. Ford diagrams it on a transfer. In getting off of the car he drops the transfer, and Jim Dodson, a poor workman, who is in the habit of begging transfers on which to ride home at night, picks it up and jumps on the car. The conductor shows the transfer to Field, a detective, and the latter raids the crooks' den and rescues Helen.

Satan McAllister's Heir — Domino — (Two Reels)—March 11.—Satan McAllister, a wealthy ranchman, objects to Bob Ellis' taking up a claim next to his, and orders him to move. Ellis refuses, and McAllister, while theatening them, is confronted by Bob's little girl, Dolly. It is the first time that the bully has ever met anyone with courage enough to denounce him, and he takes a liking to her. A dry spell falls over the section and Bob and his wife go out in search of their cattle, which have wandered away, crazed by thirst. During their absence Dolly becomes lost. McAllister joins in the search, and finds the child. On the way back they are attacked by a small band of Indians. The ranchman sacrifices his chances for the girl, and remains behind to fight the Indians while she, tied on the saddle, rides home. The rescuing party finds McAllister dead. On the wall, traced in rough characters, is his will, in which he leaves everything to Dolly, his friend.

The Girl Who Might Have Been—Kay-Bee—March 12.—Daisy Wellington loses her health and her position as a dance-hall girl. George Fowler, a prospector, gives her a chance to recover by taking her west. Fowler's aim is to collect enough money to send for his wife. He finally succeeds, but the stage carrying the money is robbed. Daisy, recovered in health, returns to the dance halls, where she earns the required sum and sends it to Fowler's wife. On her arrival, Fowler is overjoyed and both he and his wife insist that Daisy make her home with them. But Daisy's liking for Fowler has grown into love and, realizing it would not be possible for her to stay, she slips away and the Fowlers do no know of her going until too late.

Universal Program

Wheels Within Wheels—Big U—March 2.—As Von Ludwig, a spy, enters the darkened library in his house, a man who has been searching the room by the light of a bulls-eye, grasps a chair, breaks the glass in the window, and then hides behind the curtains. The broken window leads Von Ludwig to believe that the thief has escaped. Vere de Lancy, another spy, calls and the two talk over their scheme for obtaining the plans. The man behind the curtains knocks over a pedestal, and a second later is gazing into the muzzle of a revolver in the spy's hands. They promise him his life if he will secure the plans from Hartzburg. He consents, and is successful. The stranger then reveals himself as Matthews of the Secret Service. Matthews has the spies taken into custody until he secures all of the papers and plans, and then, with an elaborate bow, bids them adieu. Vere, amazed, turns to Hartzburg and he informs her that Matthews is none other than the feared Ravall, the French spy.

Animated Weekly No. 156—Universal —March 3.—Jitney buses make their appearance in New York City; President Wilson pressing the button which opened the Panama-Pacific Exposition; arrival of a pack burrow in San Francisco after making the trip in 105 days; Caruso leaves for his native land; scenes of the Mardi Gras, New Orleans, La.; last maneuvers of the Canadian troops before leaving Canada for Europe; ships leaving for war zone have names painted in huge letters to avoid being torpedoed; panoramic view of Berlin shows few signs of war; numerous views of troops leaving for the front and of others on the firing line; cartoons by Hy. Mayer.

The Destroyer—Imp—March 8.—Willard Foster, a prominent clubman, meets unsophisticated Dorothy Trask in the country, secures her confidence, and then betrays her. To hide her shame Dorothy runs away to the city. Edgar Trask, Dorothy's brother, is a successful business man in the city. His wife, Helen, a thoughtless butterfly, devotes her time to society. One day she meets Foster, and they are attracted to each other. Mrs. Trask notifies Edgar of Dorothy's disappearance and the cause, and he employs a detective to find the girl. Returning home one day he finds Foster in his home. A wordy battle ensues. Trask receives a note from his detective telling him that he has located Dorothy. Mrs. Trask finds the note and, thinking that her husband is infatuated with some other woman, flies into a rage of jealousy. Foster calls at this time, and has little trouble in inducing her to elope with him. While she is packing her bag, Trask enters accompanied by Dorothy. She recognizes Foster as the man who betrayed her, and a desperate fight follows between him and Trask. Ashamed of her past conduct, Mrs. Trask unpacks her bag and joins her husband and his sister in the beautiful scene of reconciliation which closes the picture. Violet Merserau and William Garwood featured.

School Days—Joker—March 8.—The sprightly widow and her daughter, Betty, are boarders on the old farm. The schoolmaster loses his heart to the widow, but she spurns him. Betty and Tom, a dapper city chap, fall in love, but their path is anything but an easy one, as the widow has fallen in love with Tom herself. She dresses Betty up like a ten-year-old and sends her off to the village school. Tom, learning of it, puts on boy's clothes and attends school. On arriving at the school

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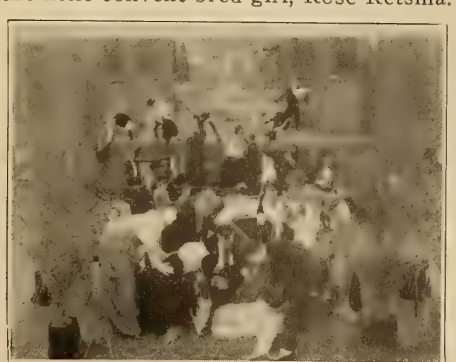
the widow finds the pupils playing outlandish pranks on the school-master. Trained bears belonging to an old Italian wander into the school-room, putting the pupils to flight. Tom and Betty meet a parson who consents to marry them. The widow discovers them from the school house window, and faints into the school-master's arms. His proposal is accepted.

The Unhidden Treasure — Victor — (Two Reels)—March 8.—Thomas Bacon and Jefferson Ingle try to arrange a match between their children, but the young people will not agree to marrying some one whom they have never seen. The men resort to a clever ruse to bring them together, and it succeeds wonderfully. Phylis Bacon is informed that her guardian has been drowned, though the body is not recovered, and that the will states that the fortune left her is

hidden somewhere on the "Bacon Cables" homestead. She gathers up a few effects, and leaves to hunt the treasure. In the meantime Billie Ingle, whose father has also been reported drowned, finds among his father's effects a will almost identical to the one left by Bacon. He, too, sets out for "Bacon Cables" to find the fortune. Their mutual interests bring Phylis and young Ingle together, and the happiness of their love is climaxed in the end by the "resurrection" of Thomas Bacon and Jefferson Ingle. Mary Fuller featured.

Her Adopted Mother—Big U—March 9.—Characters taken from life and convincingly portrayed are seen in this appealing drama. Edna Maison plays the principal part, and her pleasing personality and versatility contribute greatly to the success of the excellent theme.

The Phantom of the Violin—Gold Seal — (Three Reels) — March 9. — Ellis Zehring, the violinist, through the magic of his marvelous music wins the love of the little convent-bred girl, Rose Retsina.



After their marriage he continues his work as orchestra leader which leaves her alone throughout the long evenings. It is at this time that she is approached by her husband's best friend and told of the gay life she is missing. She becomes infatuated with him, and accepts his attentions. Her husband arranges for her appearance on the stage, he having trained her until she has become a wonderful artist on the violin. After the performance the husband enters his wife's dressing room and finds her in the arms of his treacherous friend. Rose returns home. Shortly afterwards her husband arrives, but his mind has been turned and he is a raving maniac. Francis Ford and Grace Cunard featured.

Valor's Reward—Eclair—(Two Reels) —March 10.—Dolly Grey, an heiress, is saved from injury one day by a handsome young mounted policeman, Hurley. She invites him to a lawn party, and her ill-concealed affection for him angers Kley, an ardent suitor for her hand, and Miss Pierce, her guardian, who also admires Hurley. Kley and Miss Pierce scheme to abduct Dolly, and succeed. But Hurley learns of it, and rescues her at great risk to himself. Meanwhile Kley and the guardian have been drinking heavily. They drive off in an automobile to visit Dolly. On the road they meet and almost collide with the machine in which the girl and her hero are riding. In swerving out of the way Kley's machine goes over the embankment, and Hurley later finds the bodies under the overturned machine.

Easy Money—L-Ko—March 10.—The man, disporting himself about the lobby and ball room of a fashionable hotel, attempts to charm a beautiful woman, but does not, in the course of their conversation, ascertain whether or not she has a husband. Accordingly when the woman loans him a pair of trousers he gets in wrong with her husband, and is divested of them right in the ball room. In trying to escape he unintentionally gets into the husband's bedroom, and seeks safety in the disappearing bed. But the enraged husband discovers him, and then begins a merry chase.

The Truth About Dan Deering—Big U—(Two Reels)—March 11.—Roger Lee falls in with a decoy while on his way West to work a mining claim left him in his father's will, and is lured by him to "The Miner's Rest," a gambling house run by Dan Deering. The gambler has long been suspected of being crooked, but no one has been able to prove their assertions. As a last resort the sheriff offers a reward of $500 to the person who can prove Deering to be a cheat. Roger, fleeced of his money, attempts to shoot Deering, and the latter, to save himself, is forced to kill him. Mary Lee becomes anxious at not hearing from her brother, and goes West in search of him. She, too, stops at "The Miner's Rest," and meets Deering. The latter wins her admiration by saving her from "Poker" Brown and his gang who attempt to rob her. Brown threatens to tell Mary all about Roger's death unless Deering pays him for his silence. The gambler complies, and then leaves, telling Mary in a note that he is going on an extended trip. Believing that Roger has been killed accidentally, she leaves for home on the next stage. Later Deering is found lying across Roger's grave, dead. Murdock MacQuarrie and Agnes Vernon featured.

Six or Nine—Rex—March 11.—The evidence secured against Jack Darcy was considered conclusive. A shot had been heard in room 310 in the Hotel Magnificent and a few moments later Darcy had been captured at the foot of the fire escape. The occupant of the room, Henry Grayson, a wealthy Westerner, was found lying dead in his bed. His daughter who occupied another room in the same suite broke down on learning of the murder and the police had no chance to question her. The commissioner of police who was intimately acquainted with Grayson and engaged to his daughter, takes a personal interest in the affair, and, after some clever detective work, proves to the satisfaction of all that the case is not one that the law could take cognizance of. The starting point was a card carried by Darcy with the figure 6 printed on it. Turned the other way, the figure looked like a 9. Did it mean six or nine? When this was established the rest was easy for the young commissioner of police.

The Knockout Wallop — Sterling — March 11.—Louie, the candy puller, gets into an argument with his helper, and the affair gets so serious that they decide to settle it in a prize-ring. Each goes through an ordeal of training before the fight. On the night of the battle Louie bests his opponent until one of the latter's seconds injects some tobasco sauce into the helper's arm. He is unmanageable after that and, after cleaning out the room, rushes out and pushes down several buildings, finally being buried in the ruins of one of them.

The Five Pound Note—Imp—(Two Reels) — March 12. — Avon Ledgard makes a bet with a fellow clubman that he can earn five pounds in ten days, and sets out as a costermonger to do it. He meets Nell Faddon, the pretty daughter of "Jock" Faddon, another costermonger, and is attracted to her. Haggard, a brutal sailor on the "Nancy Day," falls in love with Nell, and determines that she will accompany him on his next voyage. Ledgard's friends visit him at his stand, and begin to have some fun with him. Faddon comes to his rescue, and later takes him to his home to live. There Nell and Ledgard continue their friendship. Haggard succeeds in making prisoners of Nell, her father and Ledgard but shortly before the ship sails they escape. Ledgard makes his way to his club, and admits defeat, but boasts of winning something of far greater value than the wager. Dressed in fashionable attire he returns to look for his donkey. Nell is dumfounded at meeting such a "fine gentleman," but Ledgard seizes her in his arms and kisses her. He establishes old "Jock" in a good business, and later educates Nell to his high station in life. King Baggot featured.

His Wife's Husband—Nestor—March 12.—Jack and Billie are secretly married and start housekeeping. Word is received from Jack's parents that they are coming for a visit and bringing with them the girl that Jack is to marry. He persuades his college chum to pose as his wife's husband. Many amusing complications follow. The college chum secretly weds the girl whom Jack's parents have brought with them. The dilemma is finally straightened out and the two married couples receive Jack's parents' blessing.

A Romance of the Backwoods—Victor —March 12.—Harry Myers, Rosemary Theby, and Brinsley Shaw featured. Rosemary, a city girl, in wandering through the woods meets Harry, a hunt-

er, and flirts with him to the great displeasure of Shaw, her companion, who is in love with her. Later Harry overhears the girl assuring Shaw that he need have no fears of her falling in love with a rough-looking, unshaven individual like Harry. She says she was only having a little fun with "the poor jay." As a matter of fact, Harry is a wealthy sportsman from New York. The next day when Rosemary visits him in his cabin she finds him clean-shaven and dressed in the latest style, but embarrassingly reserved in his manner. Shaw, in a jealous rage, starts to strangle Rosemary. Harry hears the struggle, and saves her. On returning to his cabin the hunter finds a note asking him to return home. Rosemary accompanies him.

Diana of Eagle Mountain—Bison—(Two Reels)—March 13.—Cleo Madison and Joe King featured. By saving Moran's life Doc Goring wins the gratitude and love of his daughter, Kate, and later marries her. They take up residence at the doctor's home in the city, and for a time Kate is charmed by the novelty of society life, but tires of it in time and longs to be back home in the Kentucky mountains. The barn dances, the helter-skelter rides, and the frequent brushes with the revenue officers all take on a new and joyous aspect now. One night, as though in answer to her musings, her old lover, Bill Driver, appears in the garden, and she promises to return with him to her old home. Goring overhears her, and is overcome by the knowledge that his wife has tired of him. Kate arrives home in time to ease her father's last hours. Goring follows to Kentucky, and at first is overcome with rage on finding Kate and Driver together. When he learns that her father is dead a reconciliation takes place over the old man's grave.

Shultz's Lady Friend—Joker—March 13.—Shultz invests in a barber shop in Cow Flat, but owing to the fact that the citizens grow long whiskers and long hair, business is very dull. In despair he attempts to commit suicide, but is prevented by Gail, the leading lady in "The Dancing Girl" company. The manager of the troupe elopes with the money and Gail is left without a cent. Shultz sees the advantage of having the pretty and popular leading lady for manicurist, and she readily consents to going into partnership with him. A couple of French barbers happen into town, see the enormous trade of Shultz, and buy the shop for five thousand dollars. Shultz and Gail leave town with the money, and trade again goes back to nil in the barber shop.

The Fate of Persistent Pete—Powers—March 13.—Count Peterhof is attracted to Daisy, Duke Delinquent's daughter, on board ship, and takes every opportunity to show his great love for her. Nothing daunts him. He cleans the deck beneath her feet, dives overboard for her handkerchief, and follows her around like a pet poodle. The duke does not like the count, and shows him so when they reach San Francisco by throwing him off of the running board of his car. The count meets his Waterloo at the Sutro Baths. He kisses everybody in sight, and finally is forced to flee for his life. Daisy enjoys the first good laugh she has had in months, and even the duke appreciates the humor of the situation. Marie Walcamp and Rex De Roselli featured.

Martin Lowe, Financier—Laemmle—March 14.—Mother Benson tries to raise $2,000 for her son-in-law, and appeals to old Martin Lowe, a bachelor. Lowe has but $500, but, seeing a get-quick-rich ad in the paper, he mails the money to Elder, a Wall Street broker, requesting that he turn it into $2,000 within a month if possible. Elder has landed another victim. It happens that the broker's daughter while out joy-riding meets with an accident on the country road, and is carried into old Martin Lowe's house. He and Mother Benson summon a doctor, and nurse the girl until his arrival. Elder arrives on the scene and presents his card to Lowe. He recognizes the name, and shows the other the worthless bonds which he has just received from him. The realization that he was about to swindle the man who saved his daughter's life shames Elder, and he takes the bonds back to the city with him, sending Lowe a check for $2,000 for them the next day. Mother Benson is unrestrained in her praise of old Martin's financial prowess.

Outside the Gates—Rex—(Two Reels)—March 14.—Pauline Bush featured. Sister Ursula is a novice in a convent in southern Spain. Being sent to open the door to Perez, a pedler who comes with materials for the new altar cloth the nuns are embroidering, she sees Manuel, a young cavalier, ride by, and is struck by his youth, beauty, and air

of romance. She struggles against the longing to be out in the world and to wear nice clothes, but the temptation remains with her. She indulges in her vanity by wrapping the beautiful, newly purchased altar cloth about her like a gown, and is surprised and pleased to see how well it becomes her. Regret overtakes her and she confesses her act to the Abbess who tells her to kneel in vigil before the altar all night. She falls asleep, and dreams of wild, romantic pranks and chivalrous deeds in which Manuel figures strongly. While tormented with a vision of herself scorned by all as a renegade nun, she awakens to find the Abbess shaking her. She clings to her in relief, and together they kneel before the altar in prayer.

Feature Programs

Fox

A Celebrated Scandal — Fox — (Five Reels)—Betty Nanson here appears in her first "Made in America" picture and proves herself able to duplicate her world renowned performances on the other side of the big pond. As the story opens we see Don Julian living in Spain. The don is about to be made Ambassador to England, but after he has consented to accept the appointment, the son of an old friend appeals to him for help, and is invited to make his home with Don Julian. Elverez, who secretly dislikes the young man, spreads the story that Ernesto and Don Julian's wife are carrying on a disgraceful flirtation unknown to the husband. At last things reach such a state that Ernesto challenges Elverez and a duel is arranged for. Don Julian takes things into his own hands and in the combat is mortally wounded. Ernesto avenges himself in a like manner and after suffering the insults of Don Julian, who is in a delirious state, he and Donna Fedora receive the dying man's apologies. Miss Nanson is seen as Donna Fedora, while Don Julian is played by Edward Jose. The rest of the cast is well chosen and thoroughly adequate.

Paramount

The Country Boy — Lasky — (Five Reels).—A successful stage version of the Broadway production brought into pictures with Marshall Neilan in the leading role. In films the country boy proves as likeable a fellow as he did on the stage, and is seen going to the city to accept a position, as a clerk in an office. Though he leaves a girl behind him in the country, he falls in love with a chorus girl after his arrival in

the city, neglects his work and is discharged. Two fellow boarders with whom he is friendly, win a small fortune at roulette, and accompanied by his two friends, one a newspaper man and the other a ticket speculator, the country boy returns to his home town and launches a newspaper. The boarding house scenes, those dealing with the romance with the chorus girl and the cafe scene are remarkably true to life and splendidly enacted.

Sunshine Molly—Bosworth—A story of the oil fields which is splendidly photographed and unique in many respects. The story opens with the arrival of Molly in the oil town, and we see her securing a job at the boarding house of Mrs. O'Brien, where she shares her drudgery with Patsy, the daughter. "Bull" Forrest attempts to become familiar with her, and when Molly breaks a plate over his head he leaves in a rage. "Bull" attempts afterwards to avoid Molly, but she calls on him to help "Old Pete," who is near death and ere Pete dies, he makes a will leaving Molly all his land. Pat O'Brien, father of Patsy suddenly becomes rich when his well is found to be a gusher, and with his wife and daughter sets out

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for town and tries to enter society. The husband spoils a reception given in Patsy's honor when he brings in a party of his rough friends, and later all return to the oil fields. When a city chap speaks slurringly of Molly, who has been one of the party, Bull resents the insults and after licking the city chap, the latter retaliates by setting the oil wells afire. Bull sets out to capture him, but

is knocked unconscious when one of the oil derricks fall. Later Molly overrules his objections and becomes his nurse. The result is, of course, a match between the two.

Caprices of Kitty—Bosworth—(Five Reels)—Those who have seen Elsie Janis in "The Hoyden" will find she has written much the same sort of a part for herself in this Bosworth picture in which she stars. As Kitty, she goes out in a high powered machine one day and meets a handsome stranger, who helps her repair a puncture. Later she assures her chaperon that she and the man are engaged and her guardian is satisfied, for he knows the man to be a successful artist. A clause in her father's will, however, stipulates that on becoming engaged, Kitty must not see her sweetheart for six months. During this period she pays her lover many stolen visits and eventually is discovered by the guardian, who informs her that the clause in the will was really to test her true love, which would disregard the value of the money left in the will, as compared with her lover's company. Besides Miss Janis, such players as Courtenay Foote and Herbert Standing are seen in the production.

A Gentleman of Leisure — Lasky — (Five Reels)—Many laughable situations serve to make this comedy in which Wallace Eddinger, supported by Carol Hollaway, is featured, a really enjoyable one. Eddinger appears as Robert Edgar Willoughby Pitt, who arrives at the dock too late to secure a first class stateroom and is herded in with the emigrants. There he meets pretty Mary Creedon, daughter of the chief of police, though he fails to learn her name. On arriving home Pitt visits his club and bets his fellow club members the cost of a dinner that he can successfully rob a house within a week. His meeting with a crook who has just given some hush money to the chief of police, and is even then on his way to rob the home of that officer, is but one of the comedy situations that follow, and the action all the way through the picture is brisk and the stage settings thoroughly adequate.

Pathe

Pathe News No. 15—Pathe.—This issue of the topical shows the results of an explosion at Toledo, Ohio in the business section of the city; the captain and crew of the American liner, *Philadelphia,* rewarded for rescuing the crew of the wrecked steamer, *Chester;* close-up views of the White Sox baseball team leaving Chicago for California; also close-up views of an odd counterfeiting machine confiscated by the Chicago police; glimpses of the Gasparilla Carnival at Tampa, Florida; and in the war section views taken in the Ung Valley, Austria, and near Carency, France.

Pathe News No. 16—Pathe.—Views of the Washington Birthday celebration, New York City; of President Wilson opening the Panama-Pacific Exposition by pressing a button at Washington; the sailing of several liners for the European war zone; a stubborn fire near the city hall in New York City; Enrico Caruso sailing for Europe; the arrival of King Rex at the New Orleans Mardi Gras Carnival and, in the war section, views taken near Bergues, France, Leytonstone, England and in Borati, British East Africa.

The Pardon—Pathe—(Three Reels)—Produced by Donald McKenzie, this picture introduces an excellent cast, and some of the members for the first time. Thais Lawton and Percy Standing play the principal parts, and are surrounded by a highly artistic group of players. The picture is well staged and photographed, and is a strong plea for the Widowed Mothers' Pension Bill now before the legislature. The death of her husband leaves Mrs. Edwards in straitened circumstances, and though she manages to support herself and her daugh-

ter, Marie, by working day and night she cannot give the little girl the attention due her. In time the court becomes acquainted with her circumstances, takes the child away from her, and places it in an institution where its physical and intellectual wants are cared for, but the spiritual influence of a mother is sadly lacking in the daily routine. Marie grows up head-strong and wild, and soon gets into bad company. One night her mother follows her to the apartments of Arthur Trowbridge, who hounded her years before, and shoots the man. She is sentenced for life for the crime. At Marie's request a lawyer lays the case before Governor Weldon, who is in a quandary as to whether or not to sign the Widowed Mothers' Pension Bill. He hears the whole story, and grants Mrs. Edwards a pardon. The tragic story affects him strangely. Will he sign the bill? C. R. C.

Wild Wales—Pathe.—A beautifully colored subject, giving views of wild Wales. One of the features is Conway Castle dating back to 1284, and often termed "a feudal relic." On the same reel with views of Buddha's temple in Pekin. C. R. C.

The Troubles of Rufus—Pathe.—Rufus and his friend, Sam, are led into all kinds of trouble by their love of poultry. Rufus' last difficulty is his marriage to the cook. On the same reel with an educational subject treating on Japanese workmen, the things they accomplish, and the odd methods they use. C. R. C.

United

The Champeen Detective—Superba.—When Vincenzo Nicholini, an Italian barber, who poses as a count, makes love to the wealthy Mrs. Frizzle, the husband interrupts and chases Vincenzo from the house. For revenge, Vincenzo sends Frizzle a note demanding that $10,000 be put in a certain place or the house would be dynamited. In despair Frizzle employs Sherlock Holmes, who dresses as Mrs. Frizzle and goes to deliver the money. He is captured by the bandits and taken to their den, and there it is discovered that she is a he, and the champeen detective is put in a box and loaded in an automobile to be hauled to the river. But the box falls off and he escapes. Later he secures a cigar butt which he believes belongs to Vincenzo, though it is really Frizzle's, and with this as a clue again sets out to capture the bandits. After arresting a bunch of harmless Italians he discovers he has "pulled a boner." Meanwhile Mrs. Frizzle has been captured by the bandits, and later escapes, but having seen Sherlocko in a woman's costume embracing her husband, demands to know who the lady is. Sherlocko then discloses his real identity and all are happy.

The Masqueraders—Superba.—Harry calls on Lillie. Later the two visit Mae and Joe ,two friends. Lillie and Joe become friendly, much to Harry and Mae's anger. Later Lillie and Joe go to a masquerade ball, and Harry accompanies Mae. They meet on the floor and, after a fight, Joe, dressed in a convict's suit, runs down the street, followed by Harry. In the meantime a real convict has escaped and is being followed by the guards. All sorts of complications follow, until eventually the real convict is captured and Harry and Joe, who have been injured in the battle, return to their girls and both are given the cold shoulder, though meeting later both drown their sorrow in drink.

Universal Special

The Black Box—(Two Reels)—(Episode One)—March 8.—The initial release of this new series is called "An Apartment House Case." Lord and Lady Ashleigh send their daughter, Ella, to New York for the season. Chaperoned by the Raleighs, the girl attends the opera every night. One morning the hotel is awakened by Ella's maid's loud shrieks of alarm. The hallmen, rushing in, find Ella's body lying on the floor, and the famous Ashleigh diamonds, given to her by her father, missing. Sanford Quest, the famous Scientist and criminologist is called in on the case. He suspects Leonora, and, through hypnotism, draws from her the confession that her husband, MacDougal, the butler, committed the crime and took the jewels and that she was to meet him and escape with him to South America. Quest then releases the maid, telling her to return at 7 o'clock with the jewels. He tracks her to MacDougal's hiding place. The

latter sees him and drops him, by means of a trap, into the cellar. He then turns on a poisonous gas, but Quest meets it with science, and easily makes his escape unharmed. At 7 o'clock Leonora returns with the jewels, and Quest tries upon her one of his new discoveries. It is an instrument by means of which electro-thought transference is possible. He commands the maid to send out her mind to find MacDougal, and the reflection of her thoughts is visible in a highly sensitized mirror. A week later MacDougal attempts to revenge himself upon his wife, and falls into a carefully laid trap of Quests. Lord Ashleigh arrives to find his daughter's slayer in the law's hands. At Quest's request he withdraws his demand for Leonora's arrest. Down in South America Professor Edgar Ashleigh, anthropologist, a twin brother of Lord John, is caring for John Craig, a fever-stricken servant. While his back is turned Craig reaches under the pillow and brings out a small black box. He fondles it for a time, gazing at it greedily, and then hides it again.

World

The Fairy and the Waif—Frohman—(Five Reels)—Such well known child players, as May Miles Minter, Percy Helton and Will Archie are featured in this first production of the Frohman Amusement Corporation released on the World Film program, and judged by its initial release, some big things are in store for the picture going public. The fairy, who is the little daughter of Major Grayton, is desirous of being a real fairy, and when her father goes to England on business leaving her in the care of Nevinson, a business associate, he is compelled to join his regiment upon the declaration of war and sends $30,000 to Nevinson to invest for the little girl. Grayton is reported killed and Nevinson later, pressed for money, spends the funds entrusted to him. Later the Nevinson's take in boarders and the fairy is forced to humble drudgery in the kitchen. She runs away and becomes a member in the chorus of a musical comedy. During a rehearsal she is lifted upon a cloud belonging to the company, becomes frightened and runs out in the street in the fairy costume and takes

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refuge with a waif, who saves her from freezing to death before they are both found by a policeman and returned to the Nevinson's. Meanwhile Grayton is able to return and when the Nevinsons discover he is coming, they scrape together enough money to pay him and start life anew in an humble flat. The waif reaps the reward of his kindness by winning the friendship of the fairy and on Grayton's return is taken under his protecting wing.

Salambo—World—(Six Reels)—One of the biggest features yet produced, based on the celebrated novel of the same name by Gustave Flaubert. The story tells how Salambo, daughter of Amilcar, ruler of Carthage and Priestess of Tanit, is the keeper of the sacred veil on which human eyes must not gaze. She falls in love with Matho, a slave, who becomes the leader of a mercenary band fighting for Carthage against Rome. Matho steals the veil and Salambo is ordered by the priests to reclaim it. The lovers meet in Matho's tent and Salambo succeeds in her mission. Through the treachery of Narr Havas, Matho is made a prisoner by the Carthaginians and Havas is rewarded by Amilcar by being given the hand of his daughter, Salambo. Matho escapes from prison and the Oracle of Tanit is made to declare, through the instrumentality of Spendius, Matho's slave, that Matho is acceptable to the God and one day will be governor of Carthage. Salambo, who has protested against her marriage to Havas, is thereupon given by Amilcar to Matho and the marriage ceremony is celebrated with much pomp.

Miscellaneous

A Deal with the Devil—Great Northern—(Three Reels)—Walter Fabre, a medical student who is studying hard that he may become rich, falls asleep one evening and dreams that the devil appears, and tells him that he can win both fame and fortune by being able to foretell the death or recovery of a patient. In the event of death the devil is to appear at the patient's head and in a case of recovery, he will appear at the feet of the patient. To prove his power, the devil tells Walter that he will be able to save the life of the king, who has been given up by all other physicians. Walter succeeds as prophesied and becomes famous. Later when a baroness is injured in an accident, Walter is summoned and the devil appears at the head of the patient. Walter pleads with the devil to spare the life of the baroness, but he warns Walter that in return he will some day take from him his dearest possession. Ida and Walter are married and five years later when their little daughter is ill, and the devil appears at her head, Walter tries to foil him by turning the child around, but she dies, and Walter is later himself taken sick and discovers Mephisto standing at his head. At that moment he awakes, realizes that fame and wealth are not the only things in life, and sets out to join his merry comrades.

A Life at Stake—Apex—(Three Reels).—Sybil, daughter of Silas Armstrong, finds her father murdered, and in the room with him, Meredith, her lover, while in a cupboard in the same room is George Fielding, her cousin, who appears to be overcome with grief. Sybil believes Meredith innocent, though he is accused of the crime, and seeks the aid of Detective Kees. After Meredith is sentenced to death, Kees discovers that a pedestal which had stood in the room contains a camera and, the plate in this camera being developed, it is discovered that Fielding is the murderer. With this as evidence, Kees has a motion picture made of the murder as he understands it to have occurred, and this is shown in a performance to which Fielding is invited. Frightened by the pictured story, he attempts to escape, but is shot, and ere dying confesses all. Meredith is pardoned at the last hour and eventually marries Sybil.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Vultures of the Coast—Apex—(Three Reels).—Robert Green, son of a poor fisherman, loves Eleanor, daughter of the owner of the ship *Venus*, and the father, desiring to marry his daughter to another, persuades Robert to sign for a six months' cruise aboard the *Venus*. Some weeks later news is brought that the vessel has been lost with all hands, and at the same time Mr. Johnstone, pressing a bill for $10,000 against Eleanor's father, offers to cancel the debt if Eleanor will marry his son. Believing Robert dead, she consents. Meanwhile, Robert, the only survivor of the *Venus*, is discovered by some smugglers and taken to their cave on a desolate island. One day when the yacht of a millionaire visits the place, and his child is kidnapped by the smugglers, Robert rescues the child and receives a reward of $10,000. He arrives at home the day Eleanor is to be married, and at the sight of him the girl refuses to proceed with the wedding. Robert produces his check for $10,000, which he gives to Eleanor's father, thereby enabling the latter to cancel his indebtedness to Johnstone, when Robert and Eleanor are happily married.

For King or Kaiser—Apex—(Three Reels).—Adolph Schultz, a German widower, marries Lily Steele, an English girl. Jack, their son, when of age joins the British navy, while his half-brother, Gustave, is educated in Germany. When war breaks out, Jack joins the British fleet, while Gustave returns to his regiment. One day Jack is sent ashore, and while there is captured by Gustave. Gustave and Jack are both in love with Lucy, Jack's cousin, and believing Jack has the inside track, offers to set him free if he will promise not to propose to Lucy. Having important papers in his possession, Jack promises in order to be freed. When the war is over, Jack and Gustave return home, and there Lucy discovers by Jack's diary his promise made to Gustave, and when the latter asks her to marry him, she refuses, declaring she is engaged to Jack, and when Gustave attacks Jack for breaking his promise, Lucy explains about the diary, thus clearing Jack's honor.

When London Sleeps—Apex—(Three Reels).—Hilda Corrode, a circus rider, leaves her husband to return to the circus with her child. She meets and loves David Engleheart, who loves Queenie Caruthers, a wire walker. Meanwhile Hilda's husband learns his uncle has died leaving his fortune to Queenie, who is his granddaughter. Captain Haynes, who desires the money, plans to marry the girl and offers to help Hilda with her lover if she will help him to marry Queenie. Through Hilda, Queenie is lured to a certain night club by a forged telegram, supposedly from David. The latter learns of the false message and arrives in time to rescue Queenie. Hilda returns home and finds her child sick. When Queenie calls, Hilda leaves the baby with her and flees. The captain, grown desperate, and believing he can only secure the fortune by causing Queenie's death, sets fire to the building, but Queenie ties the baby on her back, climbs to the roof and walks along a telegraph wire to a neighboring house. The two criminals fall into the hands of the police, and the lovers are finally reunited.

Jack Chanty — Masterpiece — (Five Reels)—Malcolm Piers after losing his wealth as a stock broker turns over his valuable securities to Garrod, his secretary, and sets out for northwest Canada. The secretary proves false to his trust, gambles and allows his departed employer to be thought an absconder. Piers arrives in Canada, drops his old name and is dubbed Jack Chanty, because of his good fellowship, wit and honesty. Years later Jack is seen floating down the river to Fort Cheecer to visit his sweetheart, Mary Cranston. At the Fort Jack sees Sir Bryson Trangmar, the new lieutenant governor, with his daughter and in the party notes his old secretary, Garrod, who is in the service of Bryson. The sight stirs up old memories and Jack flirts with Luedd, the lieutenant governor's daughter. Later he is engaged by Sir Bryson to guide him to some worthless placer claims he has purchased, and Ascota, a halfbreed is chosen camp manager. Ascota hates Jack for loving Mary, and Garrod plots with him to get the best of Chanty. When the claims are found to be worthless, Garrod makes known Chanty's reputation and the governor jumps Chanty's rich claims, as fugitives of the law are barred from holding gold claims. Defying the governor, Chanty sets out to prove his innocence, and after a series of thrilling escapes he exonerates himself. Garrod meets his death from exhaustion, while Ascota jumps from a mountain peak to escape Chanty. Jack returns to civilization with the governor's daughter, but later goes back to marry Mary Cranston.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, MARCH 20, 1915 No. 12

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Patsy Bolivar No. 12

"Patsy Among the Smugglers"—Comedy

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Featuring **Clarence Jay Elmer**

Tuesday, March 16th

"Here Comes the Bride"—Comedy

The awful predicament of an absent-minded man, who proposes to four women but cleverly picks his affinity.

Featuring **Ethel Clayton** and **Joseph Kaufman**

Wednesday, March 17th

"A Tragedy of the Hills"—Two-reel Drama

Very dramatic story of the Kentucky Hills. A feud which ends in a supreme sacrifice.

Featuring **Lilie Leslie** and **Joseph Smiley**

Thursday, March 18th

"The Only Way Out"—Three-reel Drama

A pretty stenographer falls into the toils of a roue, but escapes and later happily marries. The roue continues his persecution which costs him his life.

Featuring **Rosetta Brice** and **John Ince**

Friday, March 19th

"One Law Breaker"—Drama

Beautiful story of a lost child. Her father is innocently convicted of a crime and after years finds his little daughter and happiness.

Featuring **Velma Whitman** and **George Routh**

Saturday, March 20th

"The Prize Baby" } Split Reel
"On the Road to Reno" } Comedies

A charming but foolish young married couple resolve to part by the Reno route. By accident on the train, the husband gets into his wife's berth. A riot and reconciliation.

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Direction *Barry O'Neil*

"The Valley of Lost Hope"
A Powerful Drama by *Shannon Fife*
Featuring *Romaine Fielding*
Direction *Romaine Fielding*

"The District Attorney"
Drama by *Charles Klein* and *Harrison Grey Fiske*
With *George Soule Spencer* and *Dorothy Bernard*
Direction *Barry O'Neil*

"The College Widow"
Comedy by *George Ade*
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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, MARCH 20, 1915 No. 12

Special Train Off to Universal City

DE LUXE TRIP BEGINS

THEY'RE off!

The long heralded and de luxe trip given by the Universal Film Manufacturing Company to its exchange managers, leading exhibitors, members of the trade press and friends in general, is on its way to Universal City, the first and only moving picture municipality in the United States.

The great tour began in New York City March 6 and will end at Universal City in time for the formal opening of that hive of industry on Monday, March 15. Such an undertaking is absolutely new in filmdom, nothing like it ever having been staged before, and on account of the publicity it has received the country over, manufacturers, publicity men, exchange men, exhibitors and film fans by the thousand are watching its progress and reading the reams of press matter it is receiving in the columns of the daily newspapers all over the United States.

President Carl Laemmle of the Universal Company long ago became enthusiastic over such a plant as Universal City has now become. At that time it was only a dream, but a dream that he hoped to make a reality. When the plans for its building began to materialize and the work of actual construction was commenced Mr. Laemmle decided to take with him for the opening of this city a whole train load of his friends. That intention he now sees realized, for an entire special train was necessary to convey the party from New York to Los Angeles and not contented

The departure from New York.

with showing them Universal City, Mr. Laemmle is generously including side trips to Denver, the Grand Canyon and a visit to the Panama-Pacific Exposition all at his expense.

If newspaper reports are to be believed the Grand Central station in New York City never witnessed a more spectacular departure than that of Mr. Laemmle and his guests. When the special train left New York

All aboard for Los Angeles at Chicago Santa Fe station.

City for the Pacific coast brass bands were playing, moving picture stars were on hand bidding farewell to their employer and several thousand fans joined in the hilarious send-off that equaled those given to presidents of the United States, when they visit Manhattan.

On the way to the station a long line of decorated automobiles, filled with stars and near-stars, attracted as much attention as would a circus. The parade started from in front of the Universal offices, Forty-eighth street and Broadway, proceeded down Broadway to Forty-second street, and thence to the station. After both stills and motion pictures had been taken of the paraders and the tourists, the band rendered another selection, the guests of Mr. Laemmle were ushered into their luxurious quarters aboard the special train, the conductor waved "all aboard" and the tour began. A brief stop was made in Chicago to pick up another throng of guests specially invited by Mr. Laemmle and then the special pulled out over the Santa Fe for the West, the only stops en route to Universal City to be made at Kansas City, Denver and in the Grand Canyon.

Entertainment of a de luxe nature has been provided for every waking hour and at Universal City exercises of a dedicatory nature will be held as befits the opening of the first moving picture city in the world. Great spectacles will be staged for picture purposes and the spectators will be shown how the

sensational Universal product is made, will be taken through all quarters of the wonderful plant but just completed, shown the wonderful developing and printing facilities, the enormous stages, and the actual taking of gigantic outdoor scenes in which hundreds of supernumeraries will participate.

Among those on the special train when it pulled out of Chicago were the following:

Mr. and Mrs. Carl Laemmle; Mr. and Mrs. Maurice Fleckles of Chicago; Mr. Louis Laemmle; Mr. and Mrs. J. V. Bryson of Minneapolis; Mr. and Mrs. Hermen Fichtenberg of New Orleans, La.; William Oldknow of Atlanta, Ga.; C. R. Plough of Chicago; F. J. Flaherty of Chicago; J. I. Schnitzer of Indianapolis; George W. Weeks of Detroit; Clair Hague of Toronto, Canada; E. E. Bauch of Chicago; Mr. Brentlinger, Mr. Burford of La Crosse, Wis.; Charles Henkel, Mr. Schuchert of Buffalo; C. R. Thompson of Cleveland, Ohio; J. F. Condon of Buffalo; W. S. Driscoll of Buffalo; John A. O'Day, George D. Fogarty, Mr. Gilbert of Chicago; Mr. and Mrs. Weir, Dr. Stevens, R. C. Cropper, U. K. Whipple, Mr. Bauer, Mr. Hopkins of Buffalo, Mr. Germaine, Mr. and Mrs. Bowers of Schenectady; C. D. Mattingly of Oklahoma City, Okla.; W. J. Page, Mr. Ridout of Dallas, Texas; Wright A. Patterson, representing the Western Newspaper Union; A. F. Beck, C. E. Van Duzee; J. R. Eslow of Boston, Mass.; Edward T. Lux of Cincinnati, Ohio; Mr. Mustard and son of St. Paul, Minn.; Mr. Rowe of St. Paul, Minn.; Mr. Birchfield, representing the Santa Fe railroad; Joe Chappel, editor of the *National Magazine* of Boston; Chester A. Clegg, Mr. and Mrs. Homer Croy of *Leslie's Weekly;* Mr. and Mrs. Marks and their son; Mr. and Mrs. R. D. Kraver of Charlotte, N. C.; Mr. and Mrs. Perry Wolf of New York City; Mr. Vestal, chairman of the Ohio Board of Censors, and Mrs. Vestal; A. A. Schmidt of Buffalo; P. A. Powers, treasurer of the Universal Company; Miss Schnitzer, Kitty Kelley, representing the *Chicago Tribune;* D. J. Chatkin of Chicago; Mr. and Mrs. E. S. Pearsall of Eau Claire, Wis.; Mr. and Mrs. P. J. Morgan of the Morgan Lithograph Co. of Cleveland, Ohio; Hy Mayer, editor of *Puck;* Mr. and Mrs. Ned Depinet of Dallas, Texas; Mr. and Mrs. F. A. Van Husan of Omaha, Texas; Mr. and Mrs. Ed J. Mock, representing

Arriving in Chicago.

Motography; Mr. and Mrs. Vernon Carrick of Philadelphia; Mr. and Mrs. M. L. Schwab of Philadelphia; Mr. and Mrs. W. A. Johnson, representing the *Motion Picture News* of New York City; Mr. and Mrs. M. Henry Hoffman of New York City; Mr. and Mrs. D. B. Lederman of Des Moines, Iowa; Eugene Smith, J. A. Schuchert of Buffalo; H. E. Jenkins of North Carolina; Mr. and Mrs. Bowers and Mr. George A. Magie, special representative of the Universal Film Manufacturing Company.

The gathering of the tourists at the Sherman House, Chicago. The front row, reading from left to right, shows Mrs. Depinet, Mrs. Henry Hoffman, President Carl Laemmle, Mr. Oldknow and Louis Laemmle. In the second row from left to right are Henry Hoffman, P. A. Powers, Joe Brandt, A. L. Haase, C. R. Plough, Herman Fichtenburg and Harry Burford.

The New "American" Serial

The $20,000 prize photoplay, which the American Film Manufacturing Company is producing for the North American Film Corporation, will have its first release on May 3. The writer of the scenario from which the new serial is being made was successful in a field of more than 9,000 contenders. This lucky person will receive $10,000 for the winning scenario.

Another $10,000 prize will be awarded to the person who successfully evolves a solution, which will be presented later. This is the largest amount ever offered to motion picture fans for a test of skill. The winning of the $10,000 prize offered for a solution of "The Million Dollar Mystery" by Miss Ida Damon, an unknown St. Louis amateur, has demonstrated that the most inexperienced writers may try for the prize and have a chance of success.

The big serial will be produced in California, under the personal direction of S. S. Hutchinson, president of the American Film Manufacturing Company. The North American Film Corporation, 222 South State street, Chicago, will have the booking arrangements, which J. R. Freuler will supervise. The newspaper novelization, which will run in more than 300 daily newspapers throughout the country, will be written by one of the country's best known authors.

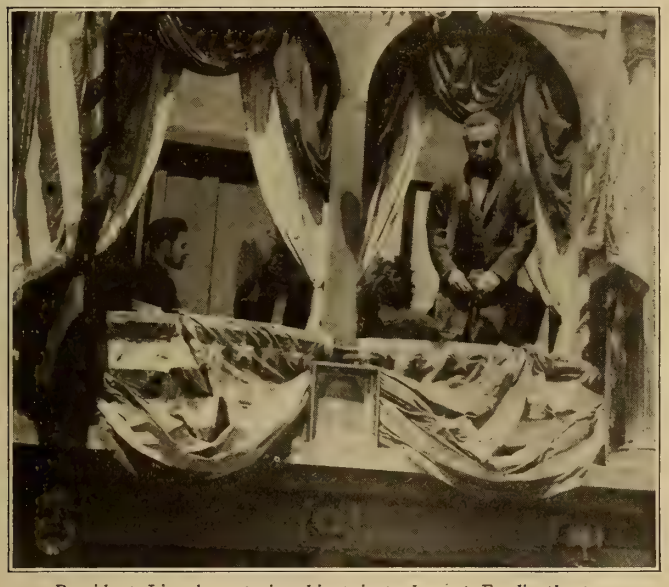
The "Flying A" brand has never been seen on a serial although many have been offered Messrs. Hutchinson and Freuler. Letters from exhibitors have time and again been received urging the American to make a serial. It has always been the intention for the American to make a serial when the right scenario was obtained, but it required the $10,000 prize offer to bring forth such a scenario, and now that it is in hand no effort will be spared to make the new serial a standard for other producing companies to attain in years to come.

"The Birth of a Nation" a Masterpiece

BY MABEL CONDON

WHEN David W. Griffith produced "The Birth of a Nation," he not only engaged in the telling of history but in the making of it. For his thirteen-reel film adaptation of Thomas Dixon's story "The Clansman," is abundant in spectacle, rich in story and human in the telling. It grips with its strength and its heart-breaks, it awes with its overwhelming bigness and with the subtle appeal of just the little things which, because they are so little yet so finished, are remembered with the big. The "little Colonel" making his last charge, and the little sister who in honor of her brother's home-coming dots with coal soot the cotton trimming of her shabby and only gown and names the result "southern ermine," are received, one with applause, the other with a silence that bespeaks a heart-sympathy with the South in the days of its pathetic poverty. And the applause and the silence are equally forceful.

The film is divided into two acts. The battles comprise the strength of the first while the story-



President Lincoln entering his private box at Ford's theater.

interest and the spectacle furnished by the work of the Ku Klux Klan carries the second act to a big climax. But praiseworthy to the point of being a foremost feature of the film, is the impersonation of President Lincoln, his attitude of love and mercy toward the seceded states, and afterward, when the tired North and exhausted South have met in peace, and the big-hearted President has stated that his treatment of the Southern states shall be "as though they had never been away," then comes the fatal night at the Ford Theater. And the assassination of Lincoln is portrayed according to history and the say-so of eye-witnesses.

It is as impressive a scene as play or story has ever accomplished. The setting is exactly that of the Ford theater, the play is on, the hour about 10:13. A sudden chilliness in the theater is bespoken when the President draws a cape about his shoulders. His body-guard, to get a view of the stage, leaves unguarded the door to the President's box. John Wilkes Booth slips into the vacated place of guard, opens the door into the box, aims at the President who is stooping forward watching the stage, and fires. As those of his box reach the President, Booth rushes past them, leaps to

Allegory showing the reign of permanent peace in "The Birth of a Nation."

the rail and jumps to the stage, escaping by the rear.

The father of the "little Colonel" reading the fatal news the following morning, voices the sentiment of the South in the words, "Our best friend is dead—what will become of us now?" The up-rising of the negroes, and the depredations resulting which inspire the formation of the Ku Klux Klan, is the answer as given in scenes of power and action.

The film tells the story of the South as the South would tell it, so the sub-titles, at the beginning of the picture, inform us. They state that northern men sold the negroes into the South, then, when the South had

Allegorical group representing war's horrors in "The Birth of a Nation."

taking over the selling as well as the buying, the North, after a lapse of two centuries, decried slavery. Throughout the film, the histories used as reference during the picture's making are named.

The southern scenes could be taken for no others. The atmosphere is realistically southern and especially fine are the street scenes. The home of the Camerons, the eldest son of which becomes the "little Colonel," is pillared and large. It suggests the hospitality of the dwellers, which is instanced in the visit of the sons of the Hon. Austin Stoneman, a northern statesman who is credited with exceptional power in the Capitol. He is a heavy-faced, club-footed personage whom men fear and obey and whom his daughter loves, though there is a part of his life in which she does not share; that part devoted to his mulatto house-keeper. And into the house where the mulatto rules, the daughter is never allowed to venture.

The Stoneman boys, visiting the Camerons, bring with them a photograph of their sister, Lillian. With it the eldest Cameron falls in love and Phil Stoneman learns to love Margaret Cameron. Their visit has scarcely terminated, when the negro question precipitates war.

The three Cameron boys and two Stoneman boys, enlist on respective sides. Ben, the eldest Cameron is named the "little Colonel." He alone is left of the three Camerons, and Phil, of the Stonemans. Four years of fighting is depicted in the various battles, fought in valley and on mountain-sides. Never before have such battles been waged in front of a motion picture camera. They cover miles of distance and the action in the back-ground is as apparent, though of necessity less distinct, as that at closer range.

The close of the war brings the "little Colonel" back to a home where poverty has made for shabbiness and scant food. He has spent some weeks in a northern hospital where he met Elsie Stoneman, the girl of his dreams. His little pet sister, in her southern-ermine trimmed and much-worn frock is a sad contrast to the girl of northern means. The north meanwhile has become dangerous to the health of Austin Stoneman and he comes south with his daughter, choosing the city in which the Camerons live.

Stoneman has urged the doctrine that the negro is equal in all ways to the white man and has made a protege of Silas Lynch, a mulatto. Lynch has already incensed the negroes against the white people and many of the homes and women of the latter race have been desecrated by them. The "little Colonel" groups some men about him and they form the Ku Klux Klan for the defense of their homes and their women. The Klansmen's garb is a white flowing garment embellished with the emblem of the order and having a white head-dress. By working on the superstition of the negro, the band becomes a power and metes out punishment by night to negro offenders.

One day the little sister goes alone to the spring. She is followed by Gus, a negro. Terrorized, she runs from him, finds herself on the edge of a high cliff and threatens to jump if he follows. He follows and the "little Colonel," making a frantic search for his little sister, finds her bruised body on the rocks below the cliff. She dies and the Ku Klux Klan deals out punishment to Gus that night.

Raiding is begun by the negroes, and intense suspense is sustained as the colored mobs are shown in their work of destruction while the Ku Klux Klan grows, group by group and finally sweeps down upon the raiders, a spectacle inspiring and over-mastering.

Stoneman experiences the result of his teaching in Lynch's decision to marry Elsie. It is only the triumph of the Ku Klux Klan that effects her liberation from the negro. Happier days follow when Elsie and the "little Colonel" see, in contrast to the allegory of war, that of peace, when the negro has been relegated to Liberia, which solution to the race question is said to have been that of President Lincoln.

All the fine, though minor things, which went into the making of "The Birth of a Nation," are too numerous for mention. They deserve tribute, nevertheless. And of the cast, Henry Walthall as the "little Colonel" and Mae Marsh as the little sister, will be remembered for their splendid playing. G. W. Bitzer, cameraman, had a large share in the success of this big Griffith film, which had its opening at the Liberty theater, New York, March 3, before an attendance representative of many of the biggest interests of the film industry.

At the close of part one, Thomas Dixon appeared on the stage and in his introduction of David W. Griffith, stated that the film told the story better than either his book or the play. Mr. Griffith's few words were modestly expressive of his aim in adapting "The Clansman" and of his great thanks to his audience for their reception of his film.

Woman Organizes Film Company

When a woman decides to do anything she goes ahead and does it. Ouida Bergere is a woman, and she decided to organize a producing company. She knew that she could produce pictures, for she had had a long training on the speaking stage as well as in picture producing, having appeared for several years with Wilton Lackaye in such plays as "The Pit," "Via Wireless" and "The Brute," in which she created three parts and spent two years with Pathe, writing photo-plays and playing leads in them. With this confidence in herself she proceeded to Wall street, where she interested one of the big banking houses in her plans. "Go ahead," they told her. "We will furnish the money." With the finances assured, she next interested one of our best known authors and added to her staff Walter Edwin as director. Miss Bergere is not yet ready to announce all her plans further than that a play which had a run of several years in New York will be produced with a well known star in the leading part, and that the product will be released through one of the well known companies.

Ouida Bergere.

Director H. C. Matthews, Elsie Albert and Baby Early are now working at the Santa Barbara, Calif., Kriterion studios under the direction of A. M. Kennedy.

American Distinctive Creations Make Debut

BY CLARENCE J. CAINE

Nai, the "dream girl."

IT'S a winner! That three-word sentence describes, fully as well as all that follows in this review, what the five-part production entitled "The Quest," made by the American Film Manufacturing Company and to be released under the "American Distinctive Creations" brand, is like. It has been chosen by the Mutual Film Corporation to lead off their new special feature department on March 22 and the choice has certainly been an excellent one.

All of the skill used in securing the photographic effects that have made the American and Beauty films popular the world over has been employed in this production to furnish a beautiful background for the acting of ever-pleasing Margarita Fischer. We have seen lightning on the screen before but it seldom made us feel as though we wished to dodge. This is not an exaggeration, for the particular scene in which a man is killed by a lightning stroke is a masterpiece of motion photography.

The picture does not depend upon one big scene for its success, however, or upon any one of its composite parts, but is perfectly balanced throughout. The scenes showing the wonderful rugged hills of the Santa Cruz Islands and the rock-strewn shore with the waves dashing angrily against it contrast strongly the pomp and grandeur of a society fete on the estate of one of the many California millionaires to whose homes the American directors have access.

The story is one which lends itself admirably to the artistic treatment given it by Director Harry Pollard. It deals with the adventures of a society man in quest of love and tells how, after finding all the women of his own class too worldly to become his "dream girl," he gives up all the luxuries of life to cruise on a ship owned by a friend. When the ship is burned at sea he is separated from the crew and washed upon an island, where he meets Nai, the daughter of the chief of a lost tribe. In her he sees all the ideals of his dream girl, but her father bids her to marry one of her own tribe. Refusing to leave his "dream girl" now that he has found her, the millionaire persuades her to marry him and flee to the hills. The disappointed lover leads the tribesmen who pursue them and, just as he is about to effect their capture, he is struck by lightning and killed.

John and Nai in the mountains.

The clever manner in which the storm is seen to rise as they make their escape and the depiction of its increasing fury, leads to this minor climax naturally and produces a splendid dramatic effect. The couple flee into the hills and are later visited by the priest of the tribe, who asks them to return. At the same time Harry's friends sight the island while cruising in their yacht and cast anchor for the night. Harry sees them, but is unable to attract their attention because of the darkness. He tells the priest, however, that he and Nai will leave the next morning for civilization.

A scene from the millionaire's dream.

The return of the millionaire and Nai to the tribe.

That night he has a dream in which he goes back to the social world with his wife. She is not happy at first, as she cannot get used to the conventions of society, but finally she becomes content. A man about town attracts her attention and this eventually leads to a tragedy. The milllionaire awakens and feels that the dream was a warning. As the yacht sails away he and Nai watch it disappear. Then he turns toward the priest and tells him that he will never return to civilization and that he is ready to go back to the tribe.

The dream is very cleverly "put over," as it appears to be part of the story proper until the surprise is sprung. The acting and costuming, as well as the general atmosphere, both social and primitive, is commendable. Miss Fischer deserves much credit for her work, for she makes a real character out of Nai. Harry Pollard plays the millionaire in a pleasing manner. Lucille Ward, Joseph Singleton, Nan Christy and Robyn Adair have the other important parts.

Graham Heads United

Rapidly developing business has compelled a change in the administrative affairs of the United Film Service, which enters on its current week with J. C. Graham, until recently general manager of the Universal Film Manufacturing Company, in complete control of its affairs. Mr. Graham relinquishes his position with the Universal to accept the new position in compliance to an arrangement which P. A. Powers made with him, and at the same time becomes president of the United Film Service, Mr. Powers retiring from that position and Joseph A. McKinney turning over the general management to Mr. Graham, in order that he may have the complete authority necessary to conduct the business along the lines of highest efficiency.

"Appreciating that the growth of the United Film Service required the unhampered and undivided attention of a single head capable of fully controlling its destinies," said Mr. Powers, "I sought an arrangement with a man who possesses peculiar qualifications in this direction and was fortunate in enlisting the interest of Mr. Graham, who now becomes president and general manager of the United Film Service."

The retirement of Mr. Powers as president does by no means betoken a lessening of his interest in the affairs of the United, of which he remains a director, while Joseph A. McKinney, the retiring general manager, also retains his seat as a director.

The directorate of the United Film Service will remain as constituted at the time of the change of administration. The board is comprised of P. A. Powers, W. D. Campbell, Joseph A. McKinney, H. M. Warner, J. E. Baum, Leo Stern and Ludwig G. B. Erb.

J. C. Graham assumes his new position fortified with a fund of experience and endowed with a natural business ability which few men possess. Mr. Graham, previous to his affiliation with the Universal, was manager of exchanges for the Mutual Film Corporation. He has also been connected with the General Film Company, and back of his experience in the film business are many years of sound business experience with large manufacturing interests.

The reorganization of the United Film Service is to be complete and sweeping. O. S. Goan, who was in charge of the sales department under the Powers' regime, has been elected vice-president and treasurer of the corporation, while P. A. Chase becomes secretary. Mr. Goan, who is one of the directors of the National Biscuit Company, was a factor in developing that organization in its present state of world-wide activity. He was one of the moving spirits in the amalgamation of the great biscuit making concerns, which formed the original units of the great trust now in control of the field.

Mr. Chase, who was in charge of the accounting department and now becomes secretary, is the oldest official, in point of continued service, now with the United Film Service, having entered the film business with Abe Warner when the latter organized the Warner's Feature Film Company more than two and a half years ago. For years Mr. Chase was active as an expert in the accounting divisions of several great railroads. He, like Mr. Graham and Mr. Goan, is a western-born man who has come east to utilize his superabundant energy to good account in his specialized field.

Hearst-Selig Girl in Chicago

Grace Darling, the Hearst-Selig News Pictorial girl, spent the greater part of this week in Chicago while returning from San Francisco. She was kept busy filling the many engagements which had been made for her. Among the places she visited were the Selig Polyscope Company's studio, where she saw the production of a dramatic photoplay being made, and the Court of Domestic Relations.

She declared herself delighted with the Windy City and said that in many ways it reminded her of New York. One of her most novel experiences was turning the crank of a camera while at the Selig studio. William N. Selig, who was present while she watched the players at work, suggested that she try to operate the camera herself, so she took the place of the camera man. The director said she managed it like a veteran.

William N. Selig and Grace Darling, snapped during the latter's visit to the Selig studios.

Lee Arthur, the noted dramatist who has been engaged to write exclusively for the Edison Company, has contributed his first three-reeler, "The Greater Love," which will be one of the features which Edison is now releasing every week on its regular program.

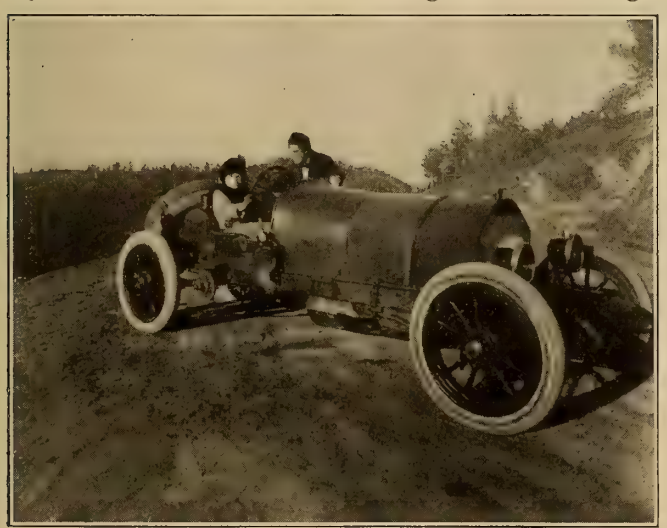
Carlyle Blackwell in Splendid Role

BY CHARLES R. CONDON

A SIX-REEL adaptation of Jacques Futrelle's novel, "The High Hand," is the latest Favorite Players release on the Alliance Program, and a story with more opportunities for startling photographic effects and dramatic, gripping situations would be difficult to find. The theme differs a bit from the style in the majority of Futrelle's works, but the part of Jim Warren, skilled workman and incorruptible politician, suits Carlyle Blackwell perfectly.

It contains a coarser grain of strength than the last few roles in which he has been seen, and still brings in the clean-cut, intelligent business man in which characterization Mr. Blackwell appears to such good advantage. The picture is a little longer than the average, but the action does not drag in the least. The developments mount steadily to the big climax in the last reel, and are set off and supported by unique light effects and beautiful photography. The firelight effects and dissolves are most commendable.

The fact that at one time Director William D. Taylor had the interior decorating art at his finger



Warren meets Edna.

tips may account for the masterly and artistic manner in which the settings are constructed and furnished. The home scenes suggest the desired atmosphere so well that one has but to see them to know exactly the occupants' circumstances and many of their habits. A few scenes such as the hotel lobby, the interior of a safe deposit vault, and the machine shop were taken in the actual locations to assure correct detail.

The manner in which Carlyle Blackwell portrays the part of Jim Warren explains his universal popularity with picture followers. He is as much at ease when dressed in coarse attire and attending to his duties in the shop filled with whirring belts, blacksmiths' fires, punches and drills, as he is later on, when dressed as befitting a newly-elected member of the legislature. Mr. Blackwell is surrounded by a capable cast composed of Douglas Gerrard as Francis Everard Lewis; William Brunton as Big Tom Simmonds; John Sheehan as Franques; Neva Gerber as Edna Tillinghast; Henry Kernan as her father, Dwight Tillinghast; and Richard Willis as the shop foreman.

The story begins with the first meeting between Edna Tillinghast and Jim Warren in the machine shop in which the latter is employed. Their next meeting is on a road near the outskirts of the city. Jim, tak-

Scene from Favorite Players' "The High Hand."

ing recreation, comes upon an apparently deserted automobile. Investigation discloses a pair of Cinderella-like feet sticking out from beneath the machine. Jim climbs under, and assists Edna in repairing the break. She thanks him for his help, but adds that she doesn't like him because he is running against her fiance, Francis E. Lewis, for a political office.

Some time previous to this Warren was approached by his fellow-workers and induced to accept the nomination for the political office held by Lewis. He prepares to fight his opponent with his own weapons—but remain honest. With the help of Franques, Lewis' secretary, Jim picks up no end of

A tense moment in Favorite Players' "The High Hand."

evidence proving that Lewis is a grafter. His opponent realizes that his past conduct will act as a boomerang, and withdraws from the race, giving Edna to believe that Jim has beaten him by unfair tactics.

After his election Jim draws concession-seekers into his net, depositing the graft obtained in the bank. Lewis thinks that the young politician has fallen for his bait, and gives the reporters a story of Honest Jim Warren's "downfall." Jim's supporters demand an explanation, and Lewis demands his arrest. Jim leads the whole party, detective included, down to the bank, and there takes from one of the safe deposit boxes a number of letters sealed and dated in the presence of the bank officials. The detective opens them, and astonishes Lewis and the others with their contents. They give a detailed story of each graft deal and the names of the conspirators. The newspaper story sets the city afire with excitement.

Edna happens upon a scrap-book of political write-ups, and finds in it a complete account of how Warren forced Lewis out of the race with graft evidence. Regretting the injustice she has done him, she writes Jim, asking him to call on her. He does so, and they become engaged. As soon as the next election day approaches, Jim is heralded by all as the next governor. He has played the game honestly, and won out with a high hand.

An All Star Lubin Cast

"Road O' Strife," the new fifteen-part serial by Emmett Campbell Hall, which the Lubin Company will shortly release, will have the strongest all star cast of any series of dramas ever made by the Lubin Company. Over 500 players will be used in the production and the important parts will be played by men and women who have been starred in some of the biggest Lubin productions.

When John Ince began making "Road O' Strife," he was given carte blanche by Ira M. Lowry, general manager of the Lubin Company, to select any of the prominent Lubin players and cast them for parts. Ince did so and as a result the various characters in the dramas will be interpreted by players whose names are known wherever pictures are shown.

The three main leading roles throughout the series

Mary Charleston, leading woman; John Ince, director; and Emmett Campbell Hall, author, discussing the new Lubin serial, "Road O' Strife."

will be played by Mary Charleson, one of the most vivacious little leading women in the world of photoplayers and Crane Wilbur and Jack Standing, two of the best known and most popular of the Lubin leading men. Among the other well known Lubin players who will play important roles are Rosetta Brice, John Ince, George Soule Spencer, Mrs. Daly, Percy Winter, Bernard Seigel, Florence Hackett, George Clark, James Cassady, Frank Smiley, Bart McCullum, Francis Joyner, Walter Law, John Smiley, William Turner, Ferdinand Tidmarsh, William Cohill, Charles Brandt, Clarence Jay Elmer, Flora Lea, Howard Mitchell, George Trimble, Gilbert Ely, Mrs. Sterling, Peter Lang, Douglas Sibole, Frankie Mann, Jack Delson, Jack McDonald, James Daly, Eleanor Blanchard and Josephine Longworth.

Free Trips to California

"Runaway June," the George Randolph Chester photoplay serial, will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California with all expenses paid. The women will be chosen by their friends who patronize the moving picture theaters where "Runaway June" is being shown.

The fortunate women selected will have no expense at all and will travel in the best possible manner, not only the necessities but the luxuries of the trip being paid by "Runaway June." Millionaires could travel no better than will they. The rules of the contest will be issued in pamphlet form by the theaters where "Runaway June" is being played.

Each theater will have three votes for each installment of the picture and the smallest theater will thus swing as much influence as the largest. The contest will close at midnight, September 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery of New York City, certified accountants. The decision will be announced through the theaters and newspapers and in this publication by October 10. The forty-eight lucky women will start immediately thereafter for beautiful California with "Runaway June" as their hostess.

"The Scarlet Runner"

The Vitagraph Company has purchased "The Scarlet Runner," or the "Twelve Adventures of Christopher Race," from C. N. and A. M. Williamson, the well known authors of "The Lightning Conductor" and other popular books. "The Scarlet Runner" will be released in weekly installments in the regular service of the General Film Company, in serial form. Each installment, or adventure, will comprise three parts, or reels. Those who are familiar with the writings of Messrs. Williamson, can readily form conclusions as to the virility and intensity with which "The Scarlet Runner" will be studded, and the interest and enthusiasm they will create. Each adventure appears with more thrilling fervor and stronger dramatic action than its predecessor, working up to a tremendous and most satisfactory climax.

Another "Cabiria Stars" Production

The second "Cabiria Stars" production is now ready for shipment by the Itala Film Company of America. It is called "The Serpent" and was written specially for the screen by Dante Testa, the prominent Italian author and dramatist.

"Archimedes," the grand old man of "Cabiria" is the principal character in the new offering. Two new juvenile stars are also introduced. "The Incendiary," whose wonderful acting in "The Palace of Flames," one of the past releases so well remembered, is seen in "The Serpent" as the wine-bibbling accomplice of the title character.

Will Jess Willard Try Chaplin's System?

BY NEIL G. CAWARD

IF JESS WILLARD ever sees Charlie Chaplin in the two-reel Essanay release of Thursday, March 11, entitled "The Champion," and decides to adopt his methods of fighting, it's all off with Jack Johnson.

The inimitable Charlie, who has been everything from a detective to a waiter, from a millionaire to a tramp, in this picture tries his hand at being a pugilist, and the screams of laughter that will shake the houses in which the picture is run will testify as to his prowess in his new vocation.

If all this doesn't sound inviting, imagine G. M. Anderson — the celebrated "Broncho Billy" — as a "supe," and you will begin to understand that "The Champion" is an unusual film.

Added to the attractions of Chaplin and Anderson one must have one other element to make the Essanay trade-mark, the "A. B. C.'s of filmdom" proper, and the "B" in the case of this film will have to stand for "bulldog," as the prize Boston bull who decides the contest for the championship of North and South America is unquestionably as real a star as either Mr. Chaplin or Mr. Anderson.

The new champion

As the picture opens, one beholds Chaplin in a most gloomy mood, for luck has been against him, and he is, to use the slang expression, "all in, down and out." Sitting in a narrow doorway with his pet bulldog and with nothing standing between them and starvation but one lonely bun and a weinerwurst, Chaplin slips the weinerwurst to the dog and swallows the bun himself, and then sets out to secure employment.

Noting a sign on a nearby door, which leads into the training quarters of the world's champion pugilist, Chaplin discovers that boxing partners are wanted, and finding a horseshoe on the sidewalk and knowing it means good luck, he slips it into his pocket, enters and applies for the job.

One after another he beholds the various boxing partners of the champion knocked out and lugged away on stretchers. Though each successive "pug" that appears frightens him the more, he dons the boxing gloves, slips the horseshoe inside of one and goes in to face the champion.

While the "bruiser's" attention is momentarily attracted elsewhere, Charlie takes careful aim with that horseshoe-padded glove and it's all over. The champion is so surprised that he dazedly arises, thereby permitting Charlie to land another wallop that proves a real "twilight sleep" prescription. The champion, on regaining conscious-

Ready to box the champion

"All in, down and out"

ness, decides he is the champion no longer and boards the first outgoing freight train for points unknown, while Charlie is hailed as the new champion.

He is instantly booked to fight the match which the former champion had been billed to appear in, and as the eventful day approaches rejects numerous bribes made by the opposition.

The fatal night at last arrives and Champion Charlie enters the ring prepared to do or die. At the ringside, as one of the spectators, sits his pet bulldog, and surely no human being could watch a fight more closely. That dog actually smiles when Charlie registers a knockout. Its face is fierce and gloomy when its master goes to the mat. Time after time Charlie knocks out his opponent, and time after time the opponent arises to knock him out. When both have become so exhausted that they can scarcely stand and the battle looks like a draw, Chaplin sends his opponent against the ropes and the bulldog, unable to restrain his enthusiasm, leaps from the ringside to enter the contest himself. Seizing the opponent of his master by the seat of the trousers, he hangs on like grim death, while "Battling Charlie" takes advantage of the opportunity given and proceeds to land uppercuts, left hooks and solar plexuses until his rival leaps clear over the ropes and rushes madly from the ring, while the spectators proclaim "Battling Charlie" the champion of the world.

Worried About His Pets

Howard Estabrook, who has been in Florida for the past six weeks making pictures for the World Film Corporation, is back in town with a cute little pair of murderers called Dido and Dodo, four year old alligators. In filming "The Butterfly," one of the pictures made during the southern tour, an alligator scene was required and was taken at an alligator farm. Afterward the proprietor was displaying a capture of three and four year olds just received from his agents, and offered to give a pair to anyone who would pick them up with bare hands. Several attempts were made and several hands narrowly escaped annihilation, when one of the attendants tipped Estabrook that while an alligator has powerful crushing muscles to close his jaws he has almost no power to open them. Acting in this theory, Estabrook grabbed a pair just back of and at the base of the jaws and managed to hold them long enough to win the bet. But "now that you've got 'em, what are you going to do with 'em" was the next question, which has not yet been solved. Estabrook states that any one looking for a pair of guaranteed healthy alligators would do well to apply at the Lambs Club at once. He says they are pleasant companions, and not at all difficult to feed, as they will dine on anybody's fingers, although Dodo is said to exhibit a preference for lady fingers.

Howard Estabrook and his pets.

Bray Cartoons in Pathe News

The Pathe News has just started an innovation in animated cartoons that has aroused the greatest interest. Several years ago the old Pathe Weekly had a newspaper artist draw for it a series of humorous pictures but the only motion in the pictures was that of the hand drawing them. In these cartoons the well known artist, J. R. Bray (author and originator of the famous "Colonel Heeza Liar" series) takes as a subject some live topic of the day and treats it in an amazingly humorous way. First the hand and the pencil are shown making the sketch until it stands completed on the screen. Then suddenly the quaint figures begin to move in the most lifelike way—the lesson of the cartoon is forcibly carried home and the result is a much deeper impression upon the mind than if the cartoon were the ordinary inanimate kind.

Dorothy Gish in Three Reeler

Dorothy Gish charmingly impersonates the part of Mercy, the beautiful foundling taken in by a well-to-do Quaker family, in "Bred in the Bone," a three-reel Mutual drama produced by Majestic. The story of this play was written by Frank Kinsella. The argument tends to show that the hereditary trait or atavism generally runs its course, with more or less severity, before early environment and education can assert their influence in a corrective and salutary way. In this drama Mercy is the daughter of theatrical parents. When eighteen she runs away with a theatrical company, but in the end returns to her foster parents. Others in the cast are Mary Alden, Eleanor Washington, W. E. Lawrence, Al Fillson and William Hinckley.

North American's Home Office in Chicago

The North American Film Corporation, whose new serial will begin early in May, opened their home office at 1608 Consumers building, Chicago, the early part of this week and the men at the head of the concern are now busily engaged in caring for the details of the venture.

The Chicago office will be the one from which all the business will be directed, though a branch may be opened in New York. J. R. Freuler, one of the founders of the concern, is spending much of his time in this city as the serial will be distributed under his direction.

Edmund Hayes Heads Own Company

Edmund Hayes, the vaudeville star, is soon to head a feature company which will produce five-part comedy subjects featuring himself in his stage successes.

The pictures will be booked direct by Mr. Hayes, from offices which he intends to establish in the leading cities of the country. They will be advertised extensively in both the trade and daily papers. Frank P. Donovan, the well known publicity and trade paper man is to conduct the campaign, offices having been temporarily secured at 1431 Broadway, New York City.

Francis X. Bushman, the Essanay star, has been a proficient wrestler for years.

"Salambo" a Massive Spectacle

BY NEIL G. CAWARD

SECOND only to Cabiria. That seemed to be the verdict of those who were privileged to attend the advance showing of the World Film Corporation's special release entitled "Salambo," which has been picturized from the novel of Gustave Flaubert.

Nowhere else but in the great Itala masterpiece mentioned above have such huge interiors and such stunning exteriors been revealed. The temple scenes are nothing short of wonderful, and their massiveness well nigh dwarfs the human beings who appear in them as backgrounds.

Though the picture is six reels in length, action aplenty is to be found in each of the six reels, and one watches the activities of Matho, a slave, who becomes leader of a band of mercenaries and who falls in love with Salambo, daughter of Amilcar, ruler of Carthage, with bated breath. Matho has in Spendius, his faithful slave, a follower who is prepared to do or die for his master, and in several of the scenes Spendius really holds our interest as much or more than does Matho.

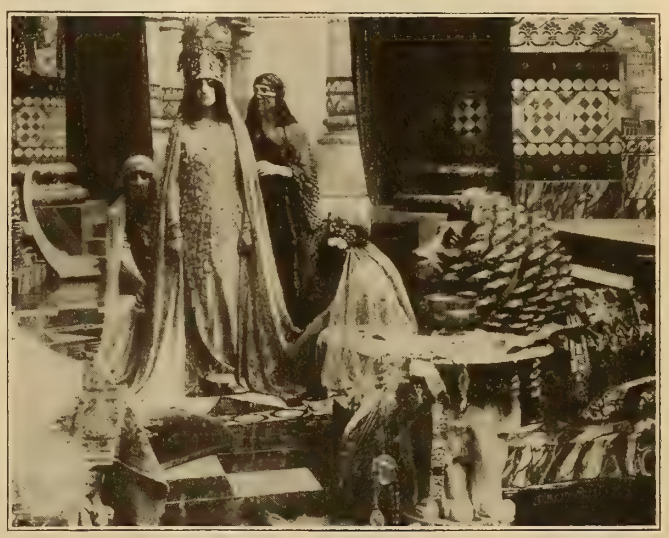
Thousands of supernumeraries are used in the battle scenes, and one particularly effective scene that utilizes hundreds and hundreds of minor characters is that in which Matho appears on the hillside, and at a given signal summons his forces to appear. They rise literally from the ground and one is truly amazed by the multitude of waving spears and upthrust weapons, as they cheer their leader and pay tribute to his greatness.

Another scene that is wonderfully effective is that in which Spendius climbs the aqueduct and after loosening one of the huge stones that form its' structure releases the water imprisoned within it. Many producers would have been satisfied to cause a single massive stream of water to emerge from the opening

Matho and Spendius in the temple of Tanit.

made, but the director of Salambo has staged a perfect torrent, like a miniature Niagara, which comes foaming out of the aqueduct and pours down upon the plains beneath. One cannot but marvel at the stupendousness of this torrent, for it literally seems to be a river in itself, let loose, that Carthage may be destroyed.

The story, which may be considered by some a little slow in getting under way, more than makes up for this delay in the closing reels, which are



Salambo with her ladies in waiting.

crammed with action and contain innumerable sets of the gigantic kind already referred to.

Salambo, daughter of Amilcar, ruler of Carthage and Princess of Tanit is the keeper of a sacred veil on which human eyes must not gaze, and one day while visiting the slave quarter of the city, she meets and falls in love with Matho, who is so charmed by her beauty that he escapes from slavery and later on becomes leader of a band of mercenaries.

Later, when Carthage is attacked by the Romans, the senators go forth to procure the assistance of Matho and his warrior band, and the former slave now finds himself hailed as a real hero, when he consents to aid Carthage for the sake of Salambo. When, however, he has saved the city and the senators endeavor to pay him in spurious gold, the counterfeit is discovered, and Matho, for revenge, steals the sacred veil from the temple of Tanit, assisted in this undertaking by Spendius, his slave. They enter the city by way of the aqueduct and manage to make way with the veil ere they can be captured.

The priests order Salambo to reclaim the veil, and for this purpose she visits the tent of Matho, and while there sees her lover made prisoner by the Carthaginians through the treachery of Narr Havas, who is rewarded for his treachery by Amilcar, being promised the hand of Salambo in marriage.

Spendius boldly enters the city of Carthage and rescues his master from prison, while at the same time advising Salambo what he is about to do. Spendius, who has discovered that the Oracle of Tanit is hollow, creeps into the gigantic figure of the god, and makes known to the faithful gathered in the temple that it is the god's wish that Matho be freed that he may marry Salambo.

Having accomplished his mission, Spendius emerges

from the figure of the god, and once more joins Matho. When the populace prepare to stop their escape from the city, the faithful make known the decree of God, and Matho is asked to remain for the purpose of marrying Salambo and becoming the ruler of Carthage.

Horsley's Big Plans

David Horsley, film manufacturer and inventor, left New York last week for Los Angeles, where he will personally direct the work of laying out new studios for his production.

When interviewed by a representative of Motography Mr. Horsley said: "I have some wonderful advantages on my side now, and I'm going to put everyone of them to work with a view to making my films the most unusual and desirable pictures on the market. In the first place, I have a long lease on a plot of ground nearly six blocks square right in the heart of Los Angeles. Properties of all sorts, and city scenes of most any description are right outside my gates. Next I have the world famous Bostock animals, unquestionably the most highly trained and select specimens in captivity. The twelve original trainers whom Bostock acquired in various corners of the earth, including Captain Bonavita, the king of all lion tamers, and Harry E. Tudor who has managed the wonderful outfit for the last twelve years, are all under contract to me. Then comes my new duplex double exposure camera which permits of trick work and double exposure photography such as have never before been possible with other cameras invented up to this time. I can put over some performances between animals and human actors that will cause an audience to sit up and gasp. And all this highly mystifying and seemingly perilous action, through the use of the trick camera, becomes a hundred times more safe and simple than picture making under the methods now necessarily practiced by the producers of animal films. In addition to that my camera saves no end of time for the director. The possibilities for comedy production along brand new lines are almost beyond calculation.

"The plans which I have just perfected call for an arrangement totally different from any now in use. My long association with the producing side of motion pictures has taught me the weaknesses and drawbacks of the average studio, and I have been able to overcome these in my new layout and to effect a great economy of time and space."

Mr. Horsley expects to have his new studio finished and to start his new productions in them within six weeks from date. His plans call for an outdoor jungle allowing seven different sets and including an artificial brook, waterfall and lake. The interior studio is to be so arranged that six duplex sets can be set up in rotation, with the camera mounted in the center on a rock steady, automatically adjusted pedestal, with the foregrounds, lense angles, focal depths, etc., all diagramed and laid out. The director is thus enabled to work in rotation without the loss of a moment for the setting or resetting of scenes. Clever mechanical traps permit the entrance of any kind of animal at any part of a scene at the required instant, both in the jungle and interior sets, with covered passage ways connecting the arena and the dens of the animals. Elaborate scene docks, dressing rooms, laboratories and office buildings will form the boundaries of the court.

Mrs. Horsley and their two children, Stanley and John, accompanied Mr. Horsley to California. They expect to be away about two months.

Chaplin Statuette

One of the most recent novelties in the way of a statuette is the small figure of Charlie Chaplin, the Essanay comedian, which has been modeled by Cyrus Le Roy Baldridge of 19 So. La Salle street, Chicago. The little figure is remarkably life-like and stands twelve inches high. Mr. Baldridge, who is an artist by profession, rather than a sculptor has only recently returned from the European war zone where he was sketching battle scenes for a syndicate of newspapers. Just by way of announcement, he one day tried his hand at modeling, choosing for his first subject the popular Essanay comedian, Mr. Chaplin. So life-like and laugh provoking was the result, that Mr. Baldridge's friends urged him to prepare more of these little statuettes for the purpose of selling them to Chaplin admirers. After giving the matter some consideration, Mr. Baldridge determined to at least try it out, and reports that though he has only advertised his statuette in one magazine, he is already in receipt of several hundred orders. Exhibitors who are running the Chaplin pictures may find the Chaplin statuettes a valuable premium to offer on nights when those Essanay comedies in which Mr. Chaplin appears are to be run.

Still Owns Thanhouser Stock

On reliable information, Motography announced in its issue of March 6 that Dr. Shallenberger had disposed of his stock in the Thanhouser Film Corporation. Since the publication of that item, Motography is in receipt of the following letter from Dr. Shallenberger and wishes to give it equal prominence with the original statement.

I am enclosing herewith clipping from your issue of March 6, in which you state that the writer has disposed of his interest in the Thanhouser Film Corporation. Wish to advise you that you have been misinformed in this connection as the writer has sold no part of his interest in the above company. Will you kindly make a correction to that effect, and by so doing greatly oblige.

(Signed) Wilbert Shallenberger.

Alliance Features Fictionized

Crossett & Dunlap, the well known New York publishers are the first concern in the book business to reissue the novels from which successful photoplays have been made.

The first of these, "The Carlyle Blackwell" edition, of "The Key to Yesterday" is already upon the booksellers' shelves, and the Blackwell edition of "The High Hand," is now on the press and will shortly be placed before the public.

"Jack Chanty" another feature on the Alliance program will be reissued in book form.

Becomes Governor to Free Convict

BY NEIL G. CAWARD

THE struggle of a judge between his desire to exactly carry out the word of the law and his desire to favor the husband of a former sweetheart, who is brought before him, forms the theme of the American two-reel release of Monday, March 15, entitled "The Two Sentences."

Harry Van Meter, as Jim Rodgers, a young law student, later a judge, has a splendid opportunity for emotional acting, and he makes the best of it. Perhaps his most convincing scene is the one in which he determines to run for governor that he may pardon a man he sentenced to the penitentiary for twenty years, and in this scene and the following one, in which Vivian Rich, who enacts the role of his sweetheart, comes to him at that crucial moment in his life to declare that it is she and she alone who is going to be responsible for his defeat in the campaign.

It is needless to comment upon American photography, for exhibitors well know its excellent quality. The settings in this production are satisfactory in every particular, and the bigger scenes, such as the courtroom and the campaign headquarters, are convincing in every way, a great number of supernumeraries being used.

Carter commits murder

As the story runs, Jim Rodgers, a young law student in love with Helen Wade, has an opportunity offered him to go to the city and practice law, after he wins a damage suit against the traction company and defeats a learned city lawyer who represents the traction company.

The governor returns Carter to his wife

Jim jumps at the chance offered him, after Helen agrees to wait for his return to marry him.

After his city career opens up fame and fortune for him, Jim receives what he terms a "life sentence" when he opens a letter from Helen to find she has engaged herself to Tom Carter, a city man spending a holiday in the country, and though Jim leaves everything in the city and returns at once to his former home, he arrives just as the wedding ceremony is concluded.

The murder trial

Brokenhearted, he returns to the city and plunges into his law work with such vigor that within a year he is inaugurated as judge of the criminal court Shortly afterwards, Tom Carter quarrels with a clubman over a card game and in his anger strikes the man with a heavy chair, instantly killing him. Carter is arraigned before Judge Rodgers, and Jim finds himself compelled to act as judge for his rival. When the jury convicts Carter, the judge has the option of fixing a sentence of anywhere from one to twenty years in the penitentiary, and when Helen appeals to him to be merciful Jim replies that she had not hesitated to give him a life sentence, and he sees no reason why he should treat her husband with leniency. Next day Carter is sentenced to the maximum penalty of twenty years.

His decision preys on his mind and with the vision of Tom in prison always before him, Jim begins to pray for a way to undo what he has done. When he is urged by some of his friends to become a candidate for governor, he at first frowns upon the scheme, but later sees in it a way of freeing Carter, and so consents to run.

Helen, meanwhile, thinking he is striving for the governorship only, vows he shall not be elected and works night and day in opposition to his candidacy. On election day she visits him and boasts that she personally has brought about his defeat, but Jim informs her that his one object in wishing to be

governor is to free her husband, and in the closing hours of the election Helen succeeds in retracting enough of her statements to insure Jim's winning.

As governor, Jim's first act is to pardon Carter, and, after returning the husband to his sorrowful wife, he goes to his bachelor apartments and burns the last memento of his boyish romance.

Is the World Film Mad?

By Thomas H. Ince.

There are various methods of testing the public pulse in regard to motion pictures but the surest method of finding out exactly what the people want is through the medium of Uncle Sam's mail-bag.

Of late the correspondence of the larger motion picture corporations established in the East and in Southern California has reached such huge dimensions that the officials of the various companies concluded it was better to apply to the government for a post-office at each plant than go to the expense of having all matter carted several times daily from the nearest post-office.

In several instances post-office privileges have been granted the more isolated companies and they are now in full enjoyment of all the postal advantages of any large city.

Although some of the companies have sought post-offices because of the attending free advertising the larger companies have been absolutely in need of post-offices because of the huge amount of mail matter received daily from all parts of the world.

And with the post-office has come the regularly appointed postmaster, together with his corps of assistants—all of which calls for a pretty neat sum in the yearly budgets of the companies but which, to them, are worth tenfold the expense.

A glimpse of one day's mail received by any one of the better known companies will impress the most optimistic person with the idea that the world is unquestionably in the grip of motion pictures.

Thousands of letters are received daily, in fifty different languages, from places never dreamed of as being on the map. The predominating letters are those applying for work. Everybody on earth seems to be peculiarly adapted as a coming motion picture star, according to these letters. Second in point of numbers are letters from aspiring mothers, inquiring into the moral atmosphere surrounding a picture-producing plant, and wishing to know if it is a fit place for their daughters. Then come hundreds of letters from ambitious would-be scenario writers, the majority of whom have not yet written a script but who desire a few pointers before embarking.

Pouches of letters come daily from the general public who offer good, bad and indifferent advice in regard to past, present and future productions. Others send in epistolary eulogiums on plays they have viewed and hope to see more of the same kind produced in the future.

One would think that most of these epistles are consigned to the waste basket after a single reading but such is not the case. Each letter is carefully read and its contents noted by some one in authority in the plant. Then they are sent to the various departments with which they particularly deal with a view of perfecting film-production, for after all it is the public who is the real critic of the films and if the wishes of the public are carried out we know that the film-service is being improved.

First Four Metro Releases

The directors of the Metro Pictures Corporation, among whom are numbered many of the foremost exchange men and branch owners of the country, decided this week upon the first four releases of that concern. March 29 was set upon as the initial release date and B. A. Rolfe, whose production of "The Three of Us" created so favorable an impression on the trade, was honored as the first releasing company to be represented on the Metro program.

Among the first four releases, "Satan Sanderson," from the Rolfe studios, with Orrin Johnson in the titular role, comes first and will first be screened on March 29. "Satan Sanderson," before being absorbed by the camera, enjoyed wide popularity as a spoken drama and as a novel sold into the second million. Today, "Satan Sanderson" is still one of the "best sellers."

It will be released throughout American by Metro, to be followed by the Popular Plays and Players Company's melodramatic version of the former great stage classic, "The Shadows of a Great City," with Adelaide Thurston, perhaps one of the best known touring stars, and Thomas Jefferson, the prominent legitimate actor, in the two foremost roles.

In the production of "The Shadows of a Great City" which will be released by Metro, April 5, the Popular Plays and Players Company have utilized many of New York's characteristic natural settings. "Five Points" Tammany Hall, Rector's, Grand Central station, City Hall, Bowling Green, Times Square Subway station, Woolworth building, the Tombs and other famous spots were used as the background for the dramatic action of the piece with the result that the picture is almost as valuable from an historic standpoint as from the entertainment angle.

"The Shadows of a Great City" will be followed on the Metro program by Mme. Olga Petrova, in "The Heart of a Painted Woman," a gripping dramatic concoction wherein the famous star has full opportunity to give way to her unlimited emotional powers. "The Heart of a Painted Woman" will be the April 12 unit on the Metro program to be followed by the next B. A. Rolfe production of a former stage success "The Cowboy and the Lady" with S. Miller Kent, famous for his "Raffles," etc. and Helen Case. In "The Cowboy and the Lady" director Noble of the Rolfe organization, more than took advantage of a liberal policy, with the result that a most attractively sumptuous production resulted. It will be released by Metro, April 19.

New Studio Defies Weatherman

The electric light Reliance and Majestic studio, on which work was started a while ago, has been completed and is the busiest section of the Mutual outfit in Hollywood, due to the fact that Mr. Weatherman has been unkind to the picture folks in Southern California for the past month or so.

The dimensions of this new studio are 60x68 and 20 feet in height. The walls are covered with white paint and the big switchboards make picturesque studio equipment. There are a sufficient number of Cooper Hewitts and flaming arcs to enable five producers to operate at the same time.

The completion of the electric light studio has caused the Mutual directors to cease worrying when they awake in the morning and heavy clouds and rain are visible. The studio lies adjacent to one of the large open air stages.

"Runaway June" Off for Bermuda

BY CHARLES R. CONDON

EPISODE nine of the big Reliance serial, "Runaway June," marks the beginning of a new series of events in Bermuda. June has at last consented to join Blye's party, and the close of the second reel sees her safely on her way—if the term "safely" be proper, considering that Blye is at the head of the expedition, and as much infatuated with June as ever.

A new character introduced in this chapter is Bert Villard, a repulsive individual impersonated by Frank Holland. The reception with which Villard meets is not one to bring him back a second time, unless he has an object to accomplish. The women, his wife, Tommy Thomas, and June, greet him icily, and June's dog, Bouncer, tears his clothes to tatters in an effort to show his feelings for the man.

If Villard's intention to be one of the party survives his first welcome he surely has a desperate object in mind. The introduction of this character and the new turn which affairs have taken broaden the scope and action of the plot considerably, and we look forward with interest to June's further adventures in sunny Bermuda.

June consents to go to Bermuda.

While out joy riding with the Villard chauffeur, Marie, June's maid, spies Bouncer, her mistress' collie, and decides to take it back with her to surprise June. The dog discovers Ned hiding in the shrubbery near the gate, and Henri and the gardener seize him just as he is about to jump out to stop Blye's automobile. The unhappy young husband is bound and gagged, and imprisoned in the loft of the garage where Marie hovers over him, fearful lest harm come to him at the men's hands, and even more fearful lest he should escape and perhaps succeed in finding his June.

The dog resents advances toward June.

Tommy Thomas tells her sister's suitor what she thinks of him.

Mrs. Villard's husband, Bert, arrives home unexpectedly, and is treated very coldly by his wife and Tommy Thomas. This puzzles June, and, in answer to her query, Tommy tell her all about the man. He is entertaining and has a way of securing one's confidence, but his love is not sincere. Some years before he was engaged to Tommy's sister, Nell, but, fortunately, the girl found him out in time to break off the engagement.

Later in the evening Villard finds June alone in the conservatory, and attempts to kiss her. Bouncer, her collie, comes to the rescue, and it takes the combined efforts of June and one of the servants to drag the dog away from the tattered, cringing figure on the floor. While at the dinner table June consents to join Blye's party on the trip to Bermuda. She now forces Villard to recall his acceptance of the invitation, threatening to make his conduct known if he goes.

Marie, thinking Ned asleep, leaves him in care of Henri and the gardener, and returns to her mistress. She is stricken with remorse over Ned's predicament, but feels that she has done her duty. Nevertheless, she cannot bring herself to tell June of his capture.

When his captors have fallen asleep, Ned unties his bonds, and escapes. He trace's Blye's party to a restaurant, but arrives there too late to overtake them. Just as the *Bermudian*, which has been chartered for the trip, casts off, June, standing at the rail, perceives Ned hurrying to catch the boat. Blye and Mrs. Villard lead her gently but firmly to a seat out of sight of the dock where she sits, brooding, as the picture ends.

News of the Week as Shown in Films

Start of annual walking race between New York City Hall and Coney Island. Copyright 1915 by Universal Animated Weekly.

Russian prisoners captured by the Germans in the Eastern campaign. Copyright 1915 by Hearst-Selig News Pictorial.

Sir Thomas Lipton's yacht "Erin," turned over to British Red Cross. Copyright 1915 by Hearst-Selig News Pictorial.

French liner LaTouraine leaving New York last week. Copyright 1915 by Pathe News.

Opening day at the Panama-Pacific Exposition. Copyright 1915 by Pathe News.

German soldiers receive news from home on the battle line in East Prussia. Copyright 1915 by Universal Animated Weekly.

Girl Crook Leads Band of Thieves

BY CHARLES R. CONDON

THE story of a district attorney who disregards sentiment and confidences in his scramble for prominence, and later realizes that the person whom he has betrayed is dearer to him than either wealth or position is strikingly pictured in the Edison three-reel drama, "Killed Against Orders," to be released on March 29. It might almost be said that the story is told by reflection, as the greater part of the action deals with a girl's attempt to save her father from prison, and her fight against the law after failing. In both cases the crises resolve themselves down to the points mentioned above.

What little adverse criticism the production deserves falls upon the construction of the first part of the theme. It would seem that inasmuch as the developments in a large part of the first one and one-half reels are merely a prelude to what follows, the real story beginning with Durand's last "job" and his arrest, the first part is emphasized too strongly. The action sustains interest throughout, warding off dullness; but in

After the murder.

retrospect the picture appears to be divided, rather than as one story with a big climax. Were a state mentioned in the sub-titles the striped convict garb might come under the ban, as it is gradually being discarded in prisons throughout the country.

Directed by Langdon West, Miriam Nesbitt is seen as Odanah Durand, later known as Ellen King; Bigelow Cooper, as the district attorney, Wallace Maynard; Robert Brower, as Odanah's father, Findlay Durand; Warren Cook, as the department store owner, Henry Wayne; Charles Stone; Ethel Lawrence, as Mrs. Stone; Robert Kergerris, as Ellen's lawyer, Jerome Marsh; and Frank Tenor, as Slim Harris. The photography is good which, unfortunately, cannot be said of the thieves' den setting. It is conventional in its arrangement, and is in direct contrast to the rest of the interior settings which evidence much care and no little taste.

Findlay Durand leads a double life. At home he is a devoted father to his daughter, Odanah, is prominent in society, and is supposed to be living upon the income of his investments. In reality, he is the leader of a band of thieves. Odanah discovers his true position one day, and begs him to give up the life and live honestly. Durand consents, and tells his con-

Scene from Edison's "Killed Against Orders."

federates that he is through but they induce him to help them in turning one more "trick."

The police are tipped off, and prepare to capture the whole band. Odanah learns of it, and hastens to warn her father. Before leaving the den the master criminal warns his men not to bring guns with them. Coone is awakened by a noise downstairs, and investigates. One of the thieves who has disobeyed orders draws a gun and shoots him. Odanah and the others make their escape, but Durand is captured.

The district attorney, who has been courting

The trial in Edison's "Killed Against Orders."

Odanah, advises her to testify at the trial, telling her that it is her father's only chance for acquittal. She believes him, and is innocently the means of sending her father to prison. Then she realizes that Maynard

has tricked her. Discouraged and disgusted with the recognized laws of justice and honor, Odanah undergoes a revulsion of feelings and takes her father's place at the head of the band of crooks.

Some time later, Odanah again meets the district attorney. By a clever ruse she has caused a department store detective to arrest her for shop-lifting. She proves to the superintendent's satisfaction that she bought the muff in question, and then threatens to sue. He falls ino the trap, and settles for a large sum. It is outright blackmail, and the detective suspects it. He brings in the district attorney, but the superintenden, fearing further trouble, will not allow the case to be investigated.

Maynard, the district attorney, calls on Odanah, whom he has come to realize he loves desperately. Naturally, she thinks him pretending, but takes the opportunity to test him by charging him to free her father. Maynard takes the case before the governor, and obtains a pardon for Durand. Odanah accepts this as sufficient proof of his sincerity, and consents to marry him.

New Edison Leading Lady

From the staid dignity of the acting of the old English plays of college dramatics to the dare-devil "stunts" of motion picture actress is a big leap—but one that Miss Margaret Prussing, the latest selection for leading roles in the Edison stock company, has successfully made with characteristic energy. Her career is unique inasmuch as, after making a successful debut on the legitimate stage while still a college girl, she left the stage to go back to complete her course of two years more at Bryn Mawr. Eight or nine old English dramas are staged by the Bryn Mawr students, for which they painstakingly prepare during a whole year. The plays are given at the famous May Day spectacle which is an annual event at that institution. In these her talent was uncovered.

Margaret Prussing.

Thomas Jefferson Joins Mutual

Thomas Jefferson, the well known forceful dramatic actor, who, as everyone knows, is the son of the well known Joseph Jefferson, of "Rip Van Winkle" fame, is to appear in Reliance and Majestic photoplays. Thomas followed his father, Joseph, on the legitimate stage in "Rip Van Winkle," and scored tremendously.

The first appearance of this splendid actor will be in the title role of a Reliance drama, "The Tramp," from the pen of Russell E. Smith. Supporting Jefferson in this single-reel drama are Miriam Cooper and Elmer Clifton, who were so excellent in D. W. Griffith's picturization of "The Clansman."

The title "The Tramp" suggests the main theme of this strong sympathetic Reliance release. He is the good old gentleman of the road—who is kicked around by the inhabitants of a country town. He overhears one night, in the tavern, a "fly" traveling salesman, who boasts of winning one of the girls of the town with false promises of marriage and flattery, with whom he is planning to elope that night. The tramp's better nature asserts itself and he resolves to save the girl—which he does, after going through a number of thrilling scenes. However, no one knows of his good deed—and he is only a tramp, who disappears down the road.

R. A. Walsh, who as a Reliance director is gaining quite a good bit of prominence, produced "The Tramp."

Middleton Estate Being Filmed

For temporary use of the California Motion Picture Corporation's big company, engaged in filming Bret Harte's story, "The Lily of Poverty Flat," for the screen, the magnificent 35,000 acre estate of H. L. Middleton at Boulder Creek has been turned over,—mountain ridges, redwood forests, wooded canyons, tumbling creeks and all.

In this vast theater, situated next to the famous State Redwood Park in the Big Basin, the episodes of the photo-play are being enacted. It is an ideal setting for the California film drama. The scenery is rated as unexcelled in the Coast Range. It is rugged, densely wooded, marked by lofty crags, precipitous gorges, gulches of Arcadian beauty, meadows and glades rarely visited by man, and giant timber which is as yet untouched by the hand of the woodsman.

Middleton formerly owned the Big Basin redwood forest, but, in recent years, has transferred title to this noble grove of sequoias to the State of California to be a permanent playground for the people of the Golden State. The Middleton properties, however, adjoin the Redwood Park, and, during the filming of "The Lily of Poverty Flat," with Beatriz Michelena in the title role, both the Big Basin and the 35,000 acres of Middleton's private holdings will be used to furnish the background for the screen-play.

It is on the Middleton holdings that "Poverty Flat" has been built in substantial style,—a whole village, lining a straggling street up a hillside. Twenty-five log cabins and frame dwellings have been erected just for this one production, and thousands of dollars' worth of timber have been used in constructing a piece of motion picture scenery which, for solid realism and heavy expense, has never been duplicated in the history of photo-plays. Pioneer residents of California, who knew the crude mining camps of the sierras and who have inspected the modern "Poverty Flat," have marveled at this extraordinary replica of a typical '49 gold-seekers' settlement.

Alliance Special Department

The latest development at the Alliance Films Corporation is the new special department. For some time Andrew J. Cobe, the head of the Alliance, has been making arrangements for the release of several special features in addition to the offerings on the regular program.

H. G. Kosch will be in charge of the new department. The first release is scheduled for March 15, when "The Pageant of San Francisco" will be offered.

Kennedy Faces Clutching Hand at Last

BY NEIL G. CAWARD

IN THE eleventh episode of the "Exploits of Elaine" entitled "The Hour of Three," the film patron will indeed find himself puzzled, for instead of one, there are two Clutching Hands in several of the scenes. One of them, the spectator quickly discovers is Craig Kennedy in disguise, while the other is the real Clutching Hand, the master criminal of the twentieth century, but so identical are they in every particular that for a time everyone will be puzzled as to which is which.

The scientific apparatus demonstrated in this episode is the famous telegraphone, an electrical device for recording a telephone conversation on a phonograph record when the party 'phoned to is absent from his office. Upon returning, he has only to start the phonograph, when he may be enabled to hear the exact words spoken over the 'phone by the party who called in his absence.

Another scientific instrument demonstrated in this episode is the selenium cell, an electrical contrivance that allows electricity to pass through it only when it is exposed to light. This contrivance is used by Ken-

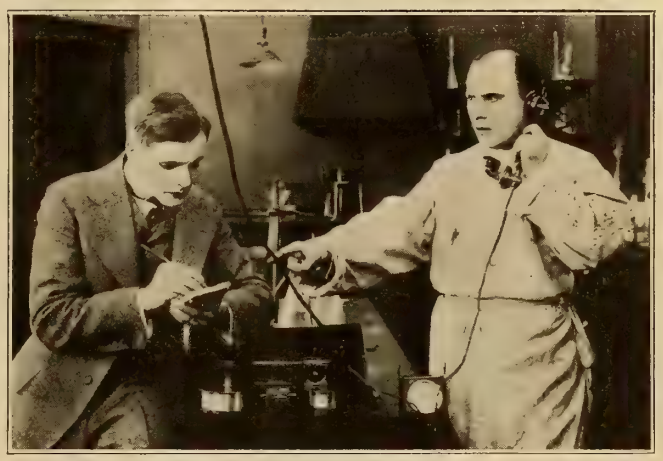
The Clutching Hand is surprised by Kennedy.

nedy to summon his followers when he wishes to call them without the Clutching Hand learning that assistance is being summoned.

As the story begins we learn that Perry Bennett, Elaine's lawyer friend, has decided upon a wrist watch as a suitable birthday gift for her. After purchasing the watch, Bennett leaves the timepiece to be regulated and a few minutes later we see another caller order a wrist watch identical with the one sold to Bennett.

The scene shifts to Craig Kennedy's laboratory where the scientific detective is demonstrating to his newspaper friend, Jameson, the purpose of the telegraphone, and learning that one of the female accomplices of the Clutching Hand resides in a certain apartment house, Kennedy tells Jameson he has arranged to install the telegraphone there, in the hope that through this means he will be able to learn what the Clutching Hand is doing, since he considers it likely the Clutching Hand will communicate some information of value to his female accomplice.

In the Clutching Hand's quarters, the purchaser of the wrist watch turns over his purchase to the master criminal, and that subtle scoundrel immediately affixes a small needle, smeared with a virulent poison, inside the watch in such a way that the revolving wheels of the tiny watch will thrust the needle forth



Kennedy reads the message of the telegraphone.

at any designated time, and prick the wearer, thereby causing death. After setting the watch to project the needle at 3 o'clock, the Clutching Hand wraps it carefully in tissue paper and sends it to Elaine Dodge by mail.

Upon again visiting Craig Kennedy's laboratory we learn that Kennedy has secured a record made in the apartment where the telegraphone was installed and upon placing it on a phonograph, he is surprised to discover that the Clutching Hand has informed his accomplice that "the trick will be pulled off at 3 o'clock." Instantly Kennedy is aroused, as he feels that this means peril to Elaine.

By tracing the telephone number he finds the lair of the Clutching Hand, and, disguised as that criminal, Kennedy enters the rooms, after arranging with Jameson and a squad of police to raid the place when

Kennedy snatched the watch from Elaine.

a signal is given on an electric bell which will be rung by means of the selenium cell that Kennedy carries in his pocket, and places near a window in the Clutching Hand's quarters.

When the Clutching Hand himself appears in the rooms, he is amazed to find another like himself already there. Kennedy removes the handkerchief that masks his face, and the Clutching Hand calls the game up. Kennedy's triumph is short lived, however, for the Clutching Hand then informs him that within twenty minutes Elaine Dodge will be dead.

The master criminal suggests to Kennedy that if the latter will permit him to escape he will reveal the method to be used in killing Elaine. Kennedy reluctantly consents, and as a reward learns of the ingenious mechanism in the wrist watch that has been sent to Elaine.

As he rushes from the quarters of the Clutching Hand, Kennedy raises the curtain at the window, exposing the selenium cell to the light and ringing the bell, which will summon the police. Ere Jameson and his squad of policemen can raid the headquarters of the crook the latter has discovered the wires leading from the selenium cell and vanished through a secret passageway that opens in the middle of his desk. Kennedy rushes out to Elaine's home and arrives there in time to snatch the watch from her wrist, ere the poison needle can perform its work, while the Clutching Hand, escaping to another room in the lair occupied by him, dons an elaborate disguise and saunters forth onto the street under the very noses of the police, who are vainly seeking him.

A Misleading Article

Editors of Motography: Will you permit me space in the valuable columns of your publication to call attention to a new annoyance that must be borne by the long suffering manufacturers of motion pictures? Not only are the business men, engaged in a great and important industry, badgered by special taxes, state and local censors, reformers, so-called, etc., but great injury is also given to their business by the misleading articles and stories that are appearing more and more frequently in the magazines and other publications.

It seems that the higher classed the publication the more ready and willing is the editor thereof to accept and pay for at highest rates the work of some writer, who, with superficial knowledge of the film game, nevertheless takes his pen in hand and dashes off a page or two of the "inside history" of the motion picture art.

The American people have been given the false conception by such articles that every motion picture manufacturer is rolling in wealth; and "millionaires made over night" is a most common and favorite expression. It should be stated here that motion picture manufacturers of the better class are business men who worked onward and upward and builded their industries after the manner followed by any other line of trade. Few of them are millionaires and one manufacturer, reputed to have made a million dollars in eight years, has been in the motion picture game for nearly twenty years.

Articles purporting to present facts as to the wonderful prosperity to be uncovered in the motion picture industry are not only misleading, but they tempt the unwary to invest in stock promotion schemes. Many have invested their savings in some "wild cat" concern only to lose their money.

A recent article in the *Saturday Evening Post* has created amusement among those who have long been affiliated in the motion picture industry. Here are a few pearls:

". . . One can do in pantomine in a foot or so of film more than he could do in ten minutes if his characters talked." (That is to say, allowing 150 minutes of actual open stage to an average play, all the business of that play could be put over in fifteen or thirty feet of film!)

To quote again: "Until then (eighteen months ago) none of the stars of the American stage, no good writers, and not any of the better plays had been exploited." . . . "The one-reel comedies and two-reel plays of the professional moving picture playwrights have small vogue today, though some of the smaller houses still stick to them."

Another statement: . . . "Apart from the aforesaid feature companies there are . . . and the Lubin Company. These companies have ceased producing short films and are now doing features."

Again . . . "The General and Universal Film Companies have also dropped the shorter film and entered the feature field."

And finally . . . "The vogue of the old moving picture actor has gone. His place has been taken by such favorites as Ethel Barrymore. . . ."

In view of the wide circulation of the *Post*, we think such statements are injurious to the film companies. The General Film Company has not dropped the short film. The Selig Company not only produces special features, known throughout the civilized world, but we also specialize in one and two-reel pictureplays. There will always be a demand for the shorter length releases of worth, for they add variety to the programs. Eighteen months ago many elaborate productions had been produced, including stage plays. The professional writer of motion pictures never enjoyed the prosperity that he does today. When the playwrights of the legitimate stage, the novelists, and the short fiction writers submit work, in nine times out of ten it must be put in shape by the "professional moving picture playwriter," so-called. There is also a great demand for his original work.

The vogue for the "old" moving picture actor is decidedly not gone. What actor or actress who today enters the motion picture work can claim popularity with Kathlyn Williams, Thomas Santschi, Bessie Eyton, Stella Razeto, Maurice Costello, Crane Wilbur, Arthur Johnson, Francis Bushman and half a hundred other motion picture players?

The Lubin Company and the Universal Company have not dropped shorter films, but rather specialize in releases of one and two reels.

There are many axes to grind in any profession, but it ill behooves editors of standard publications to be deceived by the incorrect, misleading and frequently unjust statements of those writers who are in no position to speak authoritatively of the great profession of motion pictures.

The Selig Polyscope Company,
H. C. Hoagland.

New Smallwood Lead

Miss Ruth Blair has been selected from among over a thousand applicants as leading woman of Smallwood brand of comedies, shortly to be released through the United Film Service. When the Smallwood Film Corporation decided that it was ready to secure a feature lead for its new brand, a contest was conducted with the idea of getting the typical American girl. The requirements demanded were that she be beautiful, have ability as an actress and screen well. Of over thirteen hundred photographs secured from all parts of the country, a selection of eight girls was made who were called to New York City for the final test. A well known artist, a sculptor and a representative of the Smallwood Film Corporation made the final selection. After all points were carefully weighed, Miss Blair was offered a contract for a period of three years which she accepted.

Ruth Blair.

Within the last two months four popular magazines have adorned their covers with screen stars' pictures.

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Misleading Literature

THE issue of February 20 of the *Saturday Evening Post* has now gone the way of all ephemeral literature; and doubtless even its editors would have difficulty in recalling its contents since other issues have superseded it. That particular number, however, contained one feature that gave it a more lasting notoriety in the picture business. We refer, of course, to William A. Brady's story of "Why I Went Into Pictures."

To have a story in the *Post* is quite a literary feat, and one usually coveted by those who write. Mr. Brady is not a professional writing man, but his article is interestingly written—as indeed it must be to make the *Post*. That, as it happens, is one of its objectionable features; for with the tremendous distribution that paper was able to give it, its mis-statements have become widely disseminated. A letter from a manufacturer's representative, which we print elsewhere, quotes some of the inaccuracies for which the article in question is responsible, and we need not repeat them here.

Mr. Brady, as a theatrical authority, is widely known—at least among those who take the problem of entertainment seriously. His utterances through any medium are bound to have great weight. The *Saturday Evening Post* is popularly regarded as one of the greatest of American periodicals. Its position makes its print responsible. With that combination, "Why I Went Into Pictures" has already done harm to the picture industry by firmly establishing a false impression, or several of them, in the minds of the public.

Editors of large, rich and influential publications get big salaries, not only for their ability to select interesting material, but for their responsibility in verifying the statements of contributors *before* their work is published. But even so, we must carry the burden back to Mr. Brady; for had he been less well known, or had his reputation been made by authorship along general lines instead of in theatrical circles, the editor would undoubtedly have exercised his censorial function. The fame of the writer in his art gave him the right of way in what the editor wrongly conceived to be merely a branch of that art.

Promiscuous writing on motion picture subjects, by those who either lack information or deliberately distort facts for their own ends, has already reached distressing proportions; and there is no apparent means of stopping it. The only suggestion we can make is that the motion picture interests do not neglect to send their emphatic protests to all publishers using that kind of material every time such articles appear. We cannot doubt that editors of responsible publications want only authentic "copy"; and a series of such protests should have the effect of putting them on their guard and induce them to check up more carefully the statements of even well known contributors.

The Too-Realistic Pictures

OUR neighbor to the north, that alien but sisterly dominion separated from us by four thousand miles of unfortified, ungarrisoned boundary, is the one representative of the New World that is called upon to furnish men for the great war. Canada's recruiting offices are busy places these days; and the task of getting men is not always easy, for the New World man is constructive by nature, and war is destructive.

The business of recruiting volunteers depends very largely upon the "glory and panoply of war." It is necessary to make men see the glamour, not the grewsomeness; the patriotism, not the pain; the heroism, not the horror of war. And so Canada has written "forbidden" across all motion pictures from the seat of war; the real pictures, that show conditions as they are. No exhibitor in all the dominion must show these films, lest men be overcome by horror and refuse to take up arms against their fellows.

The Chicago *Tribune,* in its intellectual way, thinks the Canadian Parliament has made an error in its psychological reckoning; that the picture-going populace would never patronize an honest and consequently terrible war picture while a neighboring house was showing one of the glamourous, glorious, panoplied kind. The point may be well taken; no doubt people prefer the pleasanter picture, and select it when

they have a choice. Perhaps Canada was over-zealous; but we are not so sure.

Realism is the one abiding virtue of motion pictures. It has made for them their most enthusiastic friends and their most bitter enemies. They are the great impartial recorders of truth; whatever is set before the camera must appear upon the screen. That the dominion parliament recognizes that fact is a tribute, a compliment. It is not, unfortunately, the kind of recognition that brings shekels to the coffers of the exhibitor.

There is, however, a cheerful side to the situation. The order is censorship, pure and simple; and as such, it is not nearly so arbitrary and unreasonable as some of the censorship orders enjoyed by exhibitors in our own dear U. S. The Canadian exhibitor can still show anything except the too-realistic war pictures; while in some parts of this country he is hard put to it to find anything of any nature that does not offend the dignity of our solemn censor boards.

Take it all in all, if the exhibitor across the border is forbidden nothing but war pictures, he is lucky.

The Illegitimate Child as a Subject

IT IS a peculiarity of picture subjects that what is widely in vogue today will probably fall into absolute disuse tomorrow. Therefore to condemn any special momentary predilection of the producers is largely a waste of time, since their favor is apt to change while the ink is wet—which is, incidentally, why the pictures are always new and never pall on the public. But we cannot refrain from brief comment on the present unnecessary number of illegitimate children used to build dramatic scenarios.

The theme is old to literature—very old. It was old to pictures five years ago. Just why it was revived on so large a scale is a mystery. It is good enough in its way, but a little of it is enough.

Of course there is plenty of excuse for almost any motif that is taken from real life. Complex as we believe our existence to be, there are surprisingly few possible combinations that will make a plot. The eternal triangle has only two variations, and the maiden's betrayal must form a recognized plot basis. Properly done, it is perfectly acceptable to a high class audience; but when everybody uses it, and uses it repeatedly, it becomes objectionable.

We hope the subject will soon run out its popularity with the producers and be succeeded by a pleasanter, even if by a no less hackneyed, form of life portrayal.

Another Boost

Dr. Schurman, of Cornell, has a good word to say for the movies. In his opinion they help "make manly fellows of the students" who now pass their spare hours gazing at thrilling films instead of loafing in poolrooms. This is excellent news. By and by some great social authority will speak out and tell us what a world of good the movies are doing for the young people in country villages. They solve better than anything ever has before the problem of a wholesome and happy evening resort.

The five-part feature, "The Curious Conduct of Judge Legarde," by Victor Mapes, is nearing completion at the studios of the Life Photo Film Corporation.

Just A Moment Please

Yep, the boss is gone.

—

By this time he's rambling through Universal City with Carl's party, giving things the O. O. and probably both eyes are bulging with wonder.

—

Thought we'd better explain lest you wonder at some of the stuff that may get into the book during the next few weeks. You know, Mawress, that old one about "when the cat's away, etc."

—

ANY CONNECTION, WE WONDER?

An ad in front of the Star Theater in La Crosse, Wisconsin, we are told, reads: "All children under 12 admitted for one fresh egg." And inside Muriel Ostrich is to be seen.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer.
In collaboration with
R. E. Mington,
Another Famous Writer.

To the left appears the only picture in existence of the beautiful Sue Brett, who is even more talented than she is beautiful and who will appear in one of the important roles in "The Seven Suffering Sisters," the great serial now about to commence. Sue Brett was secured at enormous expense for this production only and will positively never again appear in motion pictures, on the legitimate stage, or as the heroine of another story. This will be your only opportunity to see or read of the talented Sue. When the last episode of "The Seven Suffering Sisters" is complete she will retire into the obscurity from which she has emerged, and no sum, however fabulous, will induce her to reappear. The great serial will be put on by "Di" Rector, the World's Greatest Producer, and will be photographed throughout by that wizard of the studio, C. A. Meraman. The storyization of the fascinating serial appears only in this column and in the sporting extras of *The War Cry*, so order your copy now in order not to miss a single episode of the adventures of "The Seven Suffering Sisters."

CAN YOU BEAT IT?

Friend Hildreth, of the invaluable *Billboard*, to whom we called attention last week on account of his story on the Reel Fellows' ball, tries to "come back" in the following issue of his sheet with another story on the same ball. This time we note he refers to Rapley Holmes, the three-hundred-pound star of the Essanay forces, as "Ralphey Holmes," so we guess Hildreth is still slightly dazed as a result of the festivities.

—

OUR BURG.

A lot of our prom. Cits. is missing from the sunny side of Main St. this wk., they having been kidnapped by this here Carl Laemmle of Noo Yawk and elsewhere, who blew into our village with a whole special train of cars and after loading 'em all aboard departed for sunny Loz Anglaize. Bon voyage, fellers!

James M. Sheldon of the Effete East was to Our Burg this wk. on biz.

News is scarce this wk.

—

End of the line, all out! N. G. C.

A Splendid Two-Part Selig Drama

BY CLARENCE J. CAINE

"RETRIBUTION," the two-part drama to be released by the Selig Polyscope Company on Monday, March 22, grips one's interest mightily from start to finish and contains three or four well developed "punches" of the human interest variety. The appeal throughout is to the higher senses and never once is sensationalism allowed to dominate the life-like action, though in the hands of a less skilled director than Edward J. Le Saint this might have been the case.

Stella Razeto as Mary.

The cast is headed by Stella Razeto and her acting is a real delight, for she draws her character, that of a typical American young woman, true to life. Guy Oliver, as her reporter-sweetheart, Fred Huntly as Senator Collum, George Herandez as Governor Rann and Scott Dunlap as Waldo, give excellent support. The scenario was written in such a way that the situations give an almost unlimited opportunity for strong acting. For this reason the success of the photo-drama rested greatly with the players—and they made good. we believe this is a good example of the successful motion picture production of the future for it has the essential elements — a strong scenario, capable and understanding director and intelligent sympathetic players.

As the picture begins Senator Cullom faces not only political and financial ruin, but it is in the power of Governor Rann to send him to prison. The governor demands Mary, the beautiful daughter of the senator, as the price of his assistance. In despair Mary's father tells her that he is ruined unless she marries the governor. Mary says that she hates Rann and will never marry him.

Jim, Mary's lover, has called and, while Mary is telling him about her father, the governor is in his office with Waldo, a mysterious young hunchback, of whom the governor seems to be afraid. He gives Waldo money and the hunchback leaves sneeringly, showing that he is conscious of his power over the chief executive of the state.

Mary saves her father from suicide.

Mary returns to her father just in time to prevent him from shooting himself. She compels him to tell her the whole story and then says she will marry the governor in order to save him. Enroute to the governor to make a personal appeal to him, her automobile strikes down Waldo. She cares for him. Later she learns from the governor that she must pay the price for her father's salvation.

Returning home, she tells Jim that she cannot marry him. The governor, while on his way to Mary's home is spied upon by Waldo and followed. Jim, Mary's lover, is persistent, and has called to plead with Mary and the two men meet, while the hunchback witnesses Mary's illy-hidden despair.

Mary is sobbing in her grief when Waldo shyly approaches. He touches her shoulder, and his dog-like devotion comforts her. Touched by his sympathy, Mary tells him the cause of her unwilling engagement.

The wedding of Mary and the governor about to take place.

Waldo calls again at the governor's office and tells him that he shall not marry Mary. Waldo is offered money, but will not accept it. The governor's hired assassins follow Waldo and shoot him down at the door of his garret. He is not killed but remains in hiding until the day of the wedding. Just as Mary and the governor are to be wedded, Waldo followed by Jim, appears and cries, "He ruined my mother and then killed her and I have kept his secret—because I am his son." The governor slips away, and in his private office takes his own life.

Life of Baird Imperiled in Wreck

"THE $20,000,000 MYSTERY"

THE wrecking of an ore train furnishes a thrill in the seventeenth episode of "The $20,000,000 Mystery," the Thanhouser serial. The wreck is realistic and occurs at a moment when the interest is at its highest pitch, giving a splendid climax to the incidents which have preceded it. James Cruze and Frank Farrington are struggling on the train as it speeds along a high embankment and, when the camera is arranged to get it as it falls, the effect is startling.

The opening scenes disclose how, despite the fact that Captain Radcliffe thought he had secured all that was of value from Hassam Ali's old trunk in the previous episode, he had missed one important document. While the worthy captain and Madame Duval lay their plans to gain control of this other fortune of Zudora's, which still lies buried in the South African plains, another search of the old trunk by its owner results in the discovery of another and equally interesting paper. In a corner which the wily conspirator had overlooked, Zudora finds a torn fragment, evidently originally a part of her father's diary. "Rich diamond find," it reads, "near large flat-topped boulder 2,000 yards, S. E. by E. of second mile post from Zudora mine."

Her discovery makes Zudora very happy, yet had she known of the schemes, which just then were taking form in the mind of Madame Duval, in that lady's beautiful Grecian salon, she might not have felt entirely at ease. Had she been able to follow her, she would have seen the leader of the band, accompanied by Captain Radcliffe and Ike, one of her "strong-arm" aids, going to the home of a wizened old hag, who lives on Craig Island, a tiny patch of earth and rock in a little frequented part of the bay, which has been aptly called the "Island of Mystery." And here, after making certain arrangements which appear to be satisfactory to the conspirators' chieftainess, the party take leave of the grizzled guardian of the islet. Afterward, they go to see the old diamond-cutter, who is polishing the stones brought to him by Captain Radcliffe.

Meanwhile Tom Hunt, the detective, with Jim Baird has decided to follow the clue contained in the torn paper and go to South Africa. For a similar reason, Captain Radcliffe and Bruce determine to make the trip themselves, the more so, as they learn of the detective's intentions. Carefully disguising themselves, they book passage on the same boat with Baird and Hunt, whom they plan to waylay at the first favorable opportunity.

Zudora and John Storm, quite ignorant that anything is on foot, after saying good-bye to the detective and his companion, are returning from the pier, when they meet Madame Duval, as if by accident, although in accordance with her well-laid design. Having found nothing tangible against the clever adventuress, Zudora has entirely ceased to suspect her of complicity in the plot against her fortune and herself, and so when the beautiful schemer invites her for a spin in her big automobile, Zudora willingly accepts, although Storm is not altogether satisfied at the arrangement. But he laughs at his own fears, feeling that he is over-cautious and that nothing can happen to his sweetheart in broad daylight and in the open.

Yet in this he is mistaken. The machine has not gone far, when in passing a lonely wharf, it is suddenly surrounded by a group of masked men. The two women are dragged out of the car, their screams being choked off by the ruffians, who hurriedly carry them to a waiting motor-boat. This soon speeds away and in a relatively short time the party arrive at Craig Island, where Zudora is placed in the hands of the the old hag—a prisoner. Of course, the men are Madame Duval's confederates and the whole scene has been carefully staged to deceive Zudora.

In the meanwhile, in far-off South Africa, many things have been happening. Hunt has located the rich find, indicated in the writing left by Zudora's father, but discovering that they are being spied upon, he takes measures to throw Captain Radcliffe and Bruce off their trail.

In this he is not entirely successful, however, and Baird and the wily captain engage in a terrific struggle on top of a moving freight train. The men are battling desperately as the train speeds along a high embankment, and strain perilously near the edge. Suddenly, the fast-moving train leaves the track and crashes down the hillside, carrying the two swaying men with it. Captain Radcliffe is picked up unconscious, while Baird escapes serious injury. A day or two later, hurry calls from New York, the one from Madame Duval and the other from Storm, lead the four men to make haste to return to America.

Raoul Barre, Edison Cartoonist

Edison is to release regularly, beginning with "The Animated Grouch Chaser," on March 17, a series of animated comic cartoons by the noted French cartoonist, Raoul Barre. These will be considerably different, in several features, from some that have already appeared as the pictures will combine both acting by the Edison players and the animated cartoons, both being interestingly and funnily blended. Mr. Barre will personally stage the part of the picture devoted to the players so that the strain of fun will run consistently through the picture and work out his ideas perfectly. A new and clever idea that Mr. Barre has worked out is the movement—that is, animation— of the figures in the cartoons while he is still drawing them upon the fixed board before him.

Raoul Barre.

Brevities of the Business

That cupid sometime lurks in the exhibition rooms of film exchanges has beene proven by the announcement of the engagement of H. C. Mason, assistant secretary of the National Board of Censorship, to Miss Mary Hazard, a member of one of the censoring committees. Mr. Mason has a committee at the Pathe Exchange, 115 East 23rd Street, New York, one day each week to view the Pathe releases. Until Miss Hazard was assigned to this committee only several months ago the two were strangers.

Adele Lane, who was for so long one of the Selig Polyscope Company's leading actresses, has joined the Universal forces and will be featured in photoplays directed by Burton King at Universal City, Calif.

Andrew J. Cobe of Alliance, recently concluded arrangements with the Pageant Film Company whereby that concern became a part of the Alliance program. This company has already completed its first picture, "The Pageant of San Francisco," which will be released through the recently organized special department of the Alliance Films Corporation.

The Vitagraph Company's films of the various New York City departments and places of public interest, both historical and scenic, for exhibition at the Panama-Pacific Exposition, San Francisco, Calif., will be shown privately at the Vitagraph theater, 44th street and Broadway, New York, on Sunday, March 14, at ten o'clock, for the inspection of the commissioners and other public officers of the City of Greater New York.

In line with the infusion of new blood, the enlargement of the stage facilities and the addition to the weekly program of a three-reel feature, Edison has departed from its customary way of handling scenarios and has installed as its first scenario editor Arthur Leeds, well known as an authority on the photoplay.

Francis J. Grandon, the former Selig producer, who directed the "Adventures of Kathlyn" series, has been added to the already large producing forces at the Reliance and Majestic Hollywood, Calif., studio. Mr. Grandon is one of the original "Biographers." He drifted from the Biograph to the Lubin Company as a director, and produced a number of one-reel westerns for the Lubin firm. Selig Company was his next engagement, followed by Keystone.

Ann Kroman has joined Director Davis' company, making pictures for the Kriterion Program.

After much pondering and debating over a name for the latest arrival in the Horsley family, whose first view of the world was last Monday, the proud parents, Mr. and Mrs. William Horsley, have at last decided to call their young son George William Horsley, Jr.

Selig's "Diamond S" brand is prominently revealed at the Panama-Pacific Exposition, San Francisco, where several wild-animal exhibits from the Selig Jungle-Zoo are drawing big audiences each day and evening.

A realistic depiction of one of the big battles of the Civil War is a thrilling feature of "His Brother's Keeper," a Kay Bee drama produced for the Mutual program. It is incorporated into the story when David Stokes, an old veteran, tells his war experiences to Amanda, the slavey girl. Five hundred men were used in twenty "big" scenes.

Lillian Elliott, one of America's foremost character artists, has been engaged by the Olivor Morosco Photoplay Company to appear before the motion picture camera in "Help Wanted," which is now being prepared for the screen at the Bosworth-Morosco studios.

Director Eugene Nowland of Edison is confined to his bed from a severe attack of grippe. His illness prevented his planned-upon trip South.

Charles B. Dillingham, the theatrical producer, accompanied by Mrs. Dillingham and Ivan Cartell, the composer, were visitors last week as the guests of George Field, while Henry Otto and his company of players were making several scenes for "Reformation." The meeting between Mr. Dillingham and Mr. Field was the first since Mr. Field played understudy to Fred Stone in Mr. Dillingham's production "The Wizard of Oz" about nine years ago.

Barry O'Neil, who is directing the Lubin production of Clyde Fitch's powerful society drama, "The Climbers," has gone to Saranac Lake, N. Y., with his special company of Lubin players and will spend several days in the Adirondack mountains taking scenes for the play.

A striking proof of the excellence of the sound business sense behind the Pathe American business since Felix Malitz's appointment to the position of vice-president and managing director of the company is afforded by the fact that during his incumbency of only a little over two months the business has increased more than 50 per cent.

The National Billiard Protective League has sent letters to 80,000 proprietors of billiard halls in the United States commending the forthcoming athletic and physical culture films which will be released every Monday by the Selig Polyscope Company, beginning April 5. Among the films to be shown are scenes showing the scientific shots in billiards exemplified by Schafer, Hoppe and others.

Ralph W. Ince, one of the best known directors of the Vitagraph Company, took a company of Vitagraph players to Georgia on Tuesday, March 9, to work on the new Vitagraph serial, "The Goddess," of which Gouveneur Morris is the author. Anita Stewart, Earle Williams, Paul Scardon and Julia Swayne Gordon are the principal stock members who will accompany Mr. Ince. They expect to be gone a month or six weeks.

John W. Grey's six feet of genial personality and hearty welcome are now located in the 71 W. 23rd street office of the Thanhouser Syndicate Corporation, where he generates publicity and advertising ideas on "The Twenty Million Dollar Mystery" serial. "Runaway June," the big Reliance serial, was launched under Mr. Grey's supervision.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	160	...
Biograph Film Co.	50½	53½
General Film Co. *pref.*	51	54
Majestic Film Co.	155	165
Mutual Film Corp. *pref*	61½	65
Mutual Film Corp. *com.*	82½	86
New York Motion Picture Corp.	76	77½
Reliance Motion Picture Corp.	34	42
Syndicate Film Corp.	100	115
Thanhouser Film Corp.	76	80
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Universal Film Mfg. Co.	160	....
World Film Corp.	4⅜	4¾

North American Film Corporation.—The stock of this corporation, which was allotted to the public, was very quickly sold and the amount was substantially oversubscribed. Purchasers who did not get in on the original allotment of preferred, carrying with it an equal amount of common, have already purchased on the basis of taking the preferred with 60% and 50% in common.

Syndicate Film Corporation.—This corporation reduced its capital from $100,000 preferred to $33,000 and from $200,000 common to $66,000. It is now expected their remarkable production, "The Million Dollar Mystery," will pay out approximately $700,000, while only fourteen months ago $100,000 was put into the enterprise.

Biograph Company.—There was fairly active trading last week in the stock of this company with sales at 52. Most of this, however, was confined to New York City and was not general in character.

Mutual Film Corporation.—Many stockholders are indulging in conjectures to account for the unusual strength in both issues, as many buying orders are in evidence, especially on the common, without any apparent available stock for sale. One of these conjectures is based on the hope that the dividend rate might be bettered in the near future. This writer does not believe that any such hope will be realized and would deplore it as bad business policy if the company allowed itself to be tempted to do what the New York Motion Picture Corporation did, and, apparently, regretted.

Peggy Burke, the beautiful model who posed for some of the girl's heads drawn by Howard Chandler Christy, Harrison Fisher and other famous illustrators, has become a motion picture actress. Her first appearance is in Thanhouser's, "A Newspaper Nemesis."

S. J. Honek, who has been in charge of the bookings at the local Pathe Exchange, becomes manager of the Chicago office of the Treble Clef Motion Picture Company this week. Mr. Honek has a large interest in this concern and under his able management it is expected the Chicago office will do a tremendous business. Announcement is made to the effect that he has already booked the Thielan Circuit for the Treble Clef service and other large contracts are in sight. Motography extends congratulations to the Treble Clef Company upon securing such an able manager, and wish Mr. Honek every success in his new connection.

Ross Fisher, one of the crack camera men of the Centaur Film Company of Bayonne, N. J., has been sent to the west coast to undertake the task of taking pictures of David Horsley's latest acquisition, the Bostock animals. Mr. Fisher has had experience in the handling of Mr. Horsley's trick double exposure camera and for this reason he is a necessary addition to his staff on the coast.

Betty Harte has joined Director L. B. Carleton's Alhambra-Kriterion Company, producing at Santa Barbara, Calif., where she will play leads.

Paul West's skill as a scenario writer is amply demonstrated in "Vengeance," a three reel Majestic drama. It was produced by George Siegmann and has Mae Marsh, Eugene Pallette and Robert Harron in its cast.

In releasing "Infatuation," the American Film Manufacturing Company will present to the picture loving public the film version of the only book which compelled David Warfield to read against his will, furnished Blanch Bates with the most fascinating story she has ever known and caused Frances Starr to term it "a deliciously dangerous tale." The story, which is an enduring tribute to the beauty and force of a woman's consuming devotion, is from the novel by Lloyd Osbourne.

The publicity emanating from Phil Mindil's office these days has grown to astonishing proportions. Two big, fat envelopes a week is the regular routine, not to mention what flanks it when he shows an unusual burst of speed. But why not? All he has to do besides this is to make everyone in the country acquainted with "Runaway June" and her activities.

The Thanhouser Club of New Rochelle, N. Y., threatens to soon be a "floating corporation." At a meeting held this week it was decided to move to larger quarters, and they will soon be snugly esconced in a nice houseboat near the studio.

A committee including many influential member of the Widowed Mothers' Association are arranging a benefit to be given at the Vitagraph theater, New York City, on the afternoon and night of Monday, March 15, the proceeds of which are to go to this charitable fund. The benefit will be under the personal supervision of Mrs. William Einstein, president of the association; Mrs. J. Stuart Blackton, Mrs. Nelson H. Henry, Mrs. William Grant Brown, Mrs. Robert Erskine Ely and others.

Henry Woodruff, the well-known legitimate star, is enthusiastic over his part in the four-reel picturization of H. R. Durant's western drama, "A Man and His Mate," now being produced at the Reliance studio by John G. Adolfi.

Fred N. Magrath, who has been the casting director for the Edison studio, has been promoted to assistant to Stage Manager E. C. Taylor. Alan C. Crosland succeeds Mr. Magrath in his former position.

J. Whitworth Buck, capitalist of St. Louis, Mo., has allied himself with his brother-in-laws, Theodore and Leopold Wharton, in the production of pictures for Pathe, and taken up permanent residence in the East.

Brinsley Shaw, the well-known Universal villain, has been cast for a comedy role, the first in his picture career. He thinks the experiment an interesting one, and is anxiously waiting to see himself on the screen as a comedian.

In Number Sixteen of the Komic "Bill, the Office Boy" series, taken from Paul West's humorous fiction stories, Bobby Feubrer assumes the title roll. Fay Tincker continues as "Ethel."

T. Tamamato, the Edison Japanese actor, recently lost both his wife and child. His many friends extend their sincere sympathy at his bereavement.

In producing "The Black Box" serial, Director Otis Turner, instead of finishing each installment before proceeding to the next, takes all scenes which occur in the same place through a group of four chapters and photographs them all while he has the players assembled.

Contract has been entered into between Thomas Dickinson and the Life Photo Film Corporation for the exclusive world's motion picture rights to the successful drama, "The Unbroken Road."

Chet Withey succeeded Tod Browning as James Hadley in the Paul West "Bill" series, when the latter assumed a directorship.

The various departments at Universal City, including the scenario, studio, ranch hands, artillerymen, cavalrymen, zoo boys, the various companies of actors, the clerical forces in the administration building, the hospital internes, the laboratory men and even the directors are contemplating a hot baseball season with the coming of spring. Universal City expects to organize eight full baseball teams from among the members of the various departments.

A. Dresner, who has been connected with many of the leading exchanges of the South, has been appointed manager of the Indianapolis Kriterion Film Service.

"Hypocrites," the extraordinary photoplay written and produced by Lois Weber for Bosworth Inc., was given a private showing at Tally's theater, Los Angeles, last week to a crowded house of invited guests, among whom were ministers and censors.

Jacques Jaccard, director of the Kerrigan-Victor company, who for the past week has been confined to his bed on account of a nervous breakdown resulting from too close application to his work, has so far recovered as to be now able to attend to the production now in progress.

Ed. J. Le Saint of the Selig studios, is producing a big three-reel animal feature. The working title of the photoplay is "The Empty Rifle." Razeto takes the female lead.

Henry Walthall, who recently completed work in a six-part feature at the Balboa studios, has rejoined D. W. Griffith's Mutual company at their west coast plant.

Owen Moore has been signed by Mack Sennet of Keystone to play opposite Mabel Normand in a series of romantic comedies.

Jefferson De Angelis, said to be the highest salaried musical comedy star who ever has entered the motion picture field, appears in the leading role of the two-reel Big U comedy, "The Funny Side of Jealousy," soon to be released.

The success of the Commercial Motion Pictures Company at its laboratories at Grantwood, N. J., in turning out prints with unusual color effects, has prompted Charles Hirliman, the superintendent, and Edward M. Roskam, president of the company, to make, for the benefit of the trade, a commercial motion picture color reel which contains every conceivable form of tint and tone.

J. P. McGowan, Helen Holmes and the rest of the west coast Kalem Company, who are making "The Hazards of Helen," are back from the desert and believe they have taken some very novel scenes.

With the concluding scenes of "The Duchess," the latest of the Madison-Gold Seal features to be produced at the Universal west coast studios, that company will be turned over to the direction of Charles Giblyn, former director of the Nestor dramatic company. With the consummation of this change in the companies, Murdock McQuarrie is to be put in charge of the Nestor company, in which he will continue to play leading roles with Miss Vernon in the leading feminine part.

Miss Irene Hunt, the popular film actress who appears in Reliance and Majestic photoplays, has secured a few weeks' leave of absence to go to New York to visit her mother, who is very ill.

Two hundred members of the California Fruit Growers' Association visited Universal City, Calif., this week and under the guidance of Abe Mundon and Tom Walsh, of the studio forces, the party was conducted through the various departments.

Augustus Carney, perhaps better known as "Alkali Ike," is now a member of the Mutual Hollywood studios. He will appear in comedy roles in forthcoming Reliance and Majestic photoplays.

The "Gay White Way" is flashing a brand new message to the millions of people in New York City. A big towering sign on a building at Broadway and 47th street, flashes

its message every night from dusk until dawn that "Kriterion Motion Pictures are Decidedly Distinctive."

A woman's confidential revelations to a woman furnishes the undercurrent for the book which Nell Shipman is to write around the experiences of Princess Ibrahim Hassan, consort of the heir apparent to the Khedive of Egypt, and which is now being picturized in six episodes for the Universal, from scenarios written by Miss Shipman.

When "Runaway June" and her big company return from beautiful Bermuda, where they are involved in pirate plots, shipwrecks and wonderful submarine adventures in the development of the George Randolph Chester photoplay serial, they will offer a great prize to the most popular of their women patrons in every part of the United States.

Hy Mayer, contributing editor to "Puck," "The Universal Weekly" and Jack Cohn's Animated Weekly, left for Universal City, Calif., with Mr. Laemmle and the other Universalites on the Universal special train which pulled out of Chicago on March 8. He went on very important business connected with the Universal program.

Notwithstanding numerous tempting offers from vaudeville managers throughout the country since his initial appearance at the Dyckman theater, New York, in a one-act playet, Arthur H. Ashley refuses to forsake the screen for an engagement behind the footlights. "The handsome hero of a hundred feature films," contrary to reports, has not left the Thanhouser company, and has no intentions of doing so.

Sydney M. Baber, manager of the London office of the Famous Players Film Company, who recently made his first visit to this country to consult with the officers of the Famous Players on a foreign campaign for their product, sailed last Saturday for London on his return voyage.

Tuesday evening, March 9, was Edison night at the Strand Roof Garden, New York City. It is the first time that this Broadway dancing palace has featured any certain organization, though it intends, hereafter, to encourage the establishment of feature nights for the prominent clubs and fraternities in New York, and it is significant of the drawing power of moving pictures that a company of screen artists should be the first ones in the limelight of New York's most unique and conservative dansant. About twelve of the Edison players were present, chaperoned by Frank Bannon, and received a great ovation from the delighted patrons of the place.

H. S. Van Gorder, formerly of the Columbus, Ohio, branch of the General Film Company, has accepted a position as head booker with the Chicago Pathe exchange. Mr. Van Gorder has had a long and varied experience and MOTOGRAPHY is sure will prove a valuable man to the Pathe people.

ROLL OF STATES.

ALABAMA.

The Belle Theater of Gadsden, owned by R. B. Kyle and leased to Will B. Wood was recently destroyed by fire. The damage is estimated at $7,500.

Manager H. C. Farley of the Empire theater in Montgomery has announced that hereafter he will show feature photoplays exclusively. He also states that the front of the theater will be improved.

ILLINOIS.

The moving picture theater of Vermont was recently purchased by Arthur McCormick.

Linick & Lenz Amusement Company, Chicago; capital, $20,000; to operate moving picture theaters, shooting galleries, etc.. Incorporators: Charles Lenz, Manfred N. Linick, Morris Kompel.

Eldorado Amusement Company, Eldorado, $1,200; moving picture and theatrical business; C. Phil Burnett, R. E. Burnett, J. E. Elder and Robert H. Davis.

Dr. E. L. Emerson of Aledo is remodeling his building and expects to open a first-class moving picture theater in the near future.

Chicago Kriterion Film Service, Chicago; capital, $50,000. Incorporators: Charles Francis, Harvey E. Grace and Robert Farrell.

INDIANA.

Indianapolis Kriterion Film Service, Indianapolis; capital, $100,000; distribution of photoplays; directors, L. J. Meyberg, Earl C. Butterworth and Edwin A. Behring.

Articles of incorporation were filed by the Mutual Film Corporation of Virginia; proportion of capital stock represented in Indiana, $46,542.

Indiana Motion Picture League, Indianapolis; to operate a club for moving picture operators, etc.; L. H. O'Donnell, William E. Keating, J. M. Rhodes.

The Minuet Amusement Company, which will operate a motion picture show in the Minuet building on East Washington street, Fort Wayne, has filed incorporation papers with the secretary of state, showing a capital stock of $5,000. The directors are Edmund H. Seelberg, Robert M. Pollak, Arthur B. Rothschild and D. D. Hallenstein.

IOWA.

W. H. Englert, owner of the Englert theater, has purchased the Maresh Brothers block in Iowa City for about $25,000, and will probably convert it into a modern moving picture theater to be constructed during the coming spring.

E. F. Schuhardt of Quincy has purchased the Orpheum theater in Fort Madison from Easterday Brothers.

KANSAS.

A recent fire in the Isis theater at Russell did considerable damage.

The Beldorf theater of Independence has been leased to V. L. Wagner of Jefferson City, Mo.

KENTUCKY.

The Oakdale Amusement Company, Louisville, with an authorized capital stock of $10,000, divided into shares of $100, was incorporated by P. D. Crawford, J. M. Bywater and E. N. Menar. The corporation proposes to operate moving picture shows.

MICHIGAN.

At a meeting of the North Saginaw Amusement Company recently a deal was closed with J. P. Bowen for a forty-year lease on his property at 404 West Genesee avenue, Saginaw. Plans for the construction of a large moving picture theater will be decided upon at a meeting of the directors at an early date. Incorporation papers have been prepared and sent to Lansing and the company has opened offices in the Bliss block, in charge of Secretary Thomas R. Walton.

Battle Creek's newest moving picture house, a companion to

Clara Kimball Young and players filming "Hearts in Exile," a Russian drama at the studios in Fort Lee, New Jersey.

the Garden, will be fashioned after the Strand in New York, the finest and most modern equipped moving picture house in the world, and will likely be named the Strand. The plans provide for a three-story brick building, which will cost in the neighborhood of $30,000. Mr. Lipp and Mr. Cross have a fifteen-year lease on this building, which is to be built by Charles E. Kolb. The theater will occupy all three floors. It will contain about 600 seats. The second story will be a mezzanine floor for boxes only. Plans are about completed and construction work will begin about April 1.

MISSISSIPPI.

Managers Will Isenberg of the Grand, W. F. Elkas of the Bijou, and S. B. Ford of the Princess, with M. L. Virden, have formed the Greenville Amusement Company at Greenville, a corporation which will take over all three theaters under one general control. It is stated that the Princess will be closed and the Grand and the Bijou continued with Messrs. Elkas and Ford in active control.

MISSOURI.

A. L. Caulkins of Carthage has purchased from his partner, M. Caffee, the latter's interest in the Sho-to-All moving picture theater at that place.

J. T. Darr of Springfield will open a motion picture house in Mountain Grove within the next few weeks. Darr has secured a lease on a building formerly occupied by the Washburn-Fisher meat market.

St. Louis Kriterion Film Service Company—R. B. Dickson, five shares preferred and five shares common; R. E. Keaney, five shares preferred and five shares common; H. M. Walsh, 490

Press agents are showing their versatility these days by themselves assuming roles in leading photoplays. As proof of this fact the arrow indicates Jake Wilk, World Film dopester, in a scene from "Alias Jimmy Valentine," one of the recent World released.

shares preferred and 490 shares common. To do a general film business. Capital stock, $100,000.

The Electric Temple picture show in Hopkins has been sold to Joseph Raines and Glen Jeffers who are moving same to the new room built especially for the picture show on Third street, and the name has been changed to the Royal theater. It was formerly owned by Harry Kysar.

MONTANA.

The Imperial moving picture theater in Lewiston has gone out of business.

NEW MEXICO.

The Hardwick Brothers are fitting up a moving picture house at Clovis.

NEBRASKA.

R. W. Small has opened a moving picture theater at Wymore in the room formerly occupied by Ake's Lyric theater.

Lloyd Severns of Holdredge is planning the erection of a new theater building in Holdredge in the near future.

The Empress theater at Fremont is installing a new motion picture machine.

NEW JERSEY.

Picture theater Asbury Park, N. J.—J. Walter Butcher, 301 First avenue, Asbury Park; stone, 100x118 feet; cost, $75,000; plans in progress; Leon Cubberley, architect, Record building, Long Branch.

NEW YORK.

Ground has been purchased on the west side of Fifth avenue, between Forty-third and Forty-fourth streets, South Brooklyn, for an up-to-date photoplay house. The ground was purchased by H. Horowitz, and the theater will be conducted by the Moss concern. Work on the new theater will commence immediately.

Steinway Avenue Theater Company, Manhattan—Motion picture and theatrical; capital, $50,000. Incorporators: C. Sindclar, 644 East 170th street; V. Babor, 417 East Seventy-fifth street; M. Palemcek, 425 East Seventy-first street, New York City.

Negotiations are now being carried on by the Messrs. Shubert contemplating a definite change of policy for the New York Hippodrome, which will be turned over to the display of motion pictures.

Plans have been drawn by Eugene Schoen for the erection of a moving picture theater on Washington Heights, New York. The building will cost in the neighborhood of $100,000 and will have a seating capacity of 3,000 persons. Messrs. John Whalen and P. H. Lynch will be the owners of the theater.

Public Theaters Company, Inc., Manhattan. Motion picture and amusement business; capital, $50,000. Incorporators: S. Sheindelman, Seventh avenue and 124th street, New York City; S. Fischer, 426 Chester street; J. Halperin, 1918 Bergen street, Brooklyn.

NORTH CAROLINA.

Frank Harris, proprietor of the Amuse-U theater, Charlotte, has just installed a new mirror screen in his theater. The screen cost approximately $1,000, and is the first of its kind to be installed in Charlotte.

NORTH DAKOTA.

A. J. Kavanaugh, proprietor of the Grand and Foto Play theaters, Grand Forks, is planning the opening of another up-to-date theater in that place in the near future.

A new motion picture theater was recently opened at Bottineau.

It is reported that New Salem is to have a new moving picture theater very soon.

OHIO.

Henry Ziegler, of the firm of Anderson & Ziegler, lessees of the Lyceum theater, Columbus, have definitely decided to make the theater into a first-class motion picture theater. Extensive improvements will be made.

On or about April 1, work will be started on a new moving picture theater on the corner of Lane and Nimrod avenues in Youngstown. The theater will be 100x45 feet, with a seating capacity of 600 persons. Dr. F. J. Frundel will be the owner of the theater, with M. J. Dignan as manager.

W. V. Altwater of Williamstown will open a motion picture theater in that town in the near future. Mr. Altwater has secured the old M. E. church building, which he will remodel throughout, and change into a first-class theater.

PENNSYLVANIA.

The Federal Theaters Company, organized by three businessmen of Reading, has been chartered by the state of Delaware, with officers as follows: Frank A. Gould, president; J. G. Hanson, vice-president and secretary, and Harrison T. Kern, treasurer. It is the purpose of the company to operate a chain of first-class motion picture houses.

The Empire theater, at the northeast corner of Broad street and Fairmount avenue, Philadelphia, has been sold by Albert M. Greenfield, Inc., brokers, for the Empire Theater Company, to Joseph W. Gardiner.

A moving picture theater for the H. J. Heinz Company on a lot at the corner of Penn avenue and Thirty-fourth street, Pittsburgh, has been designed by Architect R. Maurice Trimble. This theater will be one story and basement in height, and will seat 1,000 people. Its estimated cost is $15,000.

SOUTH DAKOTA.

The Lyric theater, 216 South Main street, Aberdeen, is undergoing extensive improvements which will make it one of the best arranged and neatest picture houses in the state.

The Lyric theater at Redfield, valued at $20,000 and only half insured, was recently destroyed by fire.

TEXAS.

The work on the brick building being erected on Main street, San Antonio, for a picture show, is progressing rapidly and will be ready for occupancy by April 1.

VIRGINIA.

The Palace theater, 409 Court street, Norfolk, was recently damaged by fire to the extent of $500.

WASHINGTON.

The moving picture theater of Garfield has been purchased by Edward Lamp.

Walter Schumacher, owner of the Arcade theater building, Walla Walla, has announced that the structure is to be remodeled, a balcony added to bring the seating capacity to 1,200, a new scenery loft constructed and other changes made.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-8	The Beautiful Lady	Biograph	1,000
D	3-8	The Mission of Mr. Foo	Edison	1,000
C	3-8	Father's New Maid	Essanay	1,000
D	3-8	The White Goddess	Kalem	3,000
C	3-8	Patsy Bolivar No. 11	Lubin	1,000
D	3-8	The Lady of the Cyclamen	Selig	2,000
T	3-8	Hearst-Selig News Pictorial No. 19	Selig	1,000
C	3-8	The Jarr Family Discovers Harlem	Vitagraph	1,000

Tuesday.

D	3-9	Aurora Floyd	Biograph	2,000
C	3-9	Rooney, the Bride	Edison	1,000
D	3-9	Mr. Buttles	Essanay	3,000
C	3-9	Wooed by a Wild Man	Kalem	1,000
C	3-9	Winning Winsome Winnie	Lubin	1,000
D	3-9	The Stage-Coach Driver and the Girl	Selig	1,000
D	3-9	Snatched from a Burning Death	Vitagraph	2,000

Wednesday.

C	3-10	A Pipe Dream	Edison	1,000
C	3-10	The Fable of "The Divine Spark That Had a Short Circuit"	Essanay	1,000
D	3-10	Following a Clue	Kalem	2,000
D	3-10	A Siren of Corsica	Lubin	3,000
D	3-10	The Eagle and the Sparrow	Selig	1,000
C	3-10	A Study in Tramps	Vitagraph	500
E	3-10	A Very Rare Companionship	Vitagraph	500

Thursday.

C	3-11	His Own Hero	Biograph	1,000
C	3-11	Mustang Pete's Pressing Engagement	Essanay	1,000
C	3-11	The Champion	Essanay	3,000
D	3-11	In the Dragon's Claws	Lubin	2,000
C	3-11	Where's My Husband?	Mina	1,000
T	3-11	Hearst-Selig News Pictorial No. 20	Selig	1,000
D	3-11	The Black Wallet	Vitagraph	1,000

Friday.

D	3-12	Where Enmity Dies	Biograph	1,000
D	3-12	On the Stroke of Twelve	Edison	3,000
D	3-12	The Wood Nymph	Essanay	2,000
C	3-12	Desperate Dud, the Plumber	Kalem	1,000
D	3-12	The Winthrop Diamonds	Lubin	1,000
C	3-12	And Then It Happened	Selig	1,000
C	3-12	Cupid's Column	Vitagraph	1,000

Saturday.

D	3-13	The Bandit and the Baby	Biograph	1,000
D	3-13	The Family Bible	Edison	1,000
D	3-13	Broncho Billy's Teachings	Essanay	1,000
D	3-13	The Night Operator at Buxton	Kalem	1,000
C	3-13	Mazie Puts One Over	Lubin	1,000
C	3-13	Come 'Round and Take That Elephant Away	Selig	1,000
D	3-13	The Radium Thieves	Vitagraph	3,000

Monday.

D	3-15	Saved from the Vampire	Biograph	1,000
D	3-15	The Master Mummer	Edison	3,000
C	3-15	Love and Trouble	Essanay	1,000
D	3-15	Unfaithful to His Trust	Kalem	2,000
C	3-15	Patsy Bolivar No. 12	Lubin	1,000
D	3-15	The Fork in the Road	Selig	2,000
T	3-15	Hearst-Selig News Pictorial No. 21	Selig	1,000
C	3-15	Mr. Jarr Brings Home a Turkey	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	3-16	After the Storm	Biograph	2,000
C	3-16	Her Country Cousin	Edison	1,000
D	3-16	When the Fates Spin	Essanay	1,000
C	3-16	Ham at the Garbage Gentlemen's Ball	Kalem	1,000
C	3-16	Here Comes the Bride	Lubin	1,000
C	3-16	Sage-Brush Tom	Selig	1,000
D	3-16	From Headquarters	Vitagraph	3,000

Wednesday.

C	3-17	The Animated Grouch Chaser	Edison	500
C	3-17	Seen Through the Make-Up	Edison	500
C	3-17	The Fable of "The Galumptious Girl"	Essanay	1,000
D	3-17	The Trap Door	Kalem	2,000
D	3-17	A Tragedy of the Hills	Lubin	2,000
D	3-17	The Puny Soul of Peter Rand	Selig	1,000
C	3-17	Postponed	Vitagraph	1,000

Thursday.

D	3-18	His Desperate Deed	Biograph	1,000
C	3-18	A Horse of Another Color	Essanay	1,000
D	3-18	The Only Way Out	Lubin	3,000
C	3-18	As He Blew He Blew	Mina	500
C	3-18	The Dove of Peace	Mina	500
T	3-18	Hearst-Selig News Pictorial No. 22	Selig	1,000
C	3-18	The Battle of Frenchman's Run	Vitagraph	1,000

Friday.

D	3-19	Seekers After Romance	Biograph	1,000
D	3-19	In the Shadow of Death	Edison	2,000
D	3-19	The Conflict	Essanay	2,000
D	3-19	The First Commandment	Kalem	3,000
D	3-19	One Law Breaker	Lubin	1,000
C	3-19	Why Billings Was Late	Selig	1,000
C	3-19	The Capitulation of the Major	Vitagraph	1,000

Saturday.

D	3-20	When the Tide Turns	Biograph	1,000
D	3-20	For the Man She Loved	Edison	1,000
D	3-20	The Western Way	Essanay	1,000
D	3-20	The Railroad Raiders of '62	Kalem	1,000
C	3-20	The Wayville Slumber Party	Lubin	500
C	3-20	On the Road to Reno	Lubin	500
D	3-20	Jack's Pal	Selig	1,000
D	3-20	The Millionaire's Hundred-Dollar Bill	Vitagraph	2,000

Mutual Program

Monday.

D	3-8	The Truth of Fiction	American	2,000
D	3-8	The Hen's Duckling	Reliance	1,000
C	3-8	Title not reported	Keystone	....

Tuesday.

D	3-9	The Final Reckoning	Thanhouser	2,000
C	3-9	A Temperance Lesson	Majestic	1,000
C	3-9	The Doctor's Strategy	Beauty	1,000

Wednesday.

D	3-10	The Wells of Paradise	Broncho	2,000
D	3-10	The Echo	American	1,000
D	3-10	The Lucky Transfer	Reliance	1,000

Thursday.

D	3-11	Satan McAllister's Heir	Domino	2,000
C	3-11	Title not reported	Keystone	....
T	3-11	Mutual Weekly No. 10	Mutual	1,000

Friday.

D	3-12	The Girl Who Might Have Been	Kay Bee	2,000
D	3-12	Joe Harkin's Ward	Princess	1,000
D	3-12	His Mysterious Neighbor	American	1,000

Saturday.

D	3-13	Ex-Convict 4287	Reliance	2,000
C	3-13	Title not reported	Keystone	....
C	3-13	In Wrong	Royal	1,000

Sunday.

D	3-14	Her Buried Past	Majestic	2,000
C	3-14	Caught by the Handle	Komic	1,000
C	3-14	Little Bobby	Thanhouser	1,000

Monday.

D	3-15	The Two Sentences	American	2,000
D	3-15	The Reward	Reliance	1,000
C	3-15	Title Not Reported	Keystone	
C	3-15	That Little Band of Gold	Keystone	2,000

Tuesday.

D	3-16	The Master's Model	Thanhouser	2,000
D	3-16	The Emerald Brooch	Majestic	1,000
C	3-16	In the Mansion of Loneliness	Beauty	1,000

Wednesday.

C	3-17	A Case of Poison	Broncho	2,000
D	3-17	Competition	American	1,000
D	3-17	The Balance	Reliance	1,000

Thursday.

D	3-18	The Mill by the Zuyder Zee	Domino	2,000
C	3-18	Title Not Reported	Keystone	
T	3-18	Mutual Weekly No. 11	Mutual	1,000

Friday.

D	3-19	The Phantom on the Hearth	Kay Bee	2,000
D	3-12	Do Unto Others	Princess	1,000
D	3-19	Only a Tramp	Reliance	1,000

Saturday.

D	3-20	The Slave Girl	Reliance	2,000
C	3-20	Title Not Reported	Keystone	
C	3-20	Doggone It	Royal	1,000

Sunday.

D	3-21	The Forged Testament	Majestic	2,000
C	3-21	Ethel's Doggone Luck	Komic	1,000
D	3-21	The Stolen Jewels	Thanhouser	1,000

Universal Program

Monday.

D	3-8	The Unhidden Treasure	Victor	2,000
D	3-8	The Destroyer	Imp	1,000
C	3-8	School Days	Joker	1,000

Tuesday.

D	3-9	The Phantom of the Violin	Gold Seal	3,000
D	3-9	Her Adopted Mother	Big U	1,000
C	3-9	A Coat's a Coat	Nestor	1,000

Wednesday.

D	3-10	Valor's Reward	Eclair	2,000
C	3-10	Easy Money	L-Ko	1,000
T	3-10	Animated Weekly No. 157	Universal	1,000

Thursday.

D	3-11	The Truth About Dan Deering	Big U	2,000
D	3-11	Six or Nine	Rex	1,000
C	3-11	The Knockout Wallop	Sterling	1,000

Friday.

D	3-12	The Five Pound Note	Imp	2,000
D	3-12	A Romance of the Backwoods	Victor	1,000
C	3-12	His Wife's Husband	Nestor	1,000

Saturday.

D	3-13	Diana of Eagle Mountain	"101 Bison"	2,000
C	3-13	The Fate of Persistent Pete	Powers	1,000
C	3-13	Schultz's Lady Friend	Joker	1,000

Sunday.

D	3-14	Outside the Gates	Rex	2,000
D	3-14	Martin Lowe, Financier	Laemmle	1,000
	3-14	No release this week	L-Ko	....

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Monday.

D	3-15	The Storm	Victor	2,000
D	3-15	Wifey's Fling	Imp	1,000
C	3-15	The Refugees	Joker	1,000

Tuesday.

D	3-16	The Blood of the Children	Gold Seal	2,000
D	3-16	At His Own Terms	Big U	1,000
C	3-16	The Mix-Up at Maxim's	Nestor	1,000

Wednesday.

D	3-17	Saved by Telephone	Eclair	2,000
C	3-17	Rough But Romantic	L-Ko	1,000
T	3-17	Animated Weekly No. 158	Universal	1,000

Thursday.

C	3-18	The Funny Side of Jealousy	Big U	2,000
D	3-18	All for Peggy	Rex	1,000
C	3-18	Raindrops and Girls	Sterling	1,000

Friday.

D	3-19	The Black Pearl	Imp	2,000
D	3-19	The Golden Spider	Victor	1,000
C	3-19	Down on the Farm	Nestor	1,000

Saturday.

D	3-20	The Mother Instinct	"101 Bison"	3,000
	3-20	No release this week	Powers	
C	3-20	The Rejuvenation of 'Liza Jane	Joker	1,000

Sunday.

D	3-21	The Rider of Silhouette	Rex	2,000
D	3-21	An Arrangement With Fate	Laemmle	1,000
C	3-21	Too Many Bachelors	L-Ko	1,000

Miscellaneous Features

Then the Iceman Came	Pathe	1,000
A Trip to Madeira and Wild Birds	Pathe	1,000
Salambo	World	6,000
The Fight	Lederer	5,000
A Deal with the Devil	Great Northern	3,000
The Man Who Vanished	Apex	3,000
Beulah	Balboa	6,000
The Great Italian Earthquake	Kaiser	2,000
Pathe Daily News No. 21	Pathe	1,000
Pathe Daily News No. 22	Pathe	1,000
Convict's Conspiracy	Ideal	3,000
Hickville's Diamond Mystery	Luna	1,000
Strength of the Weak	Premier	1,000
Novelty in Servants	Superba	500
Haunted	Superba	500
The Greater Barrier	Lariat	2,000
Her Lesson	Regent	1,000
A Mix-Up	Starlight	1,000
Retrieving the Past	Ideal	2,000
With a Girl at Stake	Premier	1,000
Lady Audley's Secret	Superba	1,000
The Verdict	Grandin	2,000
I'm Crazy to Be Married	Starlight	1,000
With Daddy's Aid	Luna	500
Ye Gods What a Cast	Luna	500
Courting Trouble	Empress	1,000
The House on E Street	Regent	2,000
Hotel De Hobo	C K	1,000
Love's Vendetta	Monty	2,000
Billy's Scoop	Santa Barbara	1,000
A Terrible Tragedy	Punchinello	1,000
Syd's Busy Day	Alhambra	1,000
The Skein of Life	Paragon	1,000
The Broken Glass	Santa Barbara	2,000
Kidnapped	Trump	1,000
All on Account of a Sneeze	Pyramid	1,000
The Bond of Friendship	Alhambra	2,000
The Sorority Sister	Kriterion	2,000
Cousin Fluffy	Thistle	1,000
Gretna Green	Famous Players	4,000
Sunshine Molly	Bosworth	5,000
The Pardon	Pathe	3,000
M'liss	Shubert	5,000
The Eagle's Nest	Lubin	6,000
The Bridge of Sighs	Broadway	4,000
The Pageant of San Francisco	Pageant	5,000
Was He a Coward?	I. S. P.	3,000
The Last Round	Apex	3,000
The Last of the Mafia	Neutral	5,000
Pages From Life	Gloria	4,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Big U.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News No. 19—Selig—March 8.—Class of girls in New York City church takes lessons in boxing; pictures of the Boston & Maine passenger train wreck near Claremount, N. H.; George Davis, Boston Braves pitcher, wins the strong man contest at Harvard University; American League Baseball team leaving for its spring training; the latest fashions by Lucile; four-masted schooner Brynhilda sails from New York flying stars and stripes; women become conductors on the new 'bus line, New York City; numerous views of the European conflict, showing some from the eastern battle front which are the first of their kind to arrive in America.

The Champion — Essanay — (Two Reels)—March 11.—The third of the Chaplin two-reel releases in which the inimitable Charlie appears in the role of a pugilist after applying for work as a boxing partner of the champion. He knocks out the champion with a horseshoe in his glove and later is matched to fight the champion's opponent. The contest goes to the limit and both are about exhausted when Charlie's bull-dog attacks the other pugilist and he is then enabled to win. Among the "supes" is to be found G. M. Anderson. Reviewed on page 437 of this issue.

Where's My Husband—Mina—March 11.—The only bright spot in Harry's married life is beautiful Mazie, his next door neighbor. Because of his wife's vigilance, however, he seldom sees the girl. One day he breaks away and hurries to Kidd's Rathskeller with the girl. His wife follows and brings him home. That night, after Mrs. Harry is sound asleep, Harry steals out to keep the engagement he made with Mazie, and again they hurry to the Rathskeller. Mrs. Harry wakes up suddenly, however, and asks the question "Where's My Husband?" She answers herself and hurries to the Rathskeller, where after breaking up the furniture and terrifying the guests she lights upon poor Harry.

Hearst-Selig News Pictorial, No. 20—Selig—March 11.—Army officers testing the new radio station mounted on a motor truck, Ft. Meyer, Va.; Secretary of the Navy Daniels turns first spade of earth for memorial at Arlington, Va., national cemetery; "Millionaire for a day" McDevitt arrives in Boston seeking a bride; boy corn growers of various states visit Washington and receive diplomas from Department of Agriculture; Grace Darling arrives in Colon, Panama, and sees numerous things of interest; pickaninnies help in movement to clean up the city of Jackson, Miss.; War section, including views taken at Northampton, Eng., Berlin, Germany, and Marseilles, France.

Saved from the Vampire—Biograph—March 15.—Jonas Jazbo, a rural swain, loves Susan Sims, whose father has a passion for organ playing. A "he vampire" from the city steals Susan's affections and promises to elope with her in an hour if she brings her own lunch. Jonas observes what is happening and leaps onto the automobile but is thrown off. He attempts to arouse Susan's father, but the old man is of little help. So Jonas alone tracks the villain to the city and eventually rescues Susan after many comical adventures.

The Master Mummer — Edison — (Three Reels)—March 15.—Mary Fuller featured. The widowed Princess Isobel gives up her court rights to become M. Feurgeres' wife, but in doing so does not deprive her daughter of her rights. She dies shortly after the marriage and the Duchess of Britslaw schemes to keep little Isobel from taking her mother's position, by having her placed in a convent. Later Isobel, now a young lady, falls into the hands of Sir William Delahaye, one of the duchess' conspirators. The master mummer, Feurgeres, learns of it and shoots the man. Arnold Greatson, a writer, and friend of the actor's, takes the girl to his apartments and places her in the care of Mrs. Burdette, the housekeeper. She is happy in her new home and in a short time has captured the hearts of Greatson and his two companions. Several attempts are made by the conspirators to kidnap Isobel, but they are frustrated. Feurgeres dies, leaving a statement telling of Isobel's royal birth. She presents herself at Frederick's court and is restored to her mother's position. She yearns for Greatson and the simpler life, however, and giving up all, returns to the writer and becomes his wife. Reviewed on page 385, issue of March 13.

Love and Trouble—Essanay—March 15.—Sweedie and her beau hold clandestine meetings despite the objections of her employers, a young married couple. Her love affair affects Sweedie's cooking ability and, because everything she turns out is a little harder than granite, she is discharged. Before leaving the house she finds an invitation to a reception and both her and her beau dress up in her employers' clothes and attend. The punch bowl is the principal attraction at the affair and the pair are soon ready for any adventure which may come their way. They break up the reception, and when the police arrive to quiet the riot they flee. A chase on bicycles and in automobiles follows which eventually leads to the capture of Sweedie and her beau and their imprisonment.

Unfaithful to His Trust—Kalem—(Two Reels)—March 15.—Unfaithful to his trust, Joynes, cashier in a bank, defrauds the institution and when he is discovered places the plame on Burbank, the elderly president. Eugenia, Burbank's daughter, is engaged to Floyd, the prosecuting attorney, and though he knows it will cost him his sweetheart, the young man convicts both Burbank and Joynes. It is discovered, however, that Burbank was merely a tool of the real scoundrel and he is released, while Joynes is sentenced to prison for ten years. His fortune wiped out in the crash, Burbank takes his daughter and goes South, where he lives in a lodge near the edge of a forest. Heart-broken at the loss of his sweetheart, Floyd seeks to forget by working continually, and this brings on a breakdown. His physician orders him to go South and sends him to the same lodge at which Burbank and Eugenia are staying. The girl manages to keep both herself and her father out of his sight, however, and he does not meet her until one day she shoots at a deer and he is wounded by the bullet, which missed its mark. She then realizes how much she really loves him and when he recovers he is delighted to learn that all obstacles between them have been removed. Alice Joyce featured.

Patsy Among the Smugglers — (Twelfth of the "Patsy Bolivar" Series) — Lubin — March 15.—Patsy is reprimanded for his somewhat negligent conduct by the police chief, but is assigned to special duty when a detective asks for a "greenhorn" to aid him in capturing some smugglers. Patsy is dressed like a tramp and sent to the smugglers' cabin. They are easily thrown off their guard and he is taken in for the night. He has a dream in which he sees himself and Jack engaged in a fight with pirates on the sea, and just as they are about to force them to walk the plank Patsy wakes up screaming. The smugglers throw him out of the cabin, and when they see him telling the detective of what he has seen they shoot him in the leg. The officers of the law capture the smugglers and Patsy is taken to a hospital. The next day he is very blue on account of his wound despite the fact that Jane and his parents visit him and try to console him.

The Fork in the Road—Selig—(Two Reels)—March 15.—A costume production well acted and satisfactorily staged. Rudolph, the innkeeper's assistant, in love with Elsa, his employer's daughter, sets out to win his fortune in the world, and at a fork in the road falls asleep, and dreams that he takes one road which leads to a beautiful city, where by his deeds of valor he wins both fame and fortune and finally marries a princess, and in the other dream he imagines himself to be taking the other road, which leads to a city of misery, where he is mistaken for a murderer and condemned to die. He decides to return to the inn, and arrives there in time to save his employer and his sweetheart from a band of thieves. After routing them he gains the innkeeper's consent to wed the daughter. Bessie Eyton and Leo Pierson featured. See review on page 393, issue of March 13. N. G. C.

Mr. Jarr Brings Home a Turkey—Vitagraph—March 15.—Before they are really settled in Harlem, Mrs. Jarr begins housecleaning, and the things that happen not only shake up the Jarr family, but also the neighbors. Mrs. Jarr's mother comes over from Brooklyn to help her, and before she is in the house and hour a free-for-all word battle takes place, which ends when Mr. Jarr goes out, slamming the door. He visits the corner saloon, where a turkey raffle is taking place, and wins the bird. One of his friends plays a mean trick on him and substitutes a dummy for the real

bird. Jarr returns home with his peace offering, but finds the door has been barred. He manages to get in via the fire-escape, however, and everything appears agreeable until mother-in-law discovers that he has brought home a dummy instead of a real turkey. Then things happen. This is the second of the celebrated "Jarr Family" series written by Roy L. McCardell.

After the Storm—Biograph—March 16.—Elmer Hilton visits the country and meets Mary Cooper, the daughter of a Quaker farmer. He wins the girl's love and is determined to marry her, but her father separates them and the breach is widened when Hilton is suddenly called back to the city by his mother. He is taken ill upon his arrival and begs his mother to get Mary and bring her to him. His mother goes to the Cooper farm, but learns that Mary, after confessing her guilt, was turned out by her father. As the years pass Hilton cannot forget Mary and their child, whom he has never seen. He devotes himself to good work among the poor and with a doctor friend, visits an orphanage regularly. He is attracted by a baby boy and offers to adopt the child, not knowing that he is its father and Mary its mother. Mary, when she is told that a rich man wishes to adopt her child, agrees, although it breaks her heart, for she feels that the child's future would be assured. Hilton takes the baby home on the same day that Mary finds an advertisement in a newspaper stating that her father has relented and that he wishes her to return to him. She hurries to the nursery and is conducted to Hilton's home by an attendant. The millionaire again meets the woman he has always loved. He folds her in his arms and vows he will not lose her again.

Her Country Cousin—Edison—March 16.—The Wadsworth-Housman comedy team has adopted Lou Gorey, a pigtailed and strong-armed lass, into their scheme of laugh making, and the result is a trio of fun-makers such as are seen in no other pictures. In this release Waddy and his wife Lou are visited by the latter's country cousin Artie. As the young swain is not familiar with city ways, Mrs. Waddy admonishes him to

do as her husband does. Waddy is not in on the secret, and thinks that Artie's mimicry is a symptom of lunacy. The cruelest blow of all is when Artie kisses the maid. Lou, entering the room just then, thinks that he is following her husband's example, and straightway sets herself to the task of curing innocent Waddy of such practices. C. R. C.

When the Fates Spin—Essanay—March 16.—Jim tells old Mr. Long, the grandfather of Marcia, the girl whom he loves, that he has been cast aside for another by her. The old man, sitting by the fireside, tells him that it is the will of the fates and illustrates his meaning by relating the story of his own life. Years before in the South he had been engaged to a girl whom he had known all his life. Just before their marriage a Northern girl visited at his fiancee's home and when he met her he knew that the fates had decreed that they should marry. Financial reverses caused him to lose the Southern girl and he went North to work in an office. One day he learned that his employer's daughter was the girl of his dreams and not very long afterward they were married. As the old man completes his story Marcia comes to their side and tells Jim that he is the only one she loves.

Ham at the Garbage Gentlemen's Ball—Kalem—March 16.—Ham is the favored suitor of Mary, the mascot of the Garbage Gentlemen's Association. This does not please Bud in the least and he proceeds to scatter bricks about them. Mary presents Ham with a ticket for the ball, which Bud steals, putting a pawn ticket in its place. When Ham attempts to get in the ball he is thrown out. By putting the bouncer-in-chief out of business he finally gets in and the first thing he sees is Bud and Mary dancing and the way he handles Bud starts a general riot. The bouncer-in-chief recovers and starts after Ham, who flees for his life, followed by Bud and the rest of the dancers. The chase leads to a brick yard, where the air is filled with flying missiles for several minutes. Ham and Bud, armed with sledge hammers, finally take their places on both sides a narrow alley and as the remainder of the crowd rush by they are avenged for all that has been done to them. Finally they hit each other over the head and lie down to rest.

Here Comes the Bride — Lubin — March 16.—Attorney Reed is a young man with an infinite capacity for remembering business deals, but who cannot recall anything of a personal nature. When he receives a wire from his uncle telling him that he is to visit him, he suddenly remembers that he has been drawing an allowance from uncle for several months under pretense of being married, and knows that he will have to be married before uncle arrives, the first part of next week. He immediately proposes to an old country sweetheart, his stenographer, a social butterfly, and the widow who lives next door. The night set for his wedding to all the women arrives and he forgets the entire affair, but is reminded of it by a friend. He hurries home and finds the women waiting, his stenographer being the only one who is not accompanied by a disappointed suitor. It suddenly occurs to him that he has been in love with his stenographer for some time and he declares his intention of marrying her. The others, though they are somewhat disappointed, turn to their former suitors and the four couples decide to be married at the same time. Ethel Clayton and Joseph Kaufman.

Sage-Brush Tom—Selig—March 16.—Tom Mix in a comedy production in which Tom aspires to become a motion picture star. Falling in love with an actress' picture on a postcard, Tom is later amazed to meet the lady in real life, when the picture company comes to the ranch. When he attempts to become an actor he is told that he must be prepared to accomplish such feats as did Ursus in "Quo Vadis" when he threw the bull. Tom ties a stuffed figure on the horns of a powerful young bull, and attempts in vain to throw it, while the members of the picture company give him the laugh from nearby. After his failure, Tom learns that the leading lady is already married, so destroys her photograph and returns to cowpunching. N. G. C.

From Headquarters — Vitagraph — (Three Reels)—March 16.—Rose Peters, the daughter of a detective who believes there is no excuse for crime, falls in love with her employer, William Brown. For a while they are very happy, but when another beautiful stenographer is employed by Brown he loses his heart to her. Rose sees the girl in Brown's arms and in a fit of fury she stabs the man. She hurries home, believing he is dead. Peters is sent upon the case from headquarters, but goes to his home first. His daughter's actions arouse his suspicions and he is convinced that she is guilty. After interviewing Brown, he knows that it is his daughter who did the deed, and starts home to arrest her, determined to let nothing interfere with his duty. When he arrives at the house, however, a telephone message awaits him saying that Brown has decided to drop the case and that no arrests are to be made. As soon as he is able to be around, Brown comes to Rose and asks her forgiveness for what has happened. When Peters enters he finds them in each other's arms, for Rose has agreed to become Brown's wife. Anita Stewart, Earle Williams and Anders Randolf featured.

His Desperate Deed — Biograph — March 17.—Burleigh and Grant are rival ranch holders. The former's cattle are condemned by the inspector, while the latter's are passed. Burleigh and his helper steal Grant's cattle and also take his ranch horse. When Grant's mother is suddenly taken ill he starts for a doctor, but as his horse has been stolen is forced to walk. In desperation he holds up the mail carrier and taking his horse rides for the doctor, dropping the mail pouches in the town. Grace, Burleigh's sister and Grant's sweetheart, visits Grant's mother while he is gone and cares for her. Grant returns to the ranch with the doctor and is followed by a posse which has been organized in the town. Grace has overheard the plans of her brother and when he also arrives at the Grant ranch and accuses Grant before the posse, she tells all that she knows of the affair and forces her brother to return the cattle. Grant is restored to his standing in the community and offers Grace his sincere thanks.

Seen Thru the Make-Up—Edison—March 17.—Jay Brown advertises for a wife, specifying that she must be homely. Jane Willoughby, a pretty widow, has an actor make up her face and arrange her hair to make her look as homely as possible and answers Brown's ad. He accepts her but later, seeing a picture of a pretty woman on the table, falls in love with it. Jane then takes off the make-up and Brown is delighted to find that his wife is pretty after all. The

comedy element supplied by the actor and Jane's maid is almost as amusing as the main plot. On the same reel is:

The Animated Grouch Chaser—Edison—March 17.—Dyspeptic Daniel, a confirmed grouch, meets his Waterloo when he comes across a book of cartoons from the pen of Roul Barre. The bad humor which has served him so long and faithfully in making enemies and scaring waiters nearly to death fails to rise to the occasion, and Daniel laughs. It is a strange experience for him, but he finds it pleasant and discards his grouchy disposition for good. C. R. C.

The Fable of the Galumptious Girl—Essanay—March 17.—Ruth Stonehouse has the lead in this George Ade fable production and her work is quite pleasing. The story tells how a girl living in a country town had social ambition and how she visited her city cousin and learned all the new angles of society. Upon her return to the country town she found things so dead that she tele-

graphed for all her society friends in the city to come and wake up the burg. They arrive and the affair was one which no one in the village ever forgot. It broke late in the morning after the night before and the old fellows wondered why they had such awful headaches next day, not realizing that they had been drinking punch rather than water. The affair disgraced Madeline forever in the village and she was forced to go to the city and become the wife of a millionaire. Moral: The Heathen Are Seldom Grateful for the Efforts of the Missionaries. C. J. C.

The Trap Door—Kalem—(Two Reels)—March 17.—The girl detective and her assistant, Warrington, see Mrs. Churchill emerge from a jewelry shop and also see Tommy steal her handbag. When they tell the woman, however, she says that they must be mistaken, as she has lost nothing. Convinced that there must be something amiss, they follow her. She meets Tommy and together they go to a house in the suburbs. Here they part and Mrs. Churchill goes to a neighboring residence. Jean enters the house into which Tommy has gone, while Warrington follows Mrs. Churchill. Both make important discoveries which convince them that there are two of a band of crooks who have been operating for some time, but before they can take action both the girl detective and her assistant are imprisoned. The girl finally manages to snatch a pistol from the pocket of one of the crooks whom Tommy has met in the residence and her shots bring the police. After arresting Tommy and his pals the officers of the law hurry to Mrs. Churchill's home in time to save Warrington, who has been cast into a basement flooded with water, from death. Cleo Ridgeley featured.

A Tragedy of the Hills — Lubin — (Two Reels)—March 17.—Judge Tingley has raised Harry, the son of Drooks,

an unscrupulous outlaw, as his own son. Twenty years before the story opens the Tingleys and Drooks engaged in a feud in which all the Drooks except Harry's father and Harry himself, who was then a baby. were killed. June, Judge Tingley's daughter, and Harry are greatly attached to one another, and the judge seeing this tells them that they are not related to each other. To cover her confusion June accepts the attentions of Burr, her dissolute cousin. Harry objects and when the judge interferes in a quarrel between him and Burr, Harry believes that the judge dislikes him on account of the ill feelings between their families, and leaves his home. Burr challenges Harry to a duel and after deliberating the latter accepts, naming John Gray, an old hermit of the hills, as his second. In his mountain cabin Gray finds old Drook hiding one day. The shock proves too much for the old hermit and he dies of heart failure. Drook, who is being pursued by a posse, changes places with the hermit and, while posing as Gray, is visited by Harry, who tells him of his affair with Burr. Drook kills Burr on the morning of the duel and fixes all evidence to point towards Harry's guilt, thinking him to be the son of Judge Tingley, whom he still hates. When the Tingley clan learn of the crime Harry is supposed to have committed they plan to lynch him. Judge Tingley and June learn of the affair and hurry to his rescue. Drook also learns, through the diary of the old hermit, that Harry is his own son and rushes to the rescue, arriving in time to take the bullets intended for Harry. He drops to the ground dead, just as June and Judge Tingley arrive and explain the matter to the members of the clan. June and Harry are reconciled.

The Puny Soul of Peter Rand—Selig—March 17.—A real "sob story," in which Franklyn Hall and Lillian Hayward are featured. Miss Hayward does some character work of note. Peter Rand, a vaudeville actor in a small-time circuit, is summoned home by the illness of his mother, who has been stricken blind. Peter's acting is so bad that he is unable to secure work in his home city, but for his mother's sake he works in the kitchen of a restaurant daytimes and returns at night to boast of his success on the stage, his mother being made happy by thinking her son is famous. She dies without ever learning of the deception, and Peter then returns to the bright lights. N. G. C.

Postponed—Vitagraph — March 17.—Although Jimmie, a professional "strong man," has not worked for six months, he persuades Lillian to elope with him, because her father objects to their keeping company. He has no money to pay the justice who is to marry them, and hurries home to borrow the fee. Upon arriving at his room he learns that a high-salaried engagement awaits him in Chicago and leaves at once, telling a friend to explain matters to Lillian. The girl, however, becomes angry and for spite answers a matrimonial ad of an old man. A week later, when Jimmy returns with a fat bank-roll, he learns of Lillian's folly and decides to impersonate the old man himself. This he does, but receives a shock when a wild westerner, carrying a six-shooter arrives and announces that he is Lillian's future husband. Jimmy and Lillian flee for their lives and arrive at the justice of the peace, followed by the westerner. The justice's spinster sister recognizes in the westerner her old sweetheart and a general "making up" follows. The justice is more than pleased when he receives fees for a double wedding. Wally Van and Nitra Frazer featured.

A Horse of Another Color—Essanay—March 18.—A beautiful lady arrives in Snakeville and both Mustang Pete, the baggage master at the stage, and Slippery Slim, his assistant, fall in love with her. They both ask her to go riding and she consents. Slim's horse is not quite as lively as Pete's, and when Pete gives him whiskey he gets drunk. Slim, however, changes horses while Pete is away, and when the fair lady arrives for her drive Slim is the favored one. Just as he is about to drive off with her, however, her husband arrives in town and Slim and Pete realize that they have been stung and comfort each other.

The Only Way Out—Lubin—(Three Reels)—March 18.—Rawls, an unscrupulous man, tricks Bertha Holt, a stenographer, into going to a hotel with him, but she escapes, leaving her pocketbook behind her, however. Time passes and Bertha marries Edward Gray, a worthy man, and they are very happy with their little daughter. Rawls writes Bertha and tells her that if she will come to his apartments he will return her pocketbook. Hoping to erase the only questionable act in her life she goes. Just after Ber-

lady hears a shot and calls the police. They break down the door and find Rawls dead. Reed and Green, two detectives, are detailed to the case and are

convinced that it is suicide, until Reed finds Bertha's pocketbook. He is a great friend of the Grays and visits their home that evening. While Gray is out of the room Reed gets Bertha to confess that she killed Rawls, but Gray, overhearing their conversation, insists that he is the one who committed the deed. Reed is about to allow Gray to escape, when Green arrives and they are forced to arrest Bertha's husband. At the trial Gray takes the stand and tells how Rawls attempted to trick his wife again as he did the first time and how he broke into the room and struggled with him. Rawls attempted to kill him, but the pistol was turned upon himself. The jury brings a verdict of not guilty and Bertha and Gray receive congratulations from the detectives, who feel that the act was justified.

As He Blew He Blew—Mina—March 18.—Homeless Harry descends from a freight car in a strange town and reads a notice offering a prize of $5,000 to anyone who can defeat the pugilistic champion at the Opera House. He plans to win the purse, but decides to have a nap before he undertakes the task. As soon as he has dozed off to sleep Smart Aleck, the village cut-up, places a toy balloon between his lips and as he snores and dreams of winning the $5,000 the balloon keeps growing larger and larger. Just as he lands the knockout blow on the champion in his dreams the balloon explodes and he wakes up with a sudden start. On the same reel is:

The Dove of Peace—Mina—March 18.—A timely cartoon picture by Harry Palmer, showing the trials of the wandering dove and its ultimate haven of rest.

The Battle of Frenchman's Run—Vitagraph—March 18.—Brady, the owner of a Northwest lumber camp, tells his wife and daughter, Bella, that he is going to take them to New York to see the sights. John, a master in the way of handling the broadaxe, is in love with Bella, but she keeps him in hot water all the time by flirting with him. He is heart-broken when she goes to New York, and when she writes that Count Martini, a Frenchman, makes love to her a delightful way he at once packs up his belongings and follows the Bradys to the big city. He arrives in time to find the count proposing to Bella, and treats him roughly. The count insists on a duel, and John agrees. A friend, who tries his skill with sword and pistol, advises him to flee, as the Frenchman is exceedingly skillful in handling these weapons. Having the choice of weapons, John announces that the duel would be fought with broadaxes, and when the men face each other the Frenchman flees in terror. John pursues him and is stopped only when Bella springs before him, forces herself into John's arms and tells him that he is the only one she ever loved. Dorothy Kelly, Charles Wellesley and George Cooper featured.

Seekers After Romance—Biograph—March 19.—Jack Benson, a civil engineer, writes his brother in the city that he wants him to find him a wife. Cleo, a waitress, overhears Jack's brother and friend discussing the letter and, as she is seeking a husband, determines to see what the engineer is like. She secures employment in his construction gang, disguised as a boy, and Jack and she become good "pals." Jack's brother sends Mildred, a society girl who is seeking adventure, to the camp and when she arrives Cleo is heartbroken, as she believes that her love is hopeless. She wanders into the woods and Jack, missing his "pal," follows. He finds her asleep beneath a tree with her long hair falling about her shoulders, and when she tells him her story he asks her to become his wife. Upon returning to the camp they learn that Mildred and Bill Wright, one of Jack's assistants, have fallen in love and soon plans for a double wedding are under way.

In the Shadow of Death—Edison—(Two Reels)—March 19.—Edward Earle, Bessie Learn, Frank McGlynn and Hal Wright play the principal parts in this thrilling drama. It is presented as a story told by an old watchmaker to a patron who takes an unusual interest in a large clock in the store. The clock played a most important part in the

drama, being the hiding place of Lizette, who entered the jeweler's to steal a brooch which was left there by her lover. It seems that Lizette gave her sweetheart the brooch to have it repaired some time before. Since then her father was murdered, and circumstantial evidence points to the young Frenchman as the guilty one. Lizette knows that he is innocent, as he was with her at the time of the murder, but her testimony is barred as being prejudiced. When the brooch is found to be missing by the housekeeper, it is once said that the murderer stole it. For that reason Lizette does not want it found and traced back to her lover. She is discovered in the clock in which she has hidden, and is placed under arrest. One day a stranger enters the jewelry store with the pearl which is missing from the brooch. The watchmaker recognizes it, and furnishes the clue which enables the police to hunt down the real murderer of Lizette's father. C. R. C.

The Convict—Essanay—(Two Reels)—March 19.—Alice Dixon appears to favor Ellis Vamilla, a man addicted to drugs, in preference to Edward Maxwell, a worthy man. Dr. Simms, a friend of Maxwell's, tells Alice of Vamilla's true character and the girl turns to the man who really deserves her love. Vamilla determines to be revenged and with the aid of Edna Fairchild plans to cause the downfall of Alice's father. The adventuress also makes advances to Maxwell but is repulsed. When Maxwell learns of the plot to cause Mr. Dixon's ruin he tries to upset it, but instead is placed in a bad light before Alice's father. Alice is told of the plot by Maxwell. She goes to Vamilla's rooms to plead with him, but he attacks her and dies as they struggle. Maxwell forces Edna to confess her part of the plot, and when the coroner's jury vindicates Alice, Maxwell and her find happiness in each other's arms. Richard C. Travers and Ruth Stonehouse featured.

The First Commandment—Kalem—(Three Reels)—March 19.—The first of a series of three-reel stories based upon the Ten Commandments. John Marshall, a giant in the financial world, contributes to the church, but refuses to attend it as he considers money his god. Marshall's two children, Walter and Marguerite, are entirely different, the former being wild and the latter thoughtful and considerate. Because of Walter's constant requests for money he is disowned and marries Mazie, a show girl. Marshall determines to have his son divorce Mazie, but poverty has brought out the good qualities in both Walter and the show girl and they determine to fight it out together. Marguerite falls in love with Tom Pierson, son of an independent manufacturer whom Marshall has attempted to crush on several occasions. In an effort to separate Walter and his wife Marshall attempts to cast a bad light upon Mazie, but his plot recoils on him and innocent Marguerite is caught in the trap. This crushes Marshall and his financial rival, Eddy, takes advantage of the condition to ruin him. Only by a supreme effort does Marshall outgeneral his foe and then he is placed in a position where his future is in Eddy's hands. Eddy insists that Marguerite marry his son and Marshall is forced to agree, but Marguerite elopes with Tom. Walter, in the meantime, has become a father and occupies an important position in the Pierson factory. Eddy, angered, tells Marshall that he must destroy the Pierson plant, but an attempt to do this is frustrated by Walter. Humbled by his own son, Marshall sees light and although the following Sunday finds him a ruined man, it also finds him a happy one, for he attends church for the first time, accompanied by his son and his wife and his daughter and her husband. Austin Webb, Tom Moore and Marguerite Courtot.

One Law Breaker—Lubin—March 19.—Tom Jordan, one of the deserving army of the unemployed in a big city, and his little five-year-old daughter, Allie, are ejected from their dilapidated shack because they cannot pay the rent. He goes out determined to secure work, but instead he is arrested for a crime which he did not commit. He tells the young judge before whom he is tried that his little daughter will be found sitting in the park where he left her, and she can prove his innocence. A young widow takes Allie home with her, however, and because the child cannot be found where Jordan said she would, the judge sends him to prison. Time passes and the judge, who is in love with the widow, visits her and together they enjoy little Allie. Jordan is released from prison and sets out to avenge the wrong the judge did him. He hides in the shrubbery near the widow's home as he sees the judge approach, but just as he is about to shoot the man he believes wronged him, his own little daughter runs from the house and leaps into the judge's arms. Seeing her father, the child, who has known nothing of his

misfortune, draws him and the judge together and instead of becoming a murderer, Jordan begins to climb the upward path.

Why Billings Was Late—Selig—March 19.—A comedy that will bring many laughs, due to the acting of Lyllian Brown Leighton and John Lancaster. Billings prides himself on always being on time, while his wife is invariably late. When they are invited to spend a week end in the country, Billings warns his wife she must be on time, though this seems impossible, as one dress after another that she tries on proves unsatisfactory. Billings, grown desperate, summons a taxi, and while waiting for its arrival goes outside with his pet bulldog. The dog starts to run away and Billings is forced to pursue it. Ere he captures the dog and returns home, Mrs. Billings has finished dressing and gone to the station. He arrives there just in

time to see the train pulling out and his wife laughing at him for being late.
N. G. C.

The Capitulation of the Major—Vitagraph—March 19.—Major Andrews, a gouty and retired military officer, governs his daughter, Lillian, with an iron hand. He insists on military discipline about the house, from the cook to the chief butler, and Jack, Lillian's sweetheart, finds anything but favor in his eyes, although he likes to tell the young man all about the European war. After Jack and Lillian have eluded him and gone to the golf links he puts his foot down completely on Jack paying attention to her and announces that in the future he cannot visit her. Lillian has a plan, however, and deprives the major of his cigars and drinks with the assistance of the family physician, who tells him that to live he must abstain from these luxuries. After three or four days of suffering from his greatest companions the major is desperate. Jack and Lilian steal into the room and tempt him with cigars and liquor offering to give them to him if he will agree to their marriage. Despite his comical efforts to defeat their plan he is forced to give in. Lillian Walker, Jay Dwiggins and Garry McGarry featured.

When the Tide Turned—Biograph—March 20.—Mordaunt, desperate because he cannot secure work or money to care for his sick wife, applies to an old college chum for help. His chum tells him that he will speak to his father and try to help him. Mordaunt returns home and falls asleep in a chair. He dreams that his chum gave him the keys to his office and told him to help himself, but when he visited the office he was seen by the janitor, who later discovered the head of the firm dead. He was suspected of the murder and thrown into a cell. At this point he awakes suddenly to find his friend's auto outside with a doctor for his wife, provisions for many days and an offer of employment.

For the Man She Loved—Edison—March 20.—Mabel Trunnelle, Edward Earle and Frank McGlynn take the principal parts in this drama of a girl who discovers a thief in her employer's office, and calmly confronts him, gun in hand.

In the struggle which follows, Emma fires the revolver, and breaks the glass in the fire alarm. The employer arrives in time to save Emma from the burglar, and the firemen, answering the alarm sent in by the bullet's striking the box, take care of the safe-robber and his accomplice until the arrival of the police.
C. R. C.

The Western Way—Essanay—March 20.—G. M. Anderson, Lee Willard and Hazel Applegate do very creditable acting in this production. The exterior western locations are very pretty, and the story is so arranged that the element of suspense is well maintained at each crisis. A highwayman, after committing a robbery, escapes the sheriff's posse but not before he has been wounded by their bullets. In a weakened condition he takes refuge in a barn and is later found by the rancher who owns it. He cares for him and, with his wife, nurses

the highwayman back to health. Several days later the rancher receives a letter from his brother in the east warning him that the police are on their way west to arrest him for a crime which he committed years before. The police arrive as the rancher is reading the letter to the highwayman. Because the man has been living straight with his wife and little girl the highwayman takes his place and tells the officer of the law that he is the man they want, thus saving the others' happiness. C. J. C.

The Railroad Raiders of '62—Kalem—March 20.—An episode of the "Hazards of Helen" series. Helen, the telegrapher at Lone Point, and Lockwood, the one-armed crossing flagman, are friends. He tells her a story of the Civil War, which explains how he lost his arm. According to Lockwood he was one of the members of Captain Andrews' railroad raiders, who were sent by the Union Army to destroy the Confederate railroad. The little party evaded the enemy's patrol and tore up the tracks for a considerable distance. Finally they were discovered by the Confederates and a train was sent in pursuit of them. They boarded their own train and a wild race for life took place. The fuel of the Federal soldiers gave out and, although out-numbered, they put up a plucky battle. They were forced to surrender, however, and the surviving men were made prisoners and taken to Atlanta. Later, eight of the raiders made their escape, Lockwood being one of them, though it was necessary to amputate his arm, while he was in prison. Helen Holmes, Leo D. Maloney and J. P. McGowan featured.

The Wayville Slumber Party—Lubin—March 20.—A hypnotist arrives in town about the same time that Mack asks the daughter of the local police chief to marry him. She consents and they leave for the justice's office, while the professor puts the chief to sleep in a store window. The chief's wife learns that Mack is an A. P. A. and rushes to the chief to get him to help her to stop the ceremony. She has difficulty in awakening him, however, but finally does with the assistance of the fire department and they proceed to break up the wedding. They cease to prosecute the newly-made groom when they learn that he is not an A. P. A., and that those letters are his initials. On the same reel is:

On the Road to Reno—Lubin—March 20.—Jack and Amy, a young married couple, quarrel and both determine to go to Reno. They board the same train without knowing it and through a mistake get the same berth. When Jack decides to retire that evening and crawls into Amy's berth she screams and the passengers rush to her assistance. They are about to throw Jack off the train when Amy protests, saying that he is her husband. The passengers, disgusted with both, have the train stopped and leave them beside the track in the middle of a barren stretch. They are satisfied, however, for the incident has reconciled them. Arthur Johnson and Lottie Briscoe featured.

Jack's Pals—Selig—March 20.—One of the best jungle zoo productions released under the Selig brand, in which C. B. Murphy fondles beasts of the jungle as though they were animals of the tamest variety. He appears in the role of Jack

Murphy, animal keeper at the city zoo, who is later discharged for drunkenness, brought about by Bill Morgan, who wishes to get Murphy's job. After his

discharge, Murphy obtains employment in the city fire department, and one night after Morgan has thrown a lighted match into the hay barn, causing a fire, Morgan's company responds to the alarm and succeeds in rescuing the animals. The fire scene with the wild beasts raging in their cages is wonderfully realistic, and Murphy, after his reinstatement, fondles the pets in a manner that adds still another thrill. N. G. C.

The Millionaire's Hundred Dollar Bill —Vitagraph—(Two Reels)—March 20. —To back up his contention that human nature in general is selfish and dishonest, Ralph Brewster, a millionaire clubman, wagers a dinner with his friend, the district attorney. As a test they drop a $100 bill in the park with a note attached asking the finder to put the money to some good use. Helen Wynfort finds it and hurries to the dressmaker's to buy a new dress for the week-end party she is to attend. Brewster and his friend, who are watching, see the act, and the district attorney is forced to agree that Brewster has won. In the dressmaking shop, however, Helen meets Milly, a poor girl, who is in a fainting condition from hunger, and gives her a two-dollar bill with which to buy food, planning to spend the rest for her dress. Brewster and the district attorney see Helen giving the money to Milly and believing it to be the $100 bill Brewster declares himself the loser. Next morning Helen, whose conscience has bothered her, goes to Milly and gives her the remainder of the money she found. She attends the week-end party in her everyday clothes and Brewster, who meets her there, falls in love with her, because of the disposition she made of the money. She accepts his proposal, but when he mentions the test she confesses to him that she didn't do the good act in the way he believes. This causes him to admire her even more and he insists that she be married in the $100 gown which she had unselfishly denied herself. Leah Baird and Leo Delaney featured.

Mutual Program

The Lawbreakers—Reliance—March 1.—Jerry Miles, leader of a gang, is influenced to reform by Ruth Parker, who visits Jerry's invalid sister, Kate. Later, Ruth's father runs for mayor. His political opponent, Black, compels Jerry to steal for him certain incriminating papers from the Judge's library. Ruth discovers him. The gangster cannot explain his presence without revealing to Ruth her father's crookedness, so he remains silent. He is captured by the Judge's campaign leader, who leads him away out of Ruth's life forever.

And He Never Knew—Princess—March 5.—Rene, daughter of John Beresford, a bank president, is in despair because her father objects to her marriage to Boyd Townsend, who is poor. Boyd's uncle dies, and Rene arranges with her lawyer to have $50,000 of her own money placed in Boyd's name as having been left him by his uncle. Rene's father willingly consents to the marriage then. Boyd's first act is to have his "inheritance" signed over to his wife.

Ex-Convict 4287 — Reliance — (Two Reels)—March 13.—Malcolm Forbes, ten years after his discharge from prison, is hounded by a former cell-mate, "Sooty" Decker. Forbes finds his discharge letter, and is tempted to destroy it, but instead thrusts it into his coat pocket. The next day, in mending the

coat, his wife, who knows nothing of her husband's former life, finds the discharge. Forbes misses it, and hurries home to find his wife grief stricken. Just previous to Forbes' return Decker steals the document, intending to threaten the former convict with it. He is struck by an automobile in the street, and dying, confesses to the minister, giving him the discharge. The minister arrives at Forbes' house just in time to prevent him committing suicide. Ralph Lewis featured.

In Wrong — Royal — March 13. — A young couple living in a boarding-house are about to be married. At the landlady's suggestion the girl locks up her wedding presents in the safe. That night she dreams that they are stolen, and, waking up, decides to go downstairs and make sure that they are all right. One of the boarders hears her, and, thinking her a thief, seizes her and wraps her in the portieres. This arouses the whole house. The fiance is horrified at not being able to find his prospective bride. When the police arrive, and the "thief" is revealed, the mystery is explained.

Caught by a Handle—Komic—March 14.—Horde, a gentleman smuggler, receives a tip from his confederate, Swag-

ger Tim, that he is to be arrested on leaving the ship. He conceals some uncut diamonds in the handle of Mrs. Riche's umbrella, but is seen by one of the ship's officers, who notifies his friend, Schly, a detective. The customs inspectors fail to find any evidences of smuggling about Horde or his baggage and release him. Mrs. Riche and her husband, the maid, Horde, Swagger Tim, and the detectives furnish no end of amusement before the diamonds are finally discovered.

Her Buried Past — Majestic — (Two Reels)—March 14.—Muriel Manning, a reporter, traces a mysterious murder, for the solution of which her paper has offered $500, to Mrs. Martin Madison, wife of the bank president. Madison holds a $500 mortgage on the Manning home, and is about to foreclose. Muriel is anxious to secure the reward, and wrings a confession from Mrs. Madison, who tells her the story of her life; of how she had been hounded and persecuted by Howard Trimble, a gambler, who was the cause of her early disgrace. Muriel is overcome with sympathy, and in her

write-up mentions the murderer as "unknown." Mrs. Madison finds the mortgage which Muriel accidentally dropped on the floor, and induces her husband to cancel it, charging the amount to her account.

Little Bobby—Thanhouser—March 14.—This is a touching drama of recognized Thanhouser standard. Helen Badgely is seen as "Little Bobby." Others in the cast are Harris Gordon, Ethyle Cooke and Fan Bourke.

The Two Sentences — American — (Two Reels)—March 15.—A dramatic story of a judge's struggle between the letter of the law and an opportunity for revenge in which Harry Von Meter and Vivian Rich have the leads. Jim Rodgers, a law student, in love with Helen Wade, becomes a judge in the city, after she turns him down to marry Tom Carter. When Carter is arraigned before Judge Rodgers he is sentenced to twenty years in the penitentiary, but later Jim runs for governor in order to be able to pardon Carter. Though opposed by Helen, he is elected, and finally carries out his desire. See review on page 441 of this issue. N. G. C.

The Reward—Reliance—March 15.—Mary Lang, daughter of a rich broker, runs away in search of adventure, first destroying all the photographs she has of herself. Hugh Grey, an enterprising young reporter, sees Mary's picture on John Barrick's desk, and pockets it. The next day when the story comes out about Mary's disappearance, Grey recognizes the new arrival at his boarding-house as being the lost heiress. She accepts his attentions, thinking that at last she has found real romance, but is rudely awakened to Grey's intentions when she finds her photograph in his possession.

She denounces him as a fortune-hunter. Grey determines to at least get the large reward offered by Lang for his daughter's safe return. He locks the girl in her room, and sends for Barrick and Lang. Grey receives a check from Lang, and a trouncing from Mary's lover for refusing to give up her photograph. The act awakens Mary to Barrick's sincerity and she becomes his wife.

In the Mansion of Loneliness—Beauty—March 16.—Irving Cummings and Virginia Kirtley are seen to splendid advantage in this little comedy drama, which depicts the love of Mrs. Lane for chil-

dren, and the annoyance which her husband feels for the same "brats." In her husband's absence, Mrs. Lane entertains the young children of the neighborhood, while Mr. Lane, in a distant city, promises to adopt the only child of a dying friend. Returning home with the little girl, Lane finds himself growing to love her, and instead of berating his wife when he surprises her entertaining all the children of the neighborhood, he joins in the jollification. N. G. C.

The Emerald Brooch—Majestic—March 16.—Walter Hayden, a salesman

in a fashionable jeweler's, catches a man stealing a diamond ring, brings him before his employer, and is astonished when the latter lets the man go free. He tells Hayden that it is better to lose many rings than to let the public know that a theft is possible in the store. A few days later, Hayden sees one of the women patrons slip an emerald brooch into her bag. He follows her. On the street a pickpocket tries to steal his watch. He seizes the man, and compels him to relieve Mrs. Delavan of the brooch, which he takes back to the store.

The Master's Model—Thanhouser—(Two Reels)—March 16.—Hugo longs to paint a great picture. He sees in Nita, a woman of the world, the very model for whom he has been searching, and induces her to pose for him. The next day she presents herself at his studio, wearing the flowing robes of the Madonna. Hugo's picture is declared a masterpiece. Tony, Nita's lover, grows jealous of the artist, and one day attempts to destroy the painting. Nita discovers him, and a desperate struggle follows. The artist's cottage is on the top of a high bluff. The two stagger through the door, and fall over the cliff. Hugo, returning, sees their bodies lying at the bottom of the ravine. He sees Nita in a vision as Madonna, the woman she might have been.

Competition—American—March 17.—A thoroughly enjoyable rural comedy in which Vivian Rich and David Lythgoe have the leading roles, and Jack Richardson is seen in a new character creation, that of "Josh Jones," and a make-up that even his warmest admirers will scarcely penetrate. When Myra Stubbs returns from the city she scorns the rural lovers who used to call on her and is planning to elope with Jim Daley, a city man, who follows her to the country. When Myra's father objects to him as a city dude, Daley buys the farm directly across the way and by modern farming methods succeeds in completely ruining the dairy trade of all the surrounding farmers. Stubbs and others are compelled to buy Daley out, and he then re-

moves his false whiskers, and after securing Myra's hand in marriage discloses himself as the former city dude.

N. G. C.

A Case of Poison—Broncho—(Two Reels)—March 17.—Louise Glaum featured. Mr. Barr is inclined to neglect his wife for the company of other women. Mrs. Barr determines to commit suicide, but finds that the thundering of the approaching trains bothers her too much while she is awaiting death on the rails. The drug clerk to whom she applies for poison, labels the bottle as such, but fills it with water. She drinks part of it, and falls in a faint. Edith, her friend, finds her unconscious, and frantically telephones her husband, who is dining with a strange woman. He is stricken with remorse, and drinks the remainder of the "poison." The berating he later receives from his wife convinces Barr that they are still in the land of the living.

The Balance—Reliance—March 17.—Mr. Merwin, a rich manufacturer, feels his end approaching, and, to atone for his sins, donates $50,000 to the heathen. Two crooks read of it, and attempt to rob the house of the Reverend Mr. Smug, who has the contribution in his keeping. Mike's sweetheart betrays him, and he narrowly escapes the police. Closely pursued, he comes upon a poor little flower-girl who has sold nothing all day, and is afraid to go home without at least

a friend in the east says——

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Pictureland Theater
Masonic Temple Building
Clair Meachum, Manager

Livonia, N. Y., March 5, 1915.

Electricity Magazine Corp.,
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Gentlemen:

Am enclosing check for a renewal of my subscription to "Motography." I am an exhibitor in about the smallest way possible, yet I find Motography to be more real help to me than all the advertising, heralds card, etc., the feature houses send out. I sure do enjoy it, and as there is a sort of club in the building and as I keep Motography on my desk which is in the room, it is in as much demand and read as extensively by members of the organization as any of the current fiction found in the place. I always supposed country exhibitors had a kick coming yet I've never seen any howls published in any picture magazine, why is it? Can't they write?

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a half-dollar. Mike gives her a dollar bill. The police overtake him, and he is killed in resisting. Mr. Merwin also dies. The recording angel weighs the sins of the two men, and they about balance. Then the angel weighs the $50,-

000 donation to the heathen and the one dollar donation to the girl. Mike's last act far outweighs that of the rich hypocrite.

The Mill by the Zuyder Zee—Domino—(Two Reels)—March 18.—Surprised by the Spaniards the council of elders of the little Dutch village agrees to surrender. The Spanish officers are quartered upon the heads of the town for entertainment. Rondez, who is assigned to the home of Dirk Myneer, tries to make love to Elsie, Myneer's daughter. Meanwhile a spy brings news that Major Van Voort is on his way with reinforcements for the relief of the village. To distract the Spaniards' attention Myneer arranges a fete at his house. The Dutch reinforcements arrive and the invaders are put to flight. Elsie flees to an old mill for refuge, followed by Rondez. They struggle on the platform used in repairing the fan. The rail gives away, Rondez loses his balance and falls into the water below, where he is shot by the Dutch officers.

Only a Tramp—Reliance—March 19.—An old tramp plods into the village amid jeers and missiles from the boys. That night he is the means of preventing a young traveling man from eloping with one of the village girls. The next

morning he leaves town. As he passes the girl's house she wishes to chase the boys who follow and throw things at him, but is prevented by her father, who says, "Oh, he's only a tramp."

The Phantom on the Hearth—Kay-Bee—(Two Reels)—March 19.—Agnes Larney runs away from home to join the circus in the next town. Her father, missing her, guesses where she has gone. Years before his wife deserted him to join a circus, but he has never told his daughter of his lifelong sorrow. She believes her mother dead. At the circus Mrs. Larney discovers that Agnes is her daughter, and, feigning illness, sends her for a doctor, thus preventing her from making her balloon ascent. As the basket is veiled the balloonist does not discover that his passenger is Mrs. Larney and not Agnes. Mr. Larney reaches the fair grounds just in time to see the balloon struck by lightning. He is in agony until Agnes returns from her errand. Mrs. Larney and the balloonist are killed and the girl returns home with her father.

The Slave Girl — Reliance — (Two Reels)—March 20.—Bob West, a homeseeker, and his daughter, Ida, are attacked by the Indians, and the latter is taken prisoner. Later she is rescued by Morgan, a slave trader, who puts her to work on the plantation under Sally, a mulatto. Mr. and Mrs. Marks buy the girl from Morgan out of pity, and she lives with them for twelve years. Fred Gilbert, the Marks' nephew, visits them, and falls in love with Ida. His unce and aunt are horrified, believing that the girl has negro blood, and the lovers are about to part forever when Sally, inflamed by jealousy against Morgan, produces a letter written by West before his death. It proves conclusively that the girl is white, and she becomes Gilbert's wife. Morgan is hunted down by a posse and shot dead.

Universal Program

Her Adopted Mother—Big U—March 9.—Mrs. Manville is neglected by her well-to-do son Charles and lives in an Old Ladies' Home. Charles tries to win the affection of his stenographer, Elsie Ellis, an orphan. Elsie feels that his intentions are not sincere and repulses him. Lonely, she is advised by her friend, Mrs. Wilson, a director of the Old Ladies' Home, of the presence there of a dear little old lady and suggests Elsie's adopting her. Arriving at her room one evening, Elsie is greeted by the sight of the little old lady knitting, in front of the grate fire. Elsie is overjoyed. Her happiness imparts itself to her employer. He asks permission to call. She consents and his first glance rests upon his mother, who receives him with gladness. And the supposition is that of an early marriage between Charlie and Elsie.

Animated Weekly No. 157—Universal—March 10.—John Ashley, train bandit, captured in Florida after a year's hunt; School children of New South Wales celebrating the day set aside for them; New York City detectives who outwitted anarchists in plot to blow up St. Patrick's Cathedral; Train carrying guests of the Universal Film Manufacturing Company leave for Universal City, Calif.; Jane Addams speaking against war in Chicago; War section, giving views of the troops of both Allies and Germans going into action and on the firing line; Cartoons by Hy Mayer.

The Refugees — Joker — March 15.—Two tramps take advantage of the present sympathetic feeling towards Belgium, and pose as Belgian refugees. The soft-hearted wives of the village respond nobly, and Mike and Pete live high until they are seen by Jimmy Hicks, editor of the village newspaper. He believes that they are impostors, and has the courage to prove it. His sweetheart begs forgiveness for doubting his word, and the "refugees" are handed into the custody of the marshal.

The Storm — Victor—(Two Reels)—March 15.—John Marvin becomes engaged to Helen Cartwright. One evening as he is calling upon her, her brother, Frank, who has just returned from abroad, enters the room. Helen introduces her brother to Marvin, but Marvin refuses to acknowledge the introduction, as Frank Cartwright is the man who once desired his, John Marvin's, widowed mother. In his library that night John Marvin ponders over the course he shall pursue. He recalls the death of his mother and his own vow to kill at first sight the man responsible for her degradation. He realizes what it will mean to him to perform this criminal act, but nevertheless, takes his revolver and going to the Cartwright home, asks for his victim. The two men come face to face. John Marvin is about to kill Cartwright when a sudden flash of lightning from the storm outside, strikes and kills the villain. Thus is Marvin saved from committing a murder.

The Blood of the Children—Gold Seal—(Two Reels—March 16.—Senator Woodward makes a stirring speech against child labor on the night before the Child Labor Bill is to be passed. Hewitt, Davis and others whose profits would shrink greatly were the bill to be passed, call on Woodward at his home, and offer him $100,000 to be absent from the senate the next morning. In answer the senator tells them what the passage of the bill means to him. When young he had worked in a mill himself and had seen his co-workers, one by one, stricken with consumption because of the lint entering their lungs. Alice, his sweetheart, married the mill foreman. Ten years later, he owned one of the largest mills in the South, and became rich on the fruits of child labor. One day a little boy was carried into his office, mangled by the machinery. It was Alice's boy and it died shortly afterwards. Everywhere he went he was haunted by the memories of the children who were sacrificed in his mill. He was overcome in time, and Alice, now a widow, found him lying on the ground, a babbling idot. She nursed him back to health, and he devoted himself to the task of abolishing child labor. The story has the desired effect and the mill owners leave, promising to back Woodward in his fight.

The Mix-Up at Maxims—Nestor—March 16.—Gason is the most popular waiter at Maxim's and is favored by the cashier to the chagrin of the head waiter who does all in his power to have Gason discharged. But Gason's popularity continues and he is made head waiter, the latter being fired. He plans revenge and arranges with three men to destroy

Gason with a bomb. Gason frustrates their plans and becomes the hero of the hour, causing the head waiter and his conspirators to be put in jail. His triumph makes the heart of the cashier his.

Saved by Telephone—ECLAIR — (TWO REELS)—MARCH 17.—Harvey Randall, a reckless youth, is impressed with Belle Stanley's beauty, and takes her to the band concerts on the beach on Sundays. She is offered a position at a country school some miles inland, and there meets Jim Young, a telephone lineman,

who has charge of the district wires. He falls in love with Belle, and installs a telephone in her room, making connections with a horn receiver at the beach, enabling her to hear the concerts. Randall calls on Belle, and, in a fight with his rival, is beaten. Some time later, Jim hears of Randall's plan to abduct Belle, and rides to warn her. Randall shoots him, but he manages to climb a telephone pole to cut in on the wires. In his wounded condition he tangles the wires, and connects Belle's telephone with her mother's. The girl is startled to hear her mother's voice praying for her safety. She escapes Randall and his gang and rewards Jim by promising to marry him.

Rough But Romantic—L-KO—MARCH 17.—Father was about to marry a homely girl when he saw his son's fiance and transferred his affections to her. The six-foot brother of the jilted girl made plain his intentions toward father, who changed his plan of action and ordered his son's fiance to her home, taking care to learn her address thereby. He arranged to have her kidnapped but his henchmen smuggled away the homely girl instead of the pretty one and it was only after a long auto chase that father discovered his mistake. Meanwhile, the pretty girl had become his daughter-in-law.

The Funny Side of Jealousy—BIG U—MARCH 18.—Jack Corona discovers a letter addressed to his wife and signed "Lovingly, Ned." He had never met his wife's long-absent brother and supposes the Ned is a sweetheart. He gets a time-bomb, follows his wife and her companion to a yacht, exchanges places with the waiter and a laughable series of incidents follow. He places the bomb under the brother's chair, engages in a fight with him, in which his disguise falls off, and his wife introduces him to his brother-in-law. He sinks into a chair, forgetting the bomb, which goes off and sets fire to his clothes. He jumps overboard to extinguish the blaze and is rescued from a watery grave on the promise to never again be jealous.

All for Peggy—REX—MARCH 18.—Will stakes his marriage to Peggy, daughter of his father's head groom, against the winning of the race by Ladybird, his father's horse. This is suggested by Brandon, Will's father, who opposes the proposed marriage. Later Will discovers that his father's certainty of Ladybird's winning the race is well founded and bribes Ted Baldwin, Peggy's brother and rider of Ladybird, to feign drunkenness at the last minute, telling Ted that his sister's happiness is at stake. Ted complies and Brandon is desperate when Peggy, who has often ridden Ladybird, dons her brother's suit, weighs in and wins the race. She slips away but is found by Brandon and his son, neither of whom had guessed the identity of the jockey. Brandon's delight in her pluck causes him to give his consent to her marriage with Will.

Raindrops and Girls — STERLING — MARCH 18.—Snoopy and his wife go shopping. Mrs. Snoopy chooses a pair of shoes which the salesman disposes of to a pretty girl. Mrs. Snoopy wrecks the store and she and Snoopy are caught in a rainstorm. He goes into a barroom and appropriates an umbrella. He is met by the pretty girl whom he carries across a stream. Mrs. Snoopy insists upon a like treatment and he drops her into the puddle, spoiling her hat. He takes her to a milliner's and there the pretty girl and Snoopy again meet. They flirt and Mrs. Snoopy wreaks vengeance on both the store and her husband.

The Black Peril—IMP—MARCH 19.—Margaret's coaxing fails to win from her father a beautiful black pearl he keeps in his safe. Her sweetheart, Jack North, promises to intercede for her but the colonel refuses to allow his daughter to possess the pearl, saying only somebody whose faith has been tested, is entitled to it. North wrtes Margaret of his failure, promising he "will get it yet." That night the colonel's nephew, who is in debt to Benson, agrees to help the latter rob the colonel's safe. They bind and gag North, hide him in the attic and place his tell-tale letter where it is found, thus attaching the blame to North. The latter, in the attic, breaks the faucet with his feet, the water drips through the ceiling and leads to North's discovery. He refers the colonel to his nephew for knowledge of the safe-breaking. Benson and the nephew quarrel in their attempt to escape. They are seized and the nephew confesses to the colonel who gives Margaret the black pearl, saying her faith in North has won it for her.

Down on the Farm—NESTOR—MARCH 19.—The farmer boy is madly in love with his sweetheart and they decide on a speedy marriage, but, as in days of old, her father demands that she marry a wealthy squire. Of course she refuses. Whereupon father tries to force her into the match. The farmer boy, however, interferes. Several laughable complications ensue, resulting in a mad chase, which ends in the marriage ceremony being performed by the parson as the couple are being pursued by the girl's irate father.

The Mother Instinct—BISON—(THREE REELS)—MARCH 20.—Marion Summers is shocked on learning that her suitor, Curlew, is keeping company with other women, and breaks their engagement. While on a yachting cruise later she meets Gordon Barnes, but pays no attention to him as her love for Curlew still lives. The yacht is smashed on the rocks in a storm, and Barnes swims to a nearby island with Marion. They are the only survivors. For a long while Marion fights off Barnes' advances, but finally gives up the struggle. Curlew is much affected by the news of the yacht's destruction for he still loves Marion. While on an exploring expedition a year or so later he stops at the island, and there meets Marion. He wants her to leave with him, but she asks time to think it over, telling him that a fire in her camp at night will be the signal of her consent. After a long struggle with herself she decides to remain with Barnes and her baby, and, gathering up a handful of dirt, puts out the fire.

The Rejuvenation of 'Liza Jane—JOKER—MARCH 20.—Hezekiah has gone with 'Liza for years without getting up

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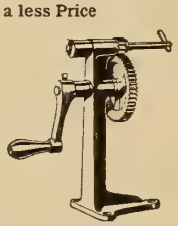

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courage to propose. The pretty girl teaches him the new dances and he devotes himself to them and to her, leaving 'Liza forlorn. Sister Kate comes from the city and teaches 'Liza the new steps and gives her tips on fashion. At the next dance 'Liza is the belle of the ball and Hezekiah insists on marrying her immediately.

An Arrangement With Fate — Laemmle—March 21.—Gretchen Carr, in love with Frank Conway, decides not to marry him until she can see her artist brother, George Carr, married to some nice girl. Carr's tastes run to girls out of his own class, so Conway has his pretty niece come on and pose as a member of a gypsy band. Conway takes Carr to the camp on the assurance that there he will find good material for his art. Carr paints the portrait of the supposed daughter of the chief, and when it is finished realizes he is in love with the model. Then the band is arrested. Carr goes to furnish bail for the chief's daughter and finds her an ugly looking girl. That night Conway calls and presents his niece. Carr discovers her to be the supposed gypsy and a double wedding is the outlook.

The Rider of Silhouette—Rex—(Two Reels)—March 21.—Tex Davis, a bad man of the Northwest, shoots the sheriff in a desperate revolver duel, and makes his way into the woods. He is startled at night by the sound of a baby crying. He cares for it, and the next day takes it to a cabin nearby. The mother is overjoyed at the child's return, and willingly hides Davis from a rancher who rides up when he confesses that he has killed a man. Davis does not know that the sheriff is not dead, nor does he tell the woman whom he shot. After Davis leaves a messenger arrives and summons the woman to her husband's side, for it is thought that the sheriff is dying. She falls from her horse on the way, and is found by Davis, who determines to risk lynching to see that the woman who befriended him reaches her husband. The sheriff, who has recovered, is angry on seeing the outlaw ride up with his wife, but on hearing of how Davis found his child and saved his wife, he relents, gives Davis a horse, and wishes him good luck as he rides out of town.

Feature Programs

Pathe

Pathe Daily News, No. 17—Pathe.—This issue of the topical shows the celebration of the Veteran Firemen's Association in New York City; $2,000 worth of shrimp condemned by the U. S. Government and dumped into the sea; view of the operations at Harvey, La., showing how the State is reclaiming 40,000 acres of swamplands; President Wilson at Washington's birthday celebration at Memorial Continental Hall, Washington, D. C.; blooded stock given to farmers at Mobile, Ala.; national guard sham battle at Peekskill, N. Y., and, in the war section, views of troops at Birmingham and Lancashire, England.

The Exploits of Elaine — (Episode Eleven Entitled "The Hour of Three") —(Two Reels)—Pathe.—In this episode the Clutching Hand sends Elaine Dodge a wrist-watch containing a poison needle that will cause her death, but Kennedy, by installing a telegraphone, learns of the Clutching Hand's plan, and later by facing him in his own den obtains full information as to what is to happen at the hour of three. He rushes out to rescue Elaine while the Clutching Hand dons a disguise and escapes from his den under the very noses of the police. See review page 447, this issue.

The Tale of a Shirt—Pathe—A slapstick comedy acted and directed by Donald Mackenzie. While dressing for his marriage a young man discovers that he has no clean shirts. The servant brings back word that the stores are all closed, due to its being a legal holiday. After much excitement around the house, during which he becomes smeared with soot from the stove pipes, the bridegroom secures a suit of clothes belonging to a stout passerby. The latter objects to wearing a barrel, hurries to the church, and trades back with the young man. C. R. C.

Ima Simp Has a Dream — Pathe — Ima Simp falls asleep in the office and dreams of wealth, pretty girls and events in which his own important self figures prominently. He wakes up to find the boss standing over him with the fire extinguisher in his hand. A good bit of the comedy is silly, but it will get by on its slap-stick merits. C. R. C.

Uncle Sam's Money Shop—Pathe—(Two Reels)—This is one of the most interesting and edifying educational subjects ever made. It was taken in Washington, and follows the government's process of making paper money from the time that the blank paper is received in one thousand sheet packages until it is counted and wrapped for distribution through the treasury. The photography is unusually clear for a picture taken without studio or sunlight facilities. C. R. C.

The Shadow of Doubt — Pathe — (Three Parts).—Anyone familiar with the past performances of the famous French artists, Gabrielle Robinne, Rene Alexander, and M. Signoret, has but to know that they are included in a cast to feel assured of an enjoyable picture. The theme does not strike out upon new lines, but its interpretation in the hands of these Comedie Francaise stars places it as a good production. A young wife becomes dissatisfied, thinking that her husband's strict attention to his profession signifies lack of interest in her, and foolishly accepts the advances of a young man whom she meets at a social function which she attends alone. Too late, she realizes her folly, and is sent away by her husband, who still loves her, but will not forgive her for risking their child's name. She secretly rents the house next to her husband's home, and watches her child at play in the adjoining yard. The little girl becomes dangerously ill, and the doctor pronounces her sickness as caused by mental rather than physical condition. The mother induces the nurse to let her mind the child. It shows immediate improvement. When the father learns her identity he forgives his wife, and the family is happily reconciled. C. R. C.

Stamps—Pathe — (Two Reels) — The details of how stamps are printed, perforated, cut and mucilaged are unknown to many because heretofore few, if any, have made moving pictures of this important department of the Bureau of Engraving and Printing. Three million stamps per day is an enormous output, but it is the regular routine in the stamp department. C. R. C.

Serial Publication

Runaway June — Reliance — (Episode Eight).—Blye and his party hurry to the rescue when they see the machine in which June and Mrs. Villard are riding plunge over the embankment. All are taken to a sanitarium near by, but the chauffeur is the only one that is seriously injured. June, while recovering, conceives the notion that she would like to be a nurse, and through the doctor obtains consent from the owner of the sanitarium. Her first patient is the chauffeur, who tells her of his married life, revealing a new side of the eternal money question. One day June is summoned by the chief, and, to her surprise, finds that he is no other than Blye. Indignant, she wants to resign, but Mrs. Villard calms her and induces her to keep on at the sanitarium. In the meantime, Ned's detective has learned that Blye and his party are to dine at the Villard home that evening. Ned lies in wait near the entrance to the estate, and is about to stop Blye's machine when it arrives, but is seized from behind and borne to the ground while the car sweeps by. C. R. C.

Universal Special

The Black Box — Universal — (Two Reels—"The Hidden Hands")—March 15.—Two weeks have elapsed. Ian MacDougal is sentenced for the murder of Ella Ashleigh. Lord Ashleigh and his twin brother Edgar, alike save that Edgar is clean-shaven, attend the trial. Craig, servant and companion to Edgar, who has brought him from the continent, occupies himself with the small black box in the library, while the brothers are at the trial. Arriving home, Edgar, an anthropologist, receives word from the American Museum that the skeleton of an anthropoid ape, which he had sent to the museum for safe keeping, has been stolen. Quest is summoned to aid in the search and Lenora discovers the smaller digit of the ape's right hand on the window sill. Later, Ashleigh attends a reception at the home of Mrs. Bruce Reinholdt, whose son was his former pupil. A storm arises. Craig brings his master's raincoat and is allowed to depart by way of a short-cut through the conservatory and garden gate. The hostess, alone for a moment in the reception room, shrieks that two hands have floated through mid-air and snatched her necklace. Quest is summoned but no light can be thrown on the mystery, Mrs. Reinholdt insisting that the hands were attached to no body. Craig crouches outside the garden gate and hears the commotion. In a hut meanwhile, a strange character, hairy, wild and gibbering, keeps the company of a leopard and some monkeys. He is fed by a mysterious hand. MacDougal on his way to prison, escapes and Lenora, his wife, is again in danger. Craig seeks a Salvation Army headquarters. An awful force seems to have him by the throat.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, MARCH 27, 1915 No. 13

MAR 21 1915

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"Patsy On a Yacht"—Comedy

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Featuring *Clarence Jay Elmer*

Tuesday, March 23rd

"An Expensive Visit"—Comedy

Dad comes to the city to see how his boy spends his time and so much money. He sees all right and is glad to get home.

Wednesday, March 24th

"The Blessed Miracle"—Three-reel Drama

A powerful story of temporary infidelity. A near separation happily avoided by long delayed maternity.

With *Ethel Clayton* and *Joseph Kaufman*

Thursday, March 25th

"Men of the Mountains"—Two-reel Drama

A melodrama of the Mountaineers. A girl forced by her father to marry a brute. A desperate game of cards, a wife the stake.

With *Edgar Jones* and *Justina Huff*

Friday, March 28th

"The Thief In the Night"—Drama

A worthy young man ruined by a bucket-shop failure, is about to take his own life, but saved by a burglar, who proves to be brother of the girl he loves.

Featuring *Ormi Hawley*

Saturday, March 27th

"It Happened On Wash Day" and **"Si and Sue Acrobats"** } Two Roaring Farces, Split Reels

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"The Valley of Lost Hope"
A Powerful Drama by *Shannon Fife*
Featuring *Romaine Fielding*
Direction *Romaine Fielding*

"The District Attorney"
Drama by *Charles Klein* and *Harrison Grey Fiske*
With *George Soule Spencer* and *Dorothy Bernard*
Direction *Barry O'Neil*

"The College Widow"
Comedy by *George Ade*
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MOTOGRAPHY

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Vol. XIII CHICAGO, MARCH 27, 1915 No. 13

American's "Ancestry" a Beautiful Film

BY CLARENCE J. CAINE

The artist's love rewarded.

STARTING with an artistic triple-fade scene and disclosing one bit of beautiful California scenery after another, through its two thousand feet, till a wonderful closing scene on a rugged coast looking toward the Pacific Ocean is reached, the two-reel subject to be released by the American Film Manufacturing Company on March 22, entitled "Ancestry," is, if anything, even more beautiful than the best of the many photographic gems which have been released on the Mutual program.

Scene after scene is flashed upon the screen, each one of which could easily furnish the subject for an oil painting of exceptional beauty. Never once, even for a single scene, does this de luxe background lessen in beauty and, unless one is careful, the story is likely to be forgotten in the admiration of the settings. Beautiful gardens, immense stretches of mountain grandeur, quaint houses, set amid artistically arranged gardens and wonderful sea-coast views are but a few of the treats in store for those who see this picture.

The duke returns from exile.

Next to its beautiful setting, the acting is deserving of praise. Ed Coxen and Winnifred Greenwood appear as a young man and woman who fall in love and portray their character with the same ease and charm which has made them such popular favorites. George Field has a character-heavy role and gives a most finished performance. Others, who are given less to do but who are deserving of mention for their work, are Josephine Ditt, Charlotte Burton, King Clark, John Steppling, William Bertram, Marjorie Cresswell and Americo de Marino.

The picture is one of those in which no auto or train is destroyed or no race for life occurs but which, largely through its interpretation and mounting, holds the interest from start to finish.

He believes her to be of royal blood.

The opening scene consists of three fades, as has been stated above. First a glimpse of the estate of the Duke of Lorenzo is given; this dissolves into the figure of Father Time—a suggestion of allegory; this changes into another view of the estate and then the story begins by showing the love affair of the duke's wife and a count. The duke discovers them in each other's arms and challenges the count to a duel. The two men meet in a garden overlooking the ocean the next morning and the duke emerges victorious from the combat. He is exiled as a result of the affair and leaves the country without his wife and their little child.

Again Father Time makes his appearance and twenty years slip by while he occupies the screen. In America we find the duke's wife and learn, through the story she tells a young woman she has met, that her daughter is dead. She asks the young woman to return to Italy with her and take the place of her dead child. The young woman agrees. They arrive in the land that is foreign to

the young woman, whose name is Anna De Voe, and the villagers believe her to be the daughter of the duchess.

Harold Dean, an American artist, has obtained permission to sketch upon the beautiful grounds of the villa. As the duchess enters the villa, she has a mental shock which renders her mind a blank. Harold assists in resuscitating her, and he and Anna are attracted towards each other. Anna does not reveal her identity.

Soon afterwards the duke returns from his exile and is informed by his servants that Anna is his daughter; this she does not deny. Harold asks the duke for consent to wed his supposed daughter and is informed that she must marry in honor to her ancestors. Anna, who is in love with Harold, then disclaims the relationship and Harold is happy to find that no line of ancestry separates them.

Unique Captions in "Road O' Strife"

"Road O' Strife," the Lubin serial by Emmett Campbell Hall, release of which begins April 5, and in which Crane Wilbur, Mary Charleson and Jack Standing will be featured, supported by an unusually strong cast of Lubin players, embodies a number of novel and new features, one of the most important of which is the maintenance of illusion to an extraordinary degree. This is largely accomplished by means of a new idea in captions conceived by Mr. Hall and ingeniously worked out by Director John Ince.

As it is generally admitted that the caption or sub-title is the greatest crudity and most jarring defect in the photoplay, the "Road O' Strife" idea will be of paramount interest to the entire industry.

"For several years," says Mr. Hall, "I have been trying to get away from trite and banal captions. Finally it occurred to me that the key to the problem was the dialogue caption and the judicious use of screen letters and clippings, though this would necessitate the elimination of the drop-curtain caption, and entail a complete change in the established methods of photoplay construction. I have endeavored in 'Road O' Strife' to demonstrate the possibilities of my theory. In the fifteen reels composing the serial, there is but one title—'A Week Later'—which is not a speech by a character, and the single exception was for a particular purpose.

"To get the effect desired it was necessary to devise a method whereby the words could be conveyed to the mind of the spectator without his consciously reading them—in other words, in such manner that he would subconsciously assimilate the thought or fact to be conveyed. If we are looking at a person, and that person begins to speak, we do not cease to see the speaker—the eyes do not suddenly go out of business while the ears perform their offices, but just that, in effect, has been the demand made upon the picture spectator—to kindly go blind to the action while his eyes perform the functions of his ears and transmit a thought to the brain. To maintain a proper illusion, the spectator must be tricked into unconsciously using his eyes for his ears, and to accomplish this he must still be permitted to think that he is devoting his attention exclusively to the action.

"It is accomplished with utmost simplicity and yet so effectually as to produce almost the effect of audible speech by continuing the action while the necessary caption is being shown. The caption will be read without consciousness—the method of conveying the message to the brain being noted. That is what we have done in 'Road O' Strife,' and we believe that we have proven our theories correct. No one form has been followed—every caption has been carefully considered and brought on and taken out in accordance with its individual characteristics—some dissolve in and dissolve out, others appear abruptly and slowly fade, while still others merely flash on and instantly disappear, as a sharp, explosive 'No!' seems to do. We have undertaken to visually approximate sound effects."

Edwin Arden, Now With Pathe

Edwin Arden, one of the most famous actors of our times, has been added to the cast of "The Exploits of Elaine" and will appear in the second serial which will continue the exploits of the famous "Elaine." Such an announcement cannot fail to interest every follower of American drama since Mr. Arden brings to his work with Pathe a vast experience gained from playing leading parts in many of the most noteworthy American plays and in companies with the most celebrated actors and actresses of the last twenty years.

He was born in St. Louis of old Virginia parentage, his father being editor of the *St. Louis Evening Republican,* and an officer on General Sherman's staff. He became connected with the stage by accident. His father was appointed receiver for the Grand Opera House in St. Louis, and employed the boy (he was only sixteen) to attend to the finances of the company playing there. Not long afterwards he became assistant treasurer of Pope's Theater, now the Century. While holding this position he met Thomas W. Keene, who was playing there, and who took a great fancy to him. Young Arden was invited to go along with the great tragedian and play in Shakesperian repertoire. He accepted with gladness and from that day to this has followed the stage with unswerving devotion. Under Mr. Keene he became both leading man and manager.

Mr. Arden truly represents the very best in the present day acting. In himself he unites the great names of the past with the great names of the present. His value to the already fine cast of "The Exploits of Elaine" can hardly be over-estimated.

North American's Officers

The following officers were chosen as the executives of the North American Film Corporation at the election held this week: J. R. Freuler, president; W. E. Gerry, vice-president; S. S. Hutchison, treasurer; R. R. Nehls, secretary; and A. M. Cross, director.

The North American Film Corporation, which is to produce the $10,000 prize scenario, secured as a result of the *Chicago Tribune's* contest, has opened elaborate offices at 222 South State street, Chicago, Ill. The North American Corporation has arranged to have the picture produced by the American Film Manufacturing Company in its magnificent Santa Barbara studios, and while the two-reel episodes are appearing each week in the theaters of the country, the story of the picture will run in the *Chicago Tribune* and five hundred other newspapers allied with that journal.

The trap drummer invariably gets in late with the 'phone bell effect.

You Are Invited to Visit California

SELIG'S EXTENDS INVITATION

IT'S all fixed.

You and the missus and the youngsters (if you have any) can pack up the suit cases and grips and get ready to see the wonders of the Pacific coast, including the big expositions, the beautiful California orange groves, and last, but by no means least, the wonderful Selig plant at Los Angeles.

And best of all it is only going to cost you a small fraction of the sum which you would have to spend yourself, if you started off on such a trip, for the Selig Polyscope Company is going to "pay the freight" for the greater part of the trip.

The Selig Special is going to transport you and your family to the Panama-Pacific Exposition and return, in a Pullman train de luxe, at a cheaper price than you can stay at home. The Selig Special will leave Chicago on Thursday, July 8, at 10 a. m., over the Chicago, Union Pacific and Northwestern lines. The cost of the round trip to you is the very low price of $118.00, including round trip railroad transportation, hotel accommodations at points of stop-over, transfer of passengers and checked baggage. If you desire to take side trips, special journeys have been prepared, totalling to an amount of $6.00, making the entire trip, including entertaining and side trips, amount to less than $125.00.

The Selig excursion covers a seventeen days' tour from Chicago to San Francisco, Los Angeles and other points, and return, going by way of the C. & N. W. railroad, and Union Pacific to Ogden, Utah, Southern Pacific to San Francisco, returning by way of Southern Pacific Coast line to Santa Barbara and Los Angeles, making trips to San Diego, to Riverside and Salt Lake City, D. & R. G. R. R. to Glenwood Springs, Royal Gorge, Colorado Springs and Denver; Union Pacific and C. & N. W. R. R. to Chicago. It will be seen that two widely different scenic routes are followed, going and coming on this trip.

Guests of the Selig Special will be permitted to enjoy three and a half days in San Francisco, a half day in Santa Barbara, three days in Los Angeles, where the wonderful Selig million dollar Jungle-Zoo will entertain royally all the tourists, one day in San Diego, two and a half hours in Riverside, one day in Salt Lake City, three hours at Glenwood Springs, one and a half days in Colorado Springs and one day in Denver.

The itinerary is as follows:

Leave Chicago, Thursday, July 8th, 10.00 A. M., C. & N. W. Ry.
Arrive Clinton, Thursday, July 8th, 1:40 P. M., C. & N. W. Ry.
(Crossing the Mississippi River by Daylight.)
Leave Clinton, Thursday, July 8th, 1:50 P. M., C. & N. W. Ry.
Arrive Omaha, Thursday July 8th, 11:40 P. M., C. & N. W. Ry.
Leave Omaha, Thursday, July 8th, 11:50 P. M.. U. P. System.
Arrive Cheyenne, Friday, July 9th, 2:20 P. M., U. P. System.
Leave Cheyenne, Friday, July 9th, 2:40 P. M., U. P. System.
Arrive Ogden, Saturday, July 10th, 6:25 A. M. (M. T.) U. P. System.
Leave Ogden, Saturday, July 10th, 6:40 A. M. (M. T.) So. Pac.
(Daylight ride across the Great Salt Lake cut-off.)
Arrive San Francisco, Sunday, July 11th, 10:00 A. M.

The guests of the Selig company will be permitted to remain in San Francisco three and a half days, enjoying not only the Panama-Pacific Exposition, but participating in such enjoyable recreations as sight-seeing automobile trips, a visit to San Francisco Bay, and a trip through Frisco's world-famous Chinatown.

Leaving San Francisco, Tuesday, July 13, at 12 o'clock at night, over the Southern Pacific, there will be a beautiful daylight ride along the Pacific Ocean to Santa Barbara, which will be reached Wednesday, July 14, at 1 p. m. Until 8 p. m. the same evening you can enjoy the sights of this quaint city and visit the wonderful Santa Barbara Mission.

Leaving Santa Barbara at 8 p. m., Los Angeles will be reached Wednesday, July 15, at 12:30 a. m. Three enjoyable days will be spent in the city of Los Angeles. The wonderful new Selig Jungle-Zoo will be thrown open and Selig motion picture stars, such as Kathlyn Williams, Bessie Eyton, Stella Razeto, Edith Johnson, Thomas Santschi, Tom Mix, Wheeler Oakman, Guy Oliver and others will be there to meet the visitors and they will be permitted to see motion picture plays in active production. They will also see one of the most wonderful collections of Jungle-Zoo beasts ever assembled and will be entertained in many ways.

An enjoyable side trip will be the Balloon Route, a thirty-six mile trip along the shores of the Pacific.

On Saturday, July 17, at 12 o'clock at night, the Selig Special will leave Los Angeles and arrive at San Diego, Sunday, July 18, at 5 a. m. Guests of the special will remain in San Diego one day and will visit the Panama-California Exposition.

Leaving San Diego at 11 p. m., the train will arrive at Riverside, Cal., Monday, July 19, at 5 a. m. It will remain at Riverside, which is the heart of the orange groves, until 9:30 a. m., and an automobile trip will be taken.

Leaving Riverside at 9:30 a. m. the party will arrive at Salt Lake City, Tuesday, July 20, at 11:30 a. m., and remain until 5 p. m. A sight-seeing tour will be enjoyed; also a visit to Saltair Beach. The wonderful Mormon Temple can also be visited.

Leaving Salt Lake City on July 20, at 5 p. m., the visitors will arrive at Glenwood Springs, Wednesday, July 21, at 6:30 a. m. You can remain at Glenwood Springs until 9:30 a. m. and a daylight ride through the Canyon of the Grand River will be a wonderful experience.

Leaving Glenwood at 9:30 a. m. the special will arrive at the Royal Gorge at 5:35 p. m. After a daylight ride through the Grand Canyon of the Arkansas, the party will arrive at Colorado Springs at 9 p. m., and one day will be spent at Colorado Springs, where a visit to the Garden of the Gods and Manitou will be made.

Leaving Colorado Springs Thursday, July 22, at 12 o'clock at night, the trippers will arrive in Denver Friday, July 23, at 4 a. m. One day will be spent in viewing the wonderful sights of Denver. This will conclude the sight-seeing tour by automobile. The travelers will leave Denver on Friday, July 23, at 10 p. m., and arrive in Omaha Saturday, July 24, at 4 p. m.; will leave Omaha at 4:30 p. m. and will arrive in Chicago on Sunday, July 25, at 7 a. m., affording plenty of time for those wishing to leave Chicago for their various homes.

The Selig Special will be palatially equipped. There will be one or more special trains, including a large baggage car to amply care for the baggage of the guests; a coach, twelve section drawing room sleepers and a parlor observation car on each train. Coaches will be electrically lighted and lady and gentlemen attendants will be present to look after the convenience of the tourists. Unescorted ladies will be cared for by responsible matrons.

There will be many and varied surprises for the party both going and coming from the Golden State. Artists have been engaged to furnish special concerts. There will be cabaret entertainments and other enjoyable details, which will prove pleasureable innovations.

A motion picture scenario will be made of the entire journey. This scenario will later be produced by the Selig Polyscope Company and every one participating in the trip will be seen in this moving picture.

There will be a daily newspaper issued on the train, furnishing every tourist with complete news of what is transpiring. At many of the principal cities en route, both going and coming, the train will be met by notables, the guests given the keys to several cities and nothing will be left undone to add to their entertainment and welcome.

By addressing the publicity department of the Selig Polyscope Company further details concerning the forthcoming journey and special literature will be furnished. It is the object of the Selig Polyscope Company to plan an enjoyable trip for its friends, exhibitors and others. It is not a money making proposition in any way. The small amount asked will not begin to cover the cost of the journey. The plan is purely to gather exhibitors and friends of the Selig Company together for an enjoyable trip to California, which will not only be entertaining, but something to remember pleasantly for the rest of your life.

The Gay "Runaway Juners"

Firmly believing in the old adage that "all work and no play makes Jack a dull boy," Director Oscar Eagle who has charge of the "Runaway June" company now in Bermuda, producing the last four episodes of the George Randolph Chester serial, for Reliance, encourages his photoplayers to have as good a time as possible outside of working hours. Evelyn Drew, who plays Mrs. Villard in the screen story, is an expert swimmer and with her assistance, Mr. Eagle has organized a "Runaway June" swimming class. Norma Phillips, who plays June and Marguerite Loveridge, who plays Tommy Thomas, are rapidly getting into the championship class, although neither could swim when they reached Bermuda.

The company is quartered at the Frascatti Hotel on The Flattes outside of Hamilton and they were entertained in a body at dinner last week by the governor and his staff. A return invitation brought many of the British officers to a dinner party given by Director Eagle in the grill at the Hotel Hamilton.

Tennis and cycling are among the principal pastimes of the party and an interesting series of cycle races resulted in the established supremacy of J. W. Johnston, who plays Ned Warner, the deserted husband, and Grace Adey. The tennis honors went to Harry Weir, the assistant director in singles and to Arthur Donaldson, "the man with the Black Van Dyke" and Frank Holland, in doubles. Evelyn Dumo, who plays Marie, June's maid, won the ladies' singles and she and George Siddons, the chief camera man, carried off the prizes for mixed doubles.

One of the most popular of the "Runaway June" diversions with the Frascatti's guests is the vocal club,

Runaway Juners exercising in Bermuda.

known as "The Mintys." It consists of a double quartet, made up of the Misses Drew, Phillips, Adey, and Loveridge and the Messrs. Arthur Forbes, Harry Weir, Marc Edmund Jones, and Dr. R. Ralston Reed of Morristown, N. J., who is stopping at the hotel. The balmy evenings on the piazza are made gay with the sweet singing of this melodic octette.

Brooklyn Exhibitors' Mass Meeting

At a mass meeting, held under the auspices of the Motion Picture Exhibitors' League of America, local No. 1, at the Hanover theater, 571 Fulton street, Brooklyn, on Wednesday, March 10, Lee A. Ochs, the president, acted as chairman. The Brooklyn exhibitors were re-organized into a local to be known as the Brooklyn branch of local No. 1 of the national organization. The following officers were elected: C. R. Martineau, president; I. N. Harstall, vice president; Charles Fischer, secretary, and William B. Fulmer, treasurer.

The meeting was attended by a representative body of exhibitors. Matters of adverse legislation were brought to their attention, and the importance of uniting for their welfare was strongly impressed on their minds. Much enthusiasm was evinced by those present, and all promised to do their share in improving present conditions.

The next step to be taken by the officers of local No. 1 will be to reorganize the Bronx exhibitors into a branch to be known as the Bronx branch of the above organization.

Gene Gauntier Joins Universal

Gene Gauntier, former star of the Kalem and Biograph companies, and of late the lead in her own company, has joined the Universal and has gone to Universal City, Cal., to take up her new work. Miss Gauntier is accompanied by Jack Clark, who will be her director and leading man. The engagement of Miss Gauntier was the last big piece of business which Carl Laemmle consummated before jumping on the train which was to take him to Universal City, where he opened this municipality as the first moving picture city in the world.

New Villain Appears in Elaine Serial

BY NEIL G. CAWARD

A BRAND new villain is introduced into the twelfth episode of the thrilling Pathe serial, "The Exploits of Elaine" so that now the fair heroine is being hounded not alone by the Clutching Hand, but by a Chinese adventurer known as Long Sin.

The crafty Chinaman seems capable of as much, or more, fiendishness as the other villain who has hounded her for so long, yet even he finds himself foiled by the keen wits of Craig Kennedy.

Those who are interested in the love element in the picture, will note with pleasure that Elaine, in spite of her quarrel with Kennedy finds it wise to appeal to him for assistance when she finds herself in the role of a murderess and Kennedy, though still indignant at her mistrust of him, yields enough to come to her aid and then gracefully bow himself out of her presence, after having saved her from a very real peril.

Having noted an item in the paper regarding the fair Elaine Dodge and her fortune, Long Sin, who, early in the picture, shows a greed for gold, plans to recoup his failing fortune by playing on Elaine's credulity. He gets in touch with Mary Carson, a social outcast of a depraved type, and together they hatch up a plan for blackmailing Elaine.

Preparing to use the detectascope.

The Chinaman explains to Mary how they can induce Elaine to stab him, in a moment of rage, and points out to her that the knife with which the deed will be committed is a trick one, the blade sliding back into the hollow handle and inflicting no real injury. He also demonstrates the use of a little bag of blood which he will conceal inside his loose blouse and which, on being punctured by the blow of Elaine, will apparently cause his own real blood to flow through his garment.

Mary Carson is arrested.

Elaine thinks the Chinaman dead.

Their plans arranged, Mary goes to call upon Elaine and induces her to to visit a prominent society woman who is to form a Belgian relief committee. With this as a pretext, Mary leads Elaine to Long Sin's apartment and then makes known to her that they have entered the wrong house by mistake.

At that moment the Chinaman enters the room and approaches Mary, who apparently faints with fear and is carried out. Elaine, cornered and completely at the mercy of the Chinaman, in her fear, snatches up a dagger that lies on a table and attacks the celestial, who falls to the floor, and what appears to be blood appears through his beflowered garment just over his heart.

Elaine, believing she has killed him, rushes with a shriek into the other room where Mary endeavors to calm her and, finally, with the assistance of the Chinaman's servant, the two escape from the house.

The Clutching Hand meanwhile has learned that another is interfering with his plans and pays a visit to Long Sin who explains to him in detail the method he has taken of blackmailing Elaine. Upon agreeing to share the profits of the scheme the master criminal promises his co-operation.

Later Mary Carson again visits Elaine and explains to her that Long Sin's servant was a tong man authorized to kill the Chinaman, but had permitted her escape because she had accomplished the deed he was to perform. He requests, through Mary, that Elaine supply him with $10,000 in cash, for which he will agree to dispose of the body and keep Elaine's secret.

Realizing that she is being blackmailed, Elaine appeals in her misery to Kennedy, and the latter advises her to appear to fall in with Mary Carson's suggestion and to take the money to the hotel where Mary has told her they are to meet the Chinaman.

Accompanied by Jameson, Kennedy then visits the hotel and secures the next room to that in which Elaine is to have her meeting with the Chinaman. With the aid of the detecta-scope, which enables him to see through the wall of the room, Kennedy sees Elaine transfer the money to Mary Carson and then by means of the telautograph he communicates with the clerk of the hotel on the ground floor, enabling him to summon the house detective and intercept the Carson woman on her way out of the hotel.

Kennedy then descends in the elevator and faces the captured Mary Carson, who is forced to return the $10,000 to Elaine. Kennedy then makes known to Elaine that he has analyzed the blood crystals found on the handkerchief on which she had wiped her hands after attacking the Chinaman, and assures her that they are the blood of a dog rather than that of a human being so that she can rest easy that she has not killed any one.

Society Leader in Lubin Play

Edith Ritchie, who is private life is Mrs. Stephen Morris, a well known society leader of Philadelphia, is playing the sympathetic role of "Ruth Hunter" in the elaborate production of Clyde Fitch's society drama "The Climbers," which the Lubin Company is filming in its Philadelphia studio, under the direction of Barry O'Neil, and in which Gladys Hanson will be featured. Miss Ritchie is a descendant of the Biddles on her father's side and of the Sommer Smiths on her mother's side and is related to most of the prominent old families in Philadelphia. She is a member of most of the fashionable city and country clubs of Philadelphia and Newport, and is a most charming hostess. Up until last summer her winters were spent either in Philadelphia or traveling in Europe and her summers at her picturesque cottage on Bay side at Newport. Before she became a Lubin photo-player Miss Ritchie had achieved quite a reputation as an amateur actress in Philadelphia, New York and Newport and she was always a prime mover in arranging and producing society plays for various charitable institutions.

Edith Ritchie.

Enterprising Chicago Concern

The Celebrated Players Film Company, at present located at 64 West Randolph street, Chicago, but which soon expects to occupy its new quarters on the third floor of the building at 207 South Wabash avenue, has been circulating a number of very high class hand bills and other advertising matter which is meeting with the unanimous approval of the exhibitors in their territory.

This company deals in feature pictures, handling the Illinois, Indiana and Iowa territory on all of the big films released by the Alliance Program and also several films made by independent companies. Its methods of booking films and the manner in which it serves the exhibitors who patronize it have won it many friends and this new campaign recently begun will doubtless have many more supporters.

During Carlyle Blackwell's short stay in Chicago the latter part of last week, he personally visited all the various theaters which have been showing the features in which he appeared for the Alliance Program.

Big Productions Coming

The annual tour of inspection being made by Adam Kessel, Jr., and Charles O. Baumann, managers of the New York Motion Picture Corporation, has given rise to some interesting information concerning the plans to be pursued by that company throughout the current year.

Principal among the items of importance that came to light this week is the announcement that hereafter virtually all multiple reel productions made by Thomas H. Ince, director-general of the plant, will be released on the Mutual Program as special features. This arrangement, it is understood, will in nowise interfere with the already established release of three two-reelers a week, but will serve to introduce a new brand of productions. Just what the title of this brand will be is not definitely known, but the New York magnates and their director-general expect to decide upon a name within the next few weeks.

The New York Motion Picture Corporation already has on hand in New York one four-reel production for use in pursuance of the new plan. It is entitled "On the Night Stage" and is the medium through which Robert Edeson, William S. Hart and Rhea Mitchell will be offered in a tri-star combination. This feature, however, it is believed, will be held, pending the release of "The Devil," Mr. Ince's latest multiple reel production, in which Bessie Barriscale and Edward Connelly will be co-starred.

The noted producer, just at present, is bending his efforts toward the completion of "The Sign of the Rose," George Beban's international masterpiece, which will serve to introduce an innovation of nation-wide importance in respect to film production—a combination of the silent and spoken drama in ten reels and one act.

"The Devil" is said to be the greatest thing Mr. Ince has attempted in the nature of four or five reel productions. It is an adaptation, by Mr. Ince, in collaboration with Charles Swickard, of the famous play from the pen of the great Hungarian dramatist, Franz Molnar.

For stars as the head of the cast in "The Devil," Mr. Ince could not have selected more capable performers than Bessie Barriscale and Edward Connelly. Miss Barriscale is said to be at her best in the character of Isabella, and Mr. Connelly's interpretation of the difficult part—the title role—is declared by those who have seen private presentations of what film already has been made, to be a powerful portrayal of His Satanic Majesty. Assisting Miss Barriscale and Mr. Connelly are Arthur Maude, the distinguished English actor; J. Barney Sherry, Clara Williams and Rhea Mitchell.

Formally Open Universal City

HAVING GLORIOUS TIME

Universal City, Calif., Mar. 15, via Los Angeles.
MOTOGRAPHY,
Monadnock Bldg., Chicago, Ill.

The greatest make-believe place in America is very real and extraordinarily beautiful. Universal City was officially opened by President Carl Laemmle at 10:45 a. m., Monday, March 15, a solid gold key valued at $300, being used for the occasion. Twelve thousand people thronged the entrance during the ceremonies prior to the unlocking of the gates, the weather fitting into the occasion as though made to order. Gay in the splendor of white and green fluttered the flags of all nations and practically all nations were represented by the costumes of the player folk. A gorgeous display of daylight fireworks was heartily applauded. The great outdoor stages were given over to permanent sets of the several producing companies and the directors and stock companies met the visitors in open house parties. More than a thousand automobiles were parked in Universal City at all times during the day. Thousands of spectators witnessed Turner's "Black Box," McRae's flood scene, Ford's battle scenes, Christie's court-room farce, Kurtis' "Kurius Kreatures" in the making and the day was concluded with a grand ball in the electrical studio.

AS this issue of MOTOGRAPHY goes to press, Carl Laemmle and his guests are taking in the sights at Universal City, and from reports which have drifted back all are having the time of their lives.

Leaving Chicago the party proceeded to Kansas City, where it was met by a delegation of Universal boosters and both cordially welcomed and splendidly entertained. A daily newspaper published on the train, called the *Laemmle Ledger*, made its appearance ere the party pulled into Kansas City, and was greedily

One of the "rubberneck busses" in Denver.

purchased by everyone aboard. It is full of snappy items regarding the various "trippers," and the editor is sure to be congratulated on its newsiness.

After leaving Kansas City the train wound its way toward Denver, where another big reception awaited the party. The special arrived in Denver at 6. a. m. Tuesday morning, March 9, and after the guests had breakfasted the party was taken for a sightseeing trip throughout the city, pausing at the Capitol building to call upon Lieutenant Governor Moses Lewis, and then being whisked away on a "rubberneck tour" of the parks and boulevards, returning to

Ladies and children of party snapped at Kansas City.

the Savoy Hotel in time for 1 o'clock luncheon. The early afternoon was spent in looking over the business section of Denver and at 3:45 o'clock the special pulled out for the Grand Canyon of Arizona.

It is hopeless to even attempt to describe the beautiful scenery through which the Universal special passed on the next day, but Wednesday, needless to say, was filled with sight-seeing, and the next pause made was at Albuquerque, New Mexico, where an Indian band rallied around the train, this reception being arranged by D. G. Campbell, Albuquerque's Universal representative.

The party paraded through the city's "white way" and was shown the sights in a royal manner, being introduced to notables without number and having

Cheering the Governor at the Capitol Building in Denver.

an opportunity to invest in curios of Indian make and souvenirs of all sorts and descriptions.

Once more on the way, the special headed for Hollywood, California, and Universal City, where on Saturday, March 13, a cavalcade of motion picture cowboys, pony riding heroines and real Indians gave a

western cast to Los Angeles' welcome to the Universal special. Isadore Bernstein and R. H. Cochran, together with a crowd of newspaper folks, boarded the special at San Bernardino and escorted the party to Los Angeles, where they were greeted with a band and orchestra, together with a delegation of pretty girls bearing flowers and fruit tended to emphasize the note of summer and festival.

Begins Active Operations

The Select Film Booking Agency, recently created to pursue an organized and definite plan for the distribution and booking of pretentious feature productions, is to assume immediate activity, with general offices in the Times building, New York.

George M. Welty, one of the best known booking managers in the theatrical profession, associated for many years with the Liebler Company, will be in direct charge of the booking department.

The elementary object of the Select Film Booking Agency will be to create and maintain a standard of distribution never before attempted, and far in advance of the booking methods now in vogue. It is apparent to the leaders among feature producers and exhibitors that at the present time no single feature production of unusual magnitude or attractive power can obtain the proper exploitation or specialization necessary with subjects that involve great expenditures of money and months of preparation. It is in order to provide a greater incentive to producers of gigantic feature subjects that the Select Film Booking Agency was organized, and it is therefore obvious that the essential purpose of the Agency will be to establish such conditions as will enable progressive feature producers to book their subjects in accordance with the relative merits of each production.

Toward this aim a systematic campaign has been inaugurated to align a number of important theaters throughout the country that are prepared and equipped to book a series of elaborate feature productions for indefinite engagements to be determined by the endurance of the popularity of each subject.

It is the first time in the history of motion pictures that a complete organization has been perfected to conduct a national booking system operated on the same basis upon which the foremost theatrical attractions are booked, and ready to be placed at the instant service of producers of features sufficiently distinctive to warrant extraordinary exploitation.

The first subject to be exploited by the Select will be the Famous Players Film Company's superb photospectacle, "The Eternal City," which is now playing an engagement of an indefinite run at the Chestnut Street Opera House, Philadelphia, where the local dramatic critics have termed it the screen's greatest dramatic achievement. This subject will be followed by other elaborate feature productions of a similar reputation and importance, to be secured from the foremost feature producers of the world.

Chicago Kriterion in New Quarters

The Chicago Kriterion Film Service has found its original offices in the Schiller building inadequate to carry on its business and new offices have been secured on the third floor of the Mallers building, 5 South Wabash avenue. This is one of Chicago's newest structures, situated in the center of the film district.

Terriss Forms Own Company

Tom Terriss, the well known actor, whose portrayal of characters from the works of Charles Dickens has won him an international reputation, has announced the organization of the Tom Terriss Feature Film Company, capitalized at $50,000, which will soon begin releasing high class photoplays for the American and foreign market. The company has been incorporated under the laws of the state of New York, with Mr. Terriss as president, L. T. Smith, vice-president, and James H. McLean, secretary and treasurer. Interested with Mr. Terriss in the important venture are a number of men who achieved big successes in the commercial field around New York City.

Tom Terriss.

Mr. Terriss, who is the son of the late William Terriss, for a long time leading man with Sir Henry Irving, controls the rights to a number of big American and English dramatic successes, and these successes, it is announced, are to be made the basis for the earliest of the new company's photoplay releases. Mr. Terriss will appear as the star in the various plays and will also personally direct the productions. His supporting company, which is now being engaged, will include a number of prominent players recruited from both the dramatic and moving picture stage whose names will add to the "pulling power" of the pictures in the houses of exhibitors throughout the United States and Canada where they are particularly well known.

The Terriss pictures are to be released through one of the big feature film companies with headquarters in New York City, the company to be selected after a careful investigation of the field designed to indicate the fitness of the releasing organization to handle photoplays of the more pretentious class.

Progressive Manager Busier Than Ever

W. L. Meyers, manager of the Palace theater, Waterloo, Iowa, who is said to be the busiest exhibitor in that state, made a flying trip to Minneapolis during the past week accompanied by his partner, A. J. Dibold, to secure a new pipe organ.

Mr. Meyer gained national publicity recently by buying a full page in his local paper to advertise a picture. This is just one of the many things he has set the pace for other exhibitors in, however. He is of the progressive type of picture house manager; never satisfied with business as it is, and continually seeking to improve it. Besides the theater mentioned above Meyers and Dibold own the Palace and Princess theaters in Cedar Rapids and are building a new $150,000 house in the same city.

Essanay's "The Little Straw Wife"

BY CLARENCE J. CAINE

ON March 23 the Essanay Film Manufacturing Company will release a three reel picture entited "The Little Straw Wife," which abounds in human interest and which will doubtless prove very popular with the "fans" throughout the country, especially those who enjoy the acting of Bryant Washburn and Edna Mayo, for these two stars are seen to splendid advantage.

The picture moves along slowly and naturally to its climax and is filled with little touches of human interest, which make every foot of it enjoyable. In the opening scenes the love affair of two children is shown and the child players enacting the leading roles in these scenes are very clever. It is not very often that such a simple yet effective incident as a children's love affair is successfully portrayed on the screen, but in this case it certainly is one of the most interesting parts of the picture.

In the second part of the story, when Mr. Washburn and Miss Mayo assume the roles of the lovers the interest is maintained equally as well. In the supporting roles Lester Cuneo appears as the heavy lead, and Thomas Comerford, Mae Edwards and Betty Brown in other parts. The acting of all is satisfactory and the "bit" each contributes, helps make the production a success.

The settings are of Essanay quality throughout

Two scenes from Essanay's "The Little Straw Wife."

and the photography is very clear at all times. The entire picture leaves a pleasing memory with one who sees it, and it seems safe to say that it will be welcomed by both exhibitors and the public. The story follows:

Zoe Ballentyne, the nine-year-old daughter of an invalid mother meets "Tuppy" Holt, a new neighbor's boy, and the children fall in love. "Tuppy" writes his proposal on an old piece of wrapping paper, which Zoe treasures. Zoe's mother dies and she goes to live with her aunt, who is a social climber. Fourteen yaers later, "Tuppy," now grown up and called by his real name, Dudley Holt, falls in love with Zoe, whom he does not recognize as his childhood sweetheart.

Zoe marries him under pressure of her aunt. Dudley, on the wedding day, suspects that Zoe doesn't love him and confronts the aunt with the lie she told him that Zoe did love him. Zoe overhears, and, disgusted at her aunt's treachery, runs away from her husband, and resumes her maiden name of Ballentyne. He pursues her and finds her in the city in time to save her twice from the attentions of two objectionable men. She thanks him, but tells him she doesn't love him and that she will free him whenever he meets a girl he loves.

She goes to St. Louis as social secretary in the family of the Razors, newly rich brewers. She finds

The wedding breakfast.

them expecting the arrival of Dudley Holt, who is an old friend of the family and of whose marriage they have not heard. Mrs. Razor wants him to marry Claire, their daughter. Dudley, on arriving, agrees to help Claire to elope with Bret Jordan, a young man to whom Mrs. Razor objects.

Zoe seeing the development of the plot, thinks that Claire and Holt are going to elope. She warns the Razors just as Claire is escaping. Holt sees that at last his wife has realized that she loves him, through her jealousy for Claire. He confronts her with her love for him. She denies it and shows him his boyish

Zoe's jealousy is aroused.

scrawl on the old brown wrapping paper and says that she loves "Tuppy." He is delighted to inform her that he is "Tuppy," her childhood sweetheart.

"The $20,000,000 Mystery"

Episode eighteen of "The Twenty Million Dollar Mystery" contains many beautiful scenes and also sustains the story-interest better than some of the previous episodes have done, doubtless due to the fact that not quite so many bits of by-play are introduced.

The main happening is the rescue of Zudora from the isle of mystery to which she was conveyed after being kidnapped in the preceeding chapter of the serial. Captain Radcliffe also figures prominently in this installment, as he manages to smuggle some jewels, which he has taken from the Zudora mines, into the country under the very noses of the heiress' friends, though the latter know of the attempt which is to be made.

Perhaps the most striking scene in the entire picture is one in which an ocean liner is seen driving through the waves. This was taken from a nearby tug and the effect is wonderfully realistic. Close to this scene in appeal are those photographed off the statute of liberty, New York harbor, when Jim Baird, Hunt and John Storm, the characters portrayed by James Cruze, Sidney Bracy and Harry Benham, pursue three of the plotters in a motor boat. These scenes are indeed thrilling, as the waves appear to be about to capsize both the crafts at any moment. The scenes at the diamond mines also deserve mention.

The rescue of Zudora from the island is well done and will hold the interest of any audience. The acting and photography are both of the best and the episode as a whole will doubtless please all who witness it.

The picture opens with Zudora a prisoner on the island. Captain Radcliffe is in South Africa, where he manages to secure many diamonds from the Zudora mines by bribing the men in charge. He begins his return journey and sends a wireless to his confederates, telling them to meet him in the harbor and he will throw the jewels overboard to them.

Baird learns of this plan, while Hunt learns of Zudora's place of confinement through the carelessness of the crooks. The men get in touch with John Storm and the three set out in a motor boat to rescue the girl and foil the plan to smuggle the jewels ashore. They succeed in freeing Zudora, but the crooks slip out of their grasp with the smuggled diamonds. The picture ends with Baird and Hunt in a speed craft, following the motor boat in which the plotters are fleeing toward shore.

C. J. C.

New Horsley Printer Successful

David Horsley's latest invention, a duplex automatic step printer was perfected on March 1, three days before the inventor left for Los Angeles, and is now in practical use in the Centaur Film Company plant at Bayonne, N. J.

Mr. Horsley's new device is a development of the famous Horsley printer which has long been in use. It shows many radical departures from the original machine, and has certain definite advantages over printers of foreign manufacture. It is a solid and substantial affair, which does away with the long slide frame-up and eliminates many of the old style exterior adjustments, making the operator's work exceedingly simple and the whole machine fool proof.

The new device is to be known as the Horsley printer No. 4, being the fourth in the series of Mr. Horsley's printer inventions. It is duplex in construction, with an automatic light shift and "trouble preventer," which work upon a principle entirely different from any now in use.

Owing to the simplicity of the mechanism, one operator is able to take care of the duplex or double printer with greater surety and ease than is possible with the old style "single." The printers are arranged on a hexagonal stand with six positions. The negative is assembled in a complete reel—and adjusted in such a manner that the slack from the first machine is taken up in the second machine and so on in rotation through as many machines, up to 12, as prints of that negative may be required. The same lamp centrally arranged, supplies the light for all the machines, so that there can be no variation in the quality or strengh of the light, each machine of course having its independent automatic shifts. The time saved by this wizard-like device and its ingenious arrangement is in itself a highly valuable gain, but the quality of the work, its rock steadiness, perfect registration and easy adaptability will win it a place of honor among the greatest patents of the motion picture industry. Like all of David Horsley's inventions, the No. 4 printer from drawings to finished product was constructed in the plant of the Centaur Film Company, said to be one of the most complete in America.

New Lubin Studio

The biggest artificial light studio in the country was informally opened at the Lubin ranch in Betzwood, Pa., this week, when Director Edgar Jones began the making of a series of three-reel pictures there. This is the third big studio to be built at the ranch during the past few years. The new studio, which has just been completed, is equipped with every modern scientific appliance for the making of photoplays. The Lubin engineers have been working for many months on the big studio and the system of artificial lighting has been so designed and arranged as to permit the ultimate taking of natural color motion pictures there.

Extensive improvements and additions have also been made to the laboratories at the ranch. These laboratories, declared by experts to be the best in the country, are very busy places these days, and a great deal of scientific work is being carried on there by Mr. Lubin and his corps of assistants.

Denver Enters the Field

Denver, Colo., is the latest city to enter the race for the next national convention of the Exhibitors' League of America. H. H. Buckwalter and Harry N. Burhans, two veteran picture men of that city, are the leaders in the movement and are being supported by the various civic bodies, all of whom believe the securing of such a gathering would put Denver on the motion picture map.

The recent visit of the Universal Special, which stopped on its way to Universal City, Cal., gave them an opportunity to tell those aboard how ideally the city was suited to such an event and the Universalites and their friends promised to do all they could to turn the convention Denverward when they returned to the east.

Georgia and Parker Oliver are the names of two clever children who are appearing in Reliance and Majestic photoplays.

Fundamental Principles
TRANSFORMED BY FEATHERSTONE

PROJECTING THE PICTURES.

AFTER the "positive prints" have been made from the negatives by means of either of the printing operations just described, or, in rare cases, by the "optical method" to be described later, they are developed, washed and dried, and are then ready for "projection."

The developing and washing used to be a very tedious operation, and even now some manufacturers wind the films on racks or large drums which must be handled many times during the various processes, but as in other branches of this young and overgrown industry, there are indications that really scientific methods will supplant the clumsy makeshifts that were plenty good enough before quality was considered.

AUTOMATIC DEVELOPMENT.

Automatic machinery for printing, developing, fixing, washing and drying is now available, and soon all of the best plants will have the modern equipment, which will be described a little later on. This will not only save much time and labor, but will remove many of the annoying defects in the projected pictures.

Everyone has noticed that when looking at some pictures on the screen, there will be occasional flashes of light, usually occurring regularly about every three or six seconds, but sometimes more often and irregularly. These flashes are caused by "thin" places in the positive film, which in turn were caused by "dense" places in the negative. The effect is often complicated by occasional dense places in the positive, and they are mostly due to uneven development, which will not occur when all racks and drums shall have given way to the continuous automatic machines.

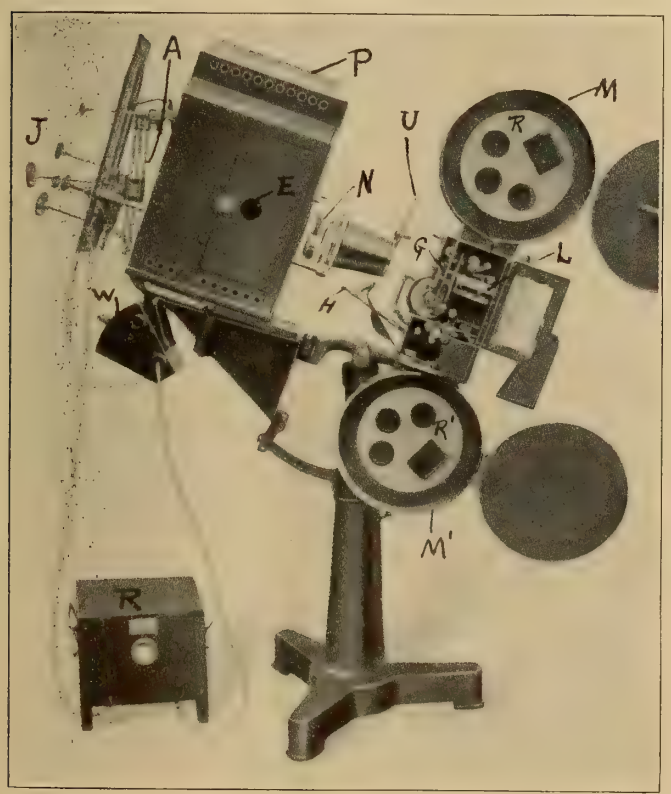


Figure 19. A modern projector.

THE CAUSE OF LIGHT FLASHES.

Just how these occasional dense and thin places are caused is very interesting, especially on account of the lessons which may be learned as to the extreme delicacy of the developing operation.

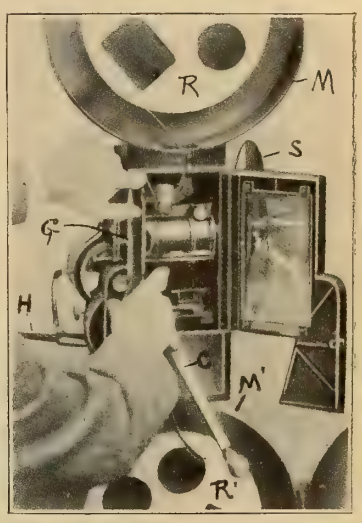


Figure 20. Threading the film.

When films are developed according to the rack method they are wound on racks or frames which usually hold either 200 or 400 feet, and in their simplest form are made of four sticks about 4 feet long, two of them being round, and held about four feet apart by the other two. The film is wound about the round sticks in 25 turns or laps of 8 feet each, for a 200 foot rack, and then this loaded rack is put edgeways down into a developing tank along with several other racks.

EFFECT OF TEMPERATURE ON DEVELOPMENT.

Now suppose that the proper temperature for development is 65°, then if it should be warmer the development would proceed too rapidly, and if colder it would be too slow. Similarly if a portion of the developer or a part of the film should be warmer, then the development of that part would be more rapid than other parts, and it would come out of the bath more dense.

Well, this is exactly what happens to 90% of the films made today, but frequently it is unnoticeable or almost so, and it is customary to overlook it as a minor fault. Theoretically, it will not occur *if* the temperature of the developing bath, and the temperature of the rack are exactly the same, but this is rarely the case.

Hence, when a rack at temperature 70° is immersed with its load of film into a bath at temperature 65° the film that does not touch the rack will quickly take the temperature of the bath, while the film that touches the sticks as it turns about either end of the rack will be kept at a higher temperature for at least several seconds, or plenty long enough to give it a big start in development. Nothing that can now be done will "even up" the density, as the early stages of development are the critical ones, hence there will be a darker place on the film at each turn, or about 4 feet apart. If this happens to be a negative film the defect will be passed on to the positive, but will be reversed, and the dark part of the negative becomes a light place on the positive, and when projected on the screen, there will of course be a flash of light every time a thin place comes along.

This would occur every 3 or 4 seconds if the rack had the above dimensions, for pictures are usually run about 20 per second, and as there are 16 to each foot of film, the actual "travel" of the film through the projection machine would be 1¼ feet per second, making

slightly over 3 seconds between flashes, which would be 4 feet apart. As a matter of fact you can time the flashes and tell what size racks the manufacturer used.

UNEVEN SHRINKAGE.

There are at least a dozen other defects, most of which are due to uneven shrinkage, with which everyone has to contend who adheres to the old rack and drum method, but extreme care has worked wonders, and fairly uniform films are now the rule, rather than the exception.

When the exhibitor receives the tin boxes which contain the reels of a newly released "special feature" he passes them on to his "operator," who is the man behind the projection machine. The operator takes reel No. 1 and after removing it from the can, puts it in the upper "magazine," M, Figure 19, pulling out about three feet of "leader" to be "threaded" through the "gate," G, at the back of the machine between the light and the lens. From here it goes to the lower magazine, M^1, where the end of the leader is fastened to the spool in the center. This spool is made to revolve while the film runs through

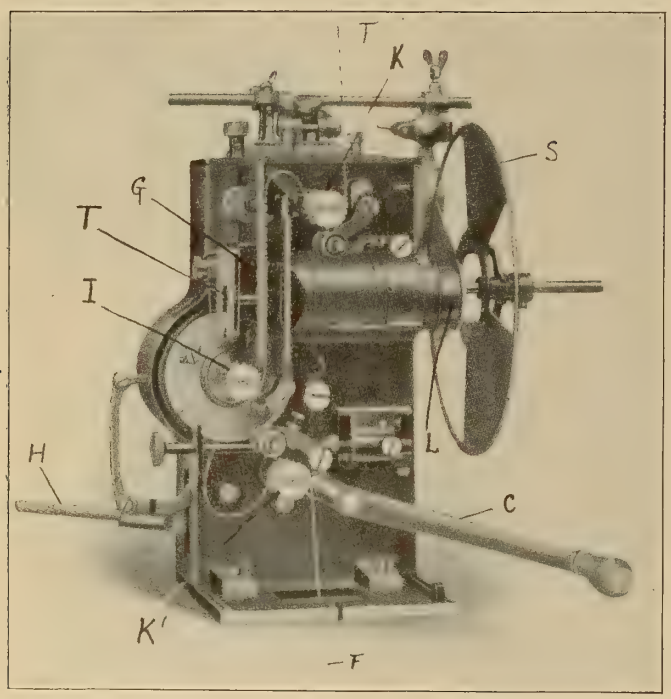


Figure 21. The "head" of a projector.

the machine so that all slack will be taken up, and the film "rewound" automatically as fast as it leaves the upper spool.

After threading up it is only necessary to "frame" the picture by moving the handle H, and this is usually done after the light is turned on and the "carbons" adjusted. These carbons are in the "lamp-house," P, Figure 19, and when they are "lit" a wise operator never looks directly at them, but peeks through the dark glass or mica, E, near the handle of the door to the lamp-house, to see whether they are in proper adjustment.

ADJUSTING THE ARC.

There are several different adjustments to be made from time to time as the carbons burn. These are made by turning the round handles J, one of which adjusts the distance between the carbons, another moves both of them up and down, another moves them forward or back, while still another adjusts them sideways. And this is not all, for in some there is an individual adjustment for each carbon, and a tilting device to get the angle just right, so that the full light from the "crater" will be sure to go through the film and thence to the screen.

The crater is simply the little spot of boiling carbon near the point of the upper or positive carbon. It is only about ⅛ of an inch across, but hot enough and bright enough to be very interesting and important. Its temperature is somewhere between 6,000° and 9,000° Fahrenheit, more than enough to melt any thermometer ever made, and its brightness for projecting motion pictures is often from 10,000 to 15,000 candle power, or 1,000 times brighter than an ordinary gas flame, and 100 times brighter than a Wellsbach mantle.

The electricity that passes from one carbon to the other, making the "arc," goes first through the "Rheostat," R, Figure 19, because if it went to the carbons directly from the service mains it would be too strong and the arc would sputter and give poor light.

THE RHEOSTAT.

This rheostat is also known as a "resistance coil" and is simply a series of coils of wire which resist the passage of the electric current. Iron and German silver are much used, but not copper, because copper is too good a "conductor." On the other hand, copper is just the thing to use after we have reduced the "voltage" of the current to the proper intensity, and wish to transmit it, without further loss, to the arc. So copper is nearly always used for conductors, and iron for ordinary coarse resistances. Cost has something to do with these choices, for while genuine pure silver conducts more freely than copper, its cost is out of all proportion to the advantages. German silver (which is not silver at all, but an alloy of copper, zinc and nickel) is not nearly so expensive and is often used in place of iron for resistances.

The action of a rheostat is much like the effect of a very small pipe or tube on the passage of a fluid such as water or gas. The smaller and rougher the pipe the more the "pressure" will be reduced, and the less fluid will get through. So with the electric current or fluid, the "voltage" corresponds to the pressure of water, and the smaller the wire and the coarser the material (electrically speaking) the less "juice" will get through. Iron is, so to speak, "rough," and copper, "smooth," to the passage of the current.

ELECTRICAL TERMS.

In this connection it may be well to explain a few other electrical terms. "Amperage" corresponds to the rate of flow of other fluids, just as voltage corresponds to pressure, and to say a current has so many "amperes" means that so many "units" of electric "juice" will get by in a certain time *at a certain voltage,* but if the voltage goes up more units will pass. Therefore, in order to designate how much actual quantity is consumed, or how many units pass over a wire, or through some device in a stated time, we have another measure which is termed a "watt," and for commercial purposes it is so small that they bunch them in thousand lots, and call them "kilowatts."

A watt is an ampere multiplied by a volt, so that a current of 100 volts pressure, and a volume of 10 amperes would be called a kilowatt, or 1,000 watts. For purposes of charging consumers of electricity according to total quantities used, meters are made which record the numbers of kilowatt-hours, or units, which correspond to the number of gallons of water which go through your water meter.

"Voltage," then, means pressure or intensity; "amperage" means capacity, or the size and "smoothness" of the conduction; "wattage" means rate of flow, and is

dependent upon both voltage and amperage; and the number of "watt-hours" or "kilowatt-hours" means how much actual juice gets by. The arc of an ordinary motion picture machine consumes from 10 to 60 amperes, at a pressure of 45 to 50 volts, or anywhere from 10x45=450, to 60x50=3,000 watts, or 3 kw.

However, the meter will show more than twice as many units as these figures would lead one to expect, for the usual direct current goes through the meter at a pressure of about 110 volts, and the rheostat simply gets in the way and cuts the pressure down to below 50 volts, the difference of 60 volts being lost in heating up the rheostat. Alternating current is handled differently, as will be told later on.

Volt, ampere, and watt, have been named after three pioneers of modern science, and kilo is a French prefix used in the metric system to denote 1,000.

DESCRIPTION OF PROJECTOR.

In Figures 19, 20 and 21, the more important parts of a modern projector are shown, with the mechanism exposed to view, although of course when running the films through, everything is enclosed, not only to protect the film from damage and possible ignition, but also to keep light from straying out into the booth, and to keep dust from the various parts.

In Figure 19, the lamp-house P encloses the arc A, which is here shown drawn back for the purpose of cooling it off, preparatory to changing the carbons (which are just out of sight, inside of the lamp-house). The six round knobs or wheels J, are turned to make the various adjustments mentioned above. The light from the arc, which shines from a point opposite the window E, through the "condensers" N (which consist of two "plano-convex" lenses with the convex sides together), being thereby concentrated upon the film-image at G, passes then through the lens L, and thence out and onto the screen, lighting up the dust in the air of the theater like a big triangular cloud, with its point at the projecting machine, and its base at the screen.

The film runs from the reel R, in the upper magazine M, and is "taken up" by the reel R^1 in the lower magazine M^1. U is a safety shield to be dropped between the light and the film in case, from any cause, the latter stops.

In Figure 21, the film, F, is shown by a dotted line passing first under the "continuous" sprocket K, then to the "upper loop" and past the "aperture plate" T, then part way round the "intermittent" sprocket I, and into the "lower-loop," over the "lower continuous sprocket," K^1, and down to the take-up magazine.

THE INTERMITTENT MOVEMENT.

The intermittent sprocket is controlled by a simple but wonderfully accurate device known as a "star-cam," or "Geneva movement," and this is the most vital part of the whole mechanism. In fact, an error of 1-10,000th part of an inch would be unpardonable in the machining of any of the several component pieces of this device, whose action is simply to turn one fourth of the way around and stop, and then repeat, and keep it up, starting and stopping about 60,000 times per hour for from six to ten hours a day, year after year, so that a good projector should have an intermittent movement that will start and stop four or five hundred million times without getting out of order or even wearing enough to get loose.

No ordinary machine work this, and small wonder that early projectors are now classed as "crude," and that it requires an investment of hundreds of thousands of dollars in special tools, etc., to insure the accuracy of the work.

There are 16 sprocket teeth on the intermittent sprocket and since there are four holes to each film picture, it would take just four pictures to go around the sprocket, hence when it turns ¼ way round it pulls down just one picture or image. If it turned suddenly it would tear the film, so it is made to start gradually and stop gradually, leaving the next image in its exact place in front of the aperture, so quickly and precisely that you cannot see the film move at all, no matter how carefully you may watch.

FRAMING THE PICTURE.

Sometimes, through somebody's fault (usually the last operator but one) a film becomes torn, or the corners of the holes crack, and the intermittent sprocket "jumps a hole." The audience notices this at least as soon as the operator (sometimes a long time before), and then it is up to the operator to "frame" the picture which has "dropped" quarter way down the screen.

In this particular projector, he does this by lifting the lever H, which swings the whole intermittent movement, sprocket, cam, and casing, about its axis, until the images again come to their proper place at the aperture.

The "shutter," S, has three opaque blades, between which are the three openings. One of these blades is to shut off the light while the film is being jerked down by the intermittent sprocket, and the other two are to divide up the "exposure period" so that instead of being 16 or 20 flashes per second (which would be discernible and irritate the eye) there are 48 to 60 per second, and although this of course cuts off some light, it is preferable to the excessive "flicker" that we formerly had to put up with.

(To be continued.)

Vitagraphers Entertained

Vitagraph players, loving cups, a turkey supper and a thoughtful host, made the evening of March 10 a memorable one for the Brooklyn Dance le Follies and its patrons. For the occasion was Vitagraph Night and an over-flow attendance did tribute to the popularity of the Vitagraphers. Edward Stevens, host, provided the ginger-ale plus, also the turkey buffet supper and the Vitagraphers did the rest. The loving cups were warmly contested and the winners were Lillian Walker and Gladden James, who received the popularity cups; Kate Price and Joe McLean, who did the old-fashioned waltz to such perfection that the cup which had Dick Leslie as its donor, went unquestioned to Kate Price; Ethel Lloyd and Donald McBride proved themselves the best dancers and Miss Lloyd was made the happy possessor of the cup donated by Harry Haven of the *Telegraph*. A cocktail tray and cup was presented to Dick Leslie, Vitagraph's famous "make-up man;" the tray was inscribed with the names of those who contributed to its presentation, which was made by Sam S. Spedon, with an appropriate little speech.

On the Job

Few things happen on the west coast that are missed by that snappy little paper devoted to the interest of motion picture cameramen which is published in Los Angeles and is called *Static Flashes*. They not only cover the entire field of the men who turn the crank, but also get much that is of interest to those in various branches of the industry and to the "fans."

"The Lone Star Rush," a film version of Edmund Mitchell's widely read novel is the next offering on the Alliance program.

News of the Week as Shown in Films

Secretary of the Navy Daniels breaking ground for memorial chapel in National cemetery at Arlington, Virginia. Copyright 1915 by Pathe News.

English troops wearing winter uniforms in France. Copyright, 1915, by Universal Animated Weekly.

German sea raider reaches Newport News. Copyright 1915 by Hearst-Selig News Pictorial.

Wreck of a Boston and Maine train at Claremont, New Hampshire. Copyright 1915 by Pathe News.

Canadian troops marching through streets of Montreal. Copyright, 1915, by Universal Animated Weekly.

Clearing ground for Chicago's new Union station. Copyright 1915 by Hearst-Selig News Pictorial.

Runaway June Again Meets Husband

BY CHARLES R. CONDON

WITH the exception of a few scenes, the entire tenth episode of "Runaway June's" experiences were staged on board of the *Bermudian*, on which the Reliance company recently embarked for the Bermudas. There was really little or no actual staging to be done as the scenes were mostly all exteriors, having for their backgrounds the deck of the vessel. In spite of this narrow field, however, Director Oscar Eagle has succeeded in making this one of the best of the releases up to the present time.

The story aids him considerably in this, for it brings together June and her husband, Ned, their first meeting since she ran away from him shortly after their marriage. This, coupled with Blye's presence on the boat, furnishes all the initiative necessary for new developments and good, lively action, and the director made the most of the opportunity.

The end of the last episode left us with the belief that Ned and his detective, Burton, failed to board the steamer bound for beautiful Bermuda. They were too late to get aboard in the usual manner, but this meant only a little inconvenience, not denial, to them, and the opening of this chapter, entitled "Trapped on the Liner," shows them climbing over the *Bermudian's* rail, panting from the exertion of climbing up the rope hanging over the side.

Ned obtains a glimpse of June and her collie, Bouncer, playing about on deck, and it requires all of his better judgment to restrain him from running to her. For future safety he and Burton decide to pretend not to know each other, and separate. From his hiding place Ned has a good view of the Blye party, seated in a row on the sunny deck, and is much distressed at seeing June yield to the others' persuasions to drink.

June eludes Blye.

To escape Cunningham's repulsive advances, June leaves the party and finds a chair on a deserted part of the deck. Here Anna, the stewardess, joins her, and warns her of the evils and consequences of drink. To prove that she has drawn her views from experience Anna tells June the story of how she was betrayed by young Lord Edgerly, and later married off to Dench, a sailor, who received a double dowry for saving the girl from disgrace. Drink was the cause of it all, she claims. Just as she finishes her story Dench, now the boat's steward, approaches, and roughly orders her below.

Ned finds June alone, thinking of the other girl's domestic misery, and they embrace lovingly. Blye finds them thus, and orders two of the deck hands to overpower Ned, telling them that he is a dangerous lunatic. June's pleas are in vain. Poor Ned is thrust into one of the staterooms, and kept there under lock and key. As the steamer enters the harbor at Bermuda, Burton slips Ned a chisel through the window, and the young husband pries the door open.

Ned and June separate.

The first that Blye hears of the escape is when the deckhands tell him that the "lunatic" has jumped overboard. Shortly afterwards Blye's yacht appears, and the captain comes aboard for instructions. Ned is picked up by some fishermen, and taken ashore, where he is joined by Burton. The detective has learned the course agreed upon by Blye and the captain, and knows the name of the yacht, but how are the pair going to overtake and board it?

What Good Is It?

"If you repeal the Ohio censor law, you will have a municipal police censorship in every city of the state." This was the slogan of the advocates of legalized censorship in Ohio in appealing for the support of the exhibitors in the state.

"The Ohio law does not and cannot protect you from the exercise of the police power to prevent the showing of any film that in the judgment of the mayor is immoral or obscene," was the reply of the advocates of the repeal bill now before the Ohio legislature.

"As mayor of Cincinnati, I am the conserver of public morals, and having been informed by the city solicitor of my rights in the premises, I have ordered the film known as "Three Weeks," now being exhibited in a downtown theater (the Alhambra), to be discontinued forthwith." This was the utterance of Mayor Frederick H. Spiegel of Cincinnati a few days ago. The film has not been shown further in the city.

"There is not the slightest question in my mind that the mayor is acting entirely within his rights in suppressing the film, no matter by what body it has been passed or approved," ruled City Solicitor Schoenle.

"The eliminations ordered by the Ohio Board were not made," said the redoubtable Maude Murray Miller when the case was brought to her attention, "and, anyway, this is all the work of the horrid Na-

tional Board of Censors, whose men are coming into Ohio and trying to take away our jobs. They are to blame."

"Very well," says the state rights owner of the film, Ashbrook, "we'll make the eliminations that you say are to be made, and that you say were not made, in your presence. Then the film can run in Cincinnati?"

"Nothing doing," quoth Mayor Spiegel. "No state board can say what pictures shall be shown in Cincinnati."

"Neither the National Board of Censorship nor its attorney, ex-Mayor Henry T. Hunt, had anything to do with the matter either directly or indirectly," declared J. W. Binder, who is leading the fight for the repeal of the Ohio censor law in this city.

"That's right," affirmed Mayor Spiegel. "I have had nothing to do with Mr. Hunt or any other representative of the National Board in regard to the prohibition of the film."

Does state censorship protect the exhibitor against municipal or police censorship?

It does not.

Made New York Gasp

While hundreds gazed skyward, watching their almost miraculous feats, Nelson E. Edwards and Charles L. Mathiew, Hearst-Selig News Pictorial photographers, crawled along snow-covered beams, shinned up swaying guy-ropes, and ambled about ice-crusted derricks atop the new thirty-story Western Union building in Fulton street, New York City, nearly five hundred feet above the sidewalks.

The daredevil performances of the nervy picture men included not only the hair-raising and nerve-racking feat of maintaining their equilibrium at the dizzy height, but they actually made motion pictures of one another while clinging like monkeys to dangling

Daring photographer makes pictures atop thirty story skyscraper in New York City.

ropes, or clutching with one arm slippery beam supports.

"It's all in a day's work," was the characteristically modest comment of Mathiew when the men descended. "But, say, it was surely a ticklish moment when I slipped in climbing back across a narrow beam that extended over the sidewalk about fifteen feet. Thought it was 'Hallelujah' for mine, with the Angels' Serenade and slow music. As it was, I fell about five feet—fortunately catching an iron girder." Mathieu grinned at the recollection of his narrow escape.

Makes Screen Debut

The Oliver Morosco Photoplay Company, who several months ago announced its advent in the motion picture field in association with Bosworth, Inc.,

Scene from "Pretty Mrs. Smith."

offers as its initial release, Fritzi Scheff, the noted star of the legitimate stage, in "Pretty Mrs. Smith," a film adaptation of the recent success at the Casino Theater, New York City.

This is the first performance of the well known Fritzi before the motion picture camera, and according to reports received from the Coast, promises to soon establish her among the prominent screen artists of the country.

No expense has been spared to make this a memorable picture and particular attention is directed to the staging of the scenes, which are in every way realistic. The trip to Africa, the ocean liner, docks, ocean views, dancing parties on board ship, and some exquisite moonlight scenes are offered in this production. Miss Scheff worked for days at a fashionable country club, getting interior and porch views, and some excellent pictures on the golf links. The scenes of "Pretty Mrs. Smith," in a hotel seeking repose, were made in the magnificent Hotel Alexandria. Throughout the play the illustrious Fritzi exhibits a wonderful array of artistic costumes, specially deisgned for this role, particularly a crystal robe worn in a fireside scene.

Keystone Upheld by Court

Justice Lehman of New York, last Wednesday denied the application of Marie Dressler against the Keystone Film Company to restrain the defendant from exhibiting the motion picture, "Tillie's Punctured Romance."

The defendant, through its attorney, Arthur Butler Graham, interposed the defense that the Keystone Film Company had been authorized by the terms of the contract to handle and exploit the motion picture, and the plaintiff claimed that this should not have been done without her consent.

In the decision, which was nearly a thousand words in length, it was held that the Keystone Film Company was justified in conveying the exhibition rights of the picture.

Tom Mix in Another Daredevil Role

BY NEIL G. CAWARD

ADMIRERS of Tom Mix will have another chance to see this daredevil player of western roles in a two-reel thriller on Monday, March 29, when the Selig Polyscope Company releases "Ma's Girls," written by Mr. Mix himself, in which that celebrated cowboy plays the leading part, though not the role of hero.

Those who recall a picture released some months ago in which Mr. Mix was dragged by the heels across a prairie behind a runaway horse will certainly not have forgotten the thrill which chased itself up their spines as that hair-raising performance was screened. In "Ma's Girls" Mr. Mix repeats the stunt, though this time he is lassoed by a girl and dragged through a river and up the steep opposite bank, this feat being even more hazardous, apparently, than was the previous one.

The second reel of the subject is literally crammed with action and scene after scene, in which daredevil riding is featured, flashes upon the screen, only to be followed a moment or two later by a still more daring ride by others of the characters.

The plot to buy the mine.

Mr. Mix is supported by such popular Selig stars as Goldie Cowell, Luella Maxam and Eugene Ford, while Edward Brady has a heavy role opposite that of Mr. Mix.

As the story runs, Ma and Dad, with their two daughters, live just outside a small western town and the sheriff of the village is a frequent visitor at their home, being in love with Rose, one of the two pretty daughters, to whom he is paying devoted attention.

Tom, the gambler at the village saloon, breaks the assayer in a poker game one day and when the latter decides to end his life, being ruined, the gambler advances him some money and takes his I. O. U.'s for the amount.

Later, on a ride by himself, the gambler meets the girls and attempts to pay some attention to Rose, but the girl, after slapping his face, manages to elude his grasp and call to her sister for help. Madge, the sister, rides up and is able to throw her lasso over the gambler's head, dragging him by the heels through the river and up the opposite bank, where she permits him to escape, his clothing torn and his features badly spattered with mud and water.

The gambler swears revenge upon the girls and, having learned from the assayer that the father of the girls has struck gold upon his place, attempts to buy the ranch. Though the assayer has told the old man that the ore which he submitted as a sample is well nigh worthless, the old man does a little assaying of his own at home and learns enough to feel satisfied that the gambler is offering him little more than a tenth of what the place is really worth.

Tom, the gambler, is even more disgruntled when dad fails to sell him the land and the following day visits the camp of some renegades a short distance outside the village and induces them to aid him in capturing the two girls and bringing them to the camp.

The next day Ma becomes alarmed at the absence

Ma and her girls.

The sheriff congratulates Ma.

of her daughters and when she sets out in search of them and comes upon Rose's hat in the prairie she suspects the worst and rides on to the settlement, where the sheriff and his posse are urged to institute a search for the missing girls. The camp of the renegades is visited first of all by the sheriff and his posse. The renegades, seeing the sheriff coming, make haste to escape.

Meanwhile the girls have released themselves from their bonds and are about to get away when the gambler notes them crossing the top of a distant hill. He sets out to follow them, but is overtaken by Ma, who downs him in a running fight. The posse meanwhile have pursued the fleeing renegades and after two of the men have been badly wounded the other two are captured and brought back to the settlement for trial.

The sheriff, having proven his heroism, is looked upon with favor by both Pa and Ma when he asks for the hand of Rose in marriage and as the picture ends Ma has agreed to give one of her daughters into the care of the sheriff.

"The Black Box" Grows More Interesting

BY NEIL G. CAWARD

THE splendid stage settings, beautiful photography and gripping action that mark the first episode of the new Universal serial, "The Black Box," are all to be found again in episode two, which is entitled, "Hidden Hands" and was released on Monday March 15.

Sanford Quest, the scientific detective, proves even more resourceful in episode two than in the first installment of the picture, having now as his assistant, Lenora, the wife of the man who in episode one was sentenced to the penitentiary for the murder of Ella Ashleigh. Lenora has completely reformed, and seems now bent on aiding Quest in his criminal research, and doubtless her woman's intuition and feminine instinct will prove a valuable addition to Quest's scientific research and remarkable detective ability.

Episode two begins with the meeting between Lord Ashleigh and his twin brother Edgar, who are as alike as two peas, except for the fact that Edgar is clean shaven while Lord Ashleigh is bearded. While the two brothers are attending the trial of Ian MacDougal, Craig, servant and companion of Edgar, busies himself with a mysterious "black box" which up to date has played such a small part in the story,

Quest in search of clues.

but which seems likely to become more important as the serial develops.

Upon their return from the trial, the brothers enter the library where Edgar, who is an anthropologist, receives word from the American Museum that the skeleton of an anthropoid ape, which he had sent to the museum for safekeeping, has been stolen. Edgar is furious over the theft since it prevents his proving to the satisfaction of the scientific men at the museum that he has discovered the real missing link, the

The necklace is stolen.

strange half-man, half-animal, which connects the gorilla family with the human race.

Immediately he learns of his loss, Edgar summons Sanford Quest to his aid and that detective together with Lenora, his assistant, hastens to the museum where Edgar awaits him. After inspecting the crate that had contained the ape's skeleton, Quest walks over to a window that opens on the street and calls his assistant's attention to the fact that the lock which should fasten it is broken.

Upon investigating the ground outside the window, Lenora finds one of the smaller digits of the ape's right hand which had evidently been broken off as the skeleton was passed through the window by the thief.

Later Ashleigh attends a reception at the home of Mrs. Bruce Reinholdt, whose son was his former pupil, and while there a storm comes up and Craig, his man servant, arrives with a raincoat for Edgar. After delivering the garment, the servant is shown out through the conservatory and a back gate.

Just as a musical number is concluded in the drawing room, a shriek rings out through the room and the hostess comes rushing in to explain that while enjoying a musicale from a seat just inside the conservatory her diamond necklace had been snatched from her throat by two hairy hands that seemed to almost float through the air and snatch the chain which fastened the necklace. Sanford Quest is summoned, but after a brief investigation is unable to throw much light on the mystery, or at least, if he has a clue he does not make it known at that time.

In a lonely hut, meanwhile, a strange creature, hairy, wild and jibbering, keeps company with a leopard and some monkeys. This strange, wild creature is fed by a pair of mysterious hands that come into the picture from one side, but just who he is or what part he is to play in the story later episodes must explain.

Meanwhile, one learns that MacDougal, who was being taken to prison after his trial, has escaped, after inducing his jailer to loosen his handcuffs for a minute, and is once more at large.

As the picture closes Craig is seen outside a Salvation Army headquarters and finally ventures within, being apparently attracted by the music. When an appeal is made by one of the Salvation Army lassies for all those who have sinned to confess, Craig yields to the appeal and comes up to the front of the room, but at the last moment shrieks out that he cannot confess his dark deeds.

After this statement, the Salvation Army lassie asks all present to pray that the man may have strength to confess all to his Maker and as those in the room kneel in prayer, episode two of "The Black Box" comes to an end.

Lord Stranleigh at Last Wins His Lady

BY CHARLES R. CONDON

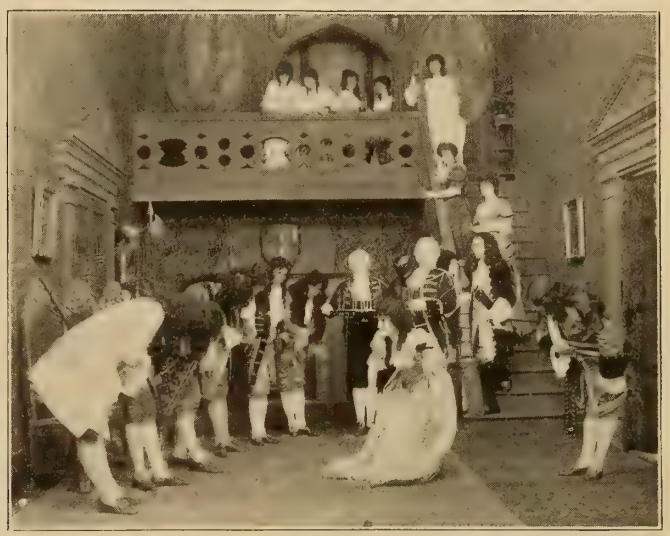
WITH the release of "A Theft in the Dark" on March 26, insipid, and yet marvelously shrewd, Lord Stranleigh closes his screen career in a blaze of glory, for this hero of three previous Edison releases has more than made good. The drawing of a character such as his lordship requires the services of a true artist, and it found this qualification in Marc MacDermott. His indolence was natural, his bored expression and impatience at anything disturbing his prolonged relaxation unaffected, and still, when Stranleigh did rouse himself and put his mind to the accomplishment of a task which was beyond the more energetic, he appeared masterful and inspired confidence instantly.

Lord Stranleigh's experiences in foregoing pictures are in no way connected with this three-reel feature, except that two of the characters in it were also seen in the others. The story is independent and complete, dealing with the mysterious theft of Lady Sinclair's necklace during the few moments that the lights were turned out while welcoming the new year, and gives Stranleigh a chance to prove that he is not

A big moment in Edison's "A Theft in the Dark."

only capable of sacrificing that which he holds dearest to him, but also of accepting defeat, however unjust, like a man.

One little point seems to be a bit out of harmony with the rest of the story. It is small, apparently trivial, but nevertheless, one of the mainsprings of



One of the elaborate sets in Edison's "A Theft in the Dark."

the plot. It is the fact that Stranleigh, impersonating Vernon's accomplice, should receive the necklace from Vernon without turning his face, or even a fair profile, to him. The action was such as to make Vernon suspicious under ordinary circumstances. The result of this, had the action followed its natural course, would have led to investigation on the thief's part, and the balance of the story would have been affected.

The photography is soft and clear, and the Edison company has long ago proved that English settings and atmosphere are among the things it can do best. Charles Brabin directed the picture which features Marc MacDermott as Lord Stranleigh and Miriam Nesbitt as queenly Lady Sinclair. Almost as important in the story and fully as conspicuous as the part of Lord Stranleigh is the role of Ralph Vernon, the society "Raffles," strikingly portrayed by Edward Earle, a good-looking, clever young fellow who retains the love and confidence of Lady Genevieve, though she knows him to be a thief. Viola Dana makes a charming little Lady Genevieve.

In a moment of unusual courage and confidence, Lord Stranleigh proposes to Lady Sinclair for the third time, and for the third time is put off with the smiling statement that he has as yet been of no use in the world, having never done anything that was actuated by purely unselfish motives. His lordship is in a quandary as to how to show his mettle.

On New Year's eve Lady Sinclair holds a masque ball at Graythorne Manor. As the clock strikes twelve the lights go out, leaving the ballroom in total darkness. When they are relighted, after the last stroke, Lady Sinclair discovers that her necklace is missing. She calls Stranleigh to one side, and informs him. He decides upon a plan immediately, and announces that the guests are to remain in the house until the arrival of detectives from London.

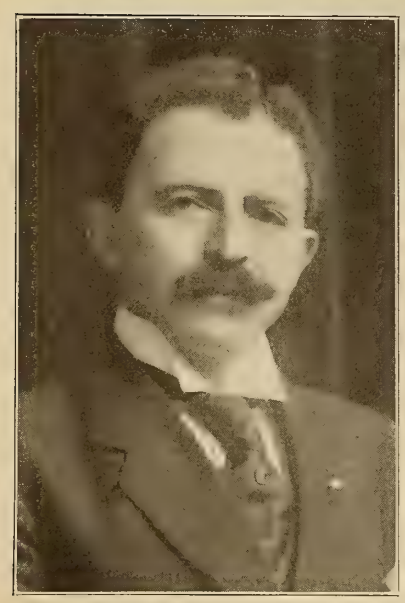
When the house is apparently asleep Stranleigh, hiding within a suit of armor, perceives Ralph Vernon descend the stairs, and hears him call up an accomplice with whom he makes arrangements for getting rid of the necklace. Stranleigh overpowers Vernon's accomplice, takes his place, and receives the jewels. He then confronts Vernon with his crime and promises to let him go free. Later, he discovers the thief about to elope with Lady Sinclair's sister, Lady Genevieve; Stranleigh tells the girl of Vernon's real character, and she makes him promise to keep it secret.

Lady Sinclair, finding them in the hall, misconstrues Stranleigh's attitude towards her sister, and denounces his lordship. Later, she learns the truth and realizes that Stranleigh was making a sacrifice equalled by none. Lady Sinclair then begs forgiveness for her conduct, and readily accepts Stranleigh's fourth proposal. The story closes with a touching scene in which Lady Genevieve is seen reading a letter from her lover, Vernon, in which he tells her that he is steadily forging ahead in the industrial world by honest methods.

Mariam Nesbitt in Edison's "A Theft in the Dark."

Charles K. Harris Talks of Future Plans

BY MABEL CONDON



Charles K. Harris.

WHILE you will always know him best as the man who wrote "After the Ball," it will be but a short number of weeks before his name will connect itself in your memory with a feature film company that has for its working foundation, several things which it will *not* do.

The Charles K. Harris Feature Film Company is the name of the new organization which has Albert E. Lowe as its president and Mr. Harris as its writer of scenarios and its generally useful man. It was Mr. Harris who vouched for the fulfillment of the promise that the Harris Feature Film Company intends to give the public "something new." This particular vouching was done in Mr. Harris' private office on the fifth floor of the Columbia Theater building one afternoon last week. Mr. Lowe was present and nodded support to all the Harris statements.

"There are to be no betrayed women in the films we are going to make," announced Mr. Harris with determination. ("Twang, twang!" came the accompaniment of a guitar to a Harris selection being rehearsed in a distant room.)

"The children will not have the blight of illegitimacy upon them. They all will be honorably born." ("Can you pay for a brok-en heart?" queried a tremulous female voice to a piano's crescendo finale.)

"We are not going to take our stories from plays and books; they are all to be original. There will be a picturization of some of my old and best known songs, which I shall scenariorize; and I will also supply the other original stories to be filmed." ("Nobody does it like you do, you do,— Nobody does it like you-dle oo-dle oo-dle do!" came a tango-time vocal duo from the next room.)

"And people wonder," commented Mr. Harris after a pause, "that I want to take my meals where there is no music. When the leader in the upstairs dining-room at the Claridge sees me coming he strikes up a Harris selection. So I prefer to eat in the grill.

"There is a piano in every one of these rooms," indicating with a gesture the Harris suite on the Broadway side. "And they are going all day long. My own piano," it stood dark and closed against the wall of a room which opened off of the one where we were seated. "My own piano hasn't been opened for two months. Sometimes it stays closed three months and then, one day, I'll open it and compose two or maybe three songs."

There was a decisive chord struck in the next

room, it had its echo further down the hall and then all the pianos seemed to start at once. The result was a medley of voices and selections that demonstrated entire impartiality to any one vocal range or to any one melody.

"We are not going to give an advance synopsis of any of our pictures," Mr. Harris resumed, "the public likes to be surprised, and there is a lack of this element when it knows exactly what is coming next. So we shall issue no synopses. So you can see," Mr. Harris summed up his "we-shall-nots," "that the Harris Feature Film Company intends to give the public something new. We will show people that a film may be five reels in length, may possess interest, strength and punch, and will be clean, throughout. Every one of our pictures will be of the variety that the whole family can see and enjoy. The film that is made for those over twenty-one, only, is not the kind we will make."

"We have two companies at work now," suggested Mr. Lowe. "One is down south and the other in Yonkers. The company in the south is the Dyreda. It is producing Mr. Harris' old songs, 'Always in the Way,' and 'Break the News to Mother.' J. Searle Dawley is directing it."

"And in Yonkers," Mr. Harris took up the story, "Percy N. Vekroff is producing 'When It Strikes Home.' Both will be ready for release early in May, and the World Film Corporation has arranged to exploit them. 'When It Strikes Home,'" Mr. Harris went on, "I wrote at this desk. Wait—I will show you the story as I wrote it out first."

From under a number of papers he took huge saffron-tinted sheets of paper, pencil-written. The top one began—

"On this day, Feb. 1, 1915, while looking from my office window onto Broadway toward Forty-seventh street, I saw a crowd gather about a policeman and a baby-carriage. A touring car drew up and a beautiful woman stepped out and made her way to the center of the crowd. I called one of the office boys and said, 'Quick, go down there and see what it's all about!' He returned with the information that a baby had been abandoned and the beautiful woman wanted to take it. The policeman said she would have to accompany him to the station and make her request there. So the woman got back into her car and followed in the wake of the policeman and the baby carriage."

"That," said Mr. Harris replacing the saffron sheets, "was my inspiration for the film, 'When It Strikes Home.' And, because he knew there wouldn't be space for the printing of the synopsis he related its story.

"Nobody knows the inspiration for 'After the Ball'," said Mr. Harris in answer to a suggestion that there were many reasons given for its writing. "I never gave out a statement on it but I never contradicted any that others gave. When I was one of the Tomb-Stone Club members of the Milwaukee press, Peck, who was its veteran newspaper man, gave me this advice, 'Never answer a newspaper article.' And I never have. So I have never told what inspired me to write 'After the Ball.'

"A funny thing happened in Berlin, at the ice palace, a few years ago. I was there with my wife and daughter and in the box next to us was Martin Beck, the vaudeville man, and a party. The manager of the palace knew me and the band of 150 pieces played 'After the Ball.' Martin Beck thought it was a publicity stunt on my part and, leaning across the box, said, 'Harris, you're a d— good plugger!'"

"And what, after 'When It Strikes Home'?" I was prompted to ask by a warning sounded by a voice, a banjo and a piano.

"Ah!" ejaculated both Mr. Harris and Mr. Lowe as they exchanged glances and the voice, banjo and piano sent forth a final and triple warning.

"Yes," I encouraged, "you might as well tell."

"The next," answered Mr. Harris, slowly, for emphasis, "will surpass everything I have written, for heart interest. It will cost $50,000 to produce—and it will be in a natural colored picture."

"The new natural color process that Kinemacolor has been working on for the last year?" I asked of Mr. Lowe, whose original connection is the Kinemacolor Company. With a smile that carried satisfaction, he replied that it was. And as though in celebration, the trio burst forth into the joyous acclaim, "I Never Wanted Anything So Good, So Bad."

It was Mr. Lowe's suggestion—he is good at making them—that Mr. Harris autograph a copy of "After the Ball" for me. As he did so he remarked that the demand for copies of this song, now in its twenty-first year, is never less than a thousand a week.

The tremulous female voice from the next room urged "Don't You Wish You Were Back Home Again?" Glancing at my watch I decided the suggestion was opportune.

"The Charles K. Harris Feature Film Company is here to stay," assured Mr. Harris with his finger on the elevator bell. And a male quartet from the end piano-room warbled the reflection, "There's a Little Bit of Ev'rything on Broadway."

How Shall Tax be Collected?

Within a few days, proprietors of leading theaters and moving picture shows in the city of Montreal will discuss with the legislation committee of the city council the new charity cent tax imposed on patrons of places of amusement. As the Montreal bill left the Legislature, it empowered the city to impose such a tax. But the city council must first pass a bylaw; and it is the terms of the bylaw that the proprietors will discuss with the aldermanic committee.

The main question will be: How is the tax to be collected? By the terms of the clause, the city council may require the proprietors of places of amusement to collect the tax themselves and to give account of it to the city under penalty of being held personally responsible. Half a dozen schemes of collection are offered. One requires that the patron of a place of amusement shall buy a ticket for one cent in addition to his ticket of admission; and, for the sale of the additional ticket, it is suggested that booths be erected in the theaters. The objection raised to this is that the scheme would require the creation of a staff of inspectors and the consequent swallowing up in expenses of the greater part of the proceeds.

It is felt that in the collection of the tax, the city will have to proceed warily. There are constitutional difficulties in the way. If the tax or any part of it is paid by the proprietors of theaters, it is claimed, the whole clause will be unconstitutional as imposing an indirect tax.

Director George Nichols, before joining the Mutual forces, produced pictures for Thanhouser, Lubin and Keystone.

Lubins' Heavyweight Player

George S. Trimble of the Lubin players, who can step on a pair of scales any hour of the day and make the arrow spin around to the 275-pound notch, is one of the most versatile of the character men in the studio, especially when it comes to comedy. This is due to the fact that he has a quarter of a century of theatrical and operatic experience back of him. The weight question never bothers Trimble except on rare occasions, and one of these occasions occurred last summer when Trimble was doing a scene in the "Patsy Bolivar" series. Trimble was playing the part of an innkeeper and Peter Lang, who by the way weighs 265 pounds, was an irate father. Together they started to chase an eloping couple. The couple, both lightweights, waded across a swamp in part of the chase scene. Trimble and Lang floundered after them until they got into the middle of the swamp and there they both stuck fast. The more they struggled the deeper in they sank. It is said that that to get the pair of heavy weights out it was necessary to utilize a stout rope and a horse. Trimble is an actor of the old school and played with such stars as Barrett, Willard, Mansfield, Keen and Lewis Morrison.

George S. Trimble.

Picture Holding 'em Out

D. W. Griffith's astonishing production "The Birth of a Nation" has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance and such enormous crowds have been turned away at every presentation that another theater could have been filled. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to its making a record which will mark an epoch in metropolitan stage history.

Inceville Held Up by Storm

The wind and rain storm, which made a violent attack last week on the coast of Southern California, wrought havoc with the daily routine of the Inceville folk. It didn't do any damage to the properties of the big camp of the Kay-Bee, Broncho and Domino films, but it annihilated large portions of the road which is the only access to the place. The electric car which carries the Ince people to work was unable to proceed any further than the Santa Monica canyon, so that for an hour or more several hundred employes of Inceville waited at the long wharf for transportation to the studios.

Film Folks Feed

The Green Mill Sunken Gardens, Broadway and Lawrence avenue, Chicago, was the scene on Friday evening, March 12, of a merry gathering in honor of Mr. and Mrs. H. C. Hoagland, who are newcomers to Chicago's film colony, and the occasion served to make them acquainted with a number of other well known folks in the industry. Allen L. Haase was the host of the evening.

Mirth and gaiety prevailed throughout the evening, and some fifteen couples sat down to the collation, which according to the menu was as follows:

Cox's Martini Blusher
Blonde Celery Kirkland Salted Almonds le nut Bloeser
Olives a la Espanole Dola Danseuse
Strained Chicken Gumbo—Hoagland
Cucumber Salad—Edythe Hoagland
Roast Vermont Turkey—Haase Style
Cranberry Sauce Allen Julienne Potatoes Genevieve
Head Lettuce, Simmons Special French Dressing by Steck
Ice Cream Van Zandt
Clarence Cake May Wafers
Cheese, Roquefort, Film Style
Demi-tasse

Binder Accomplishing Things

That the work which Mr. Binder, representing the National Board of Censorship, is doing is really accomplishing results is proven by news received just as MOTOGRAPHY goes to press, to the effect that the censorship bill in the Iowa legislature was killed in committee. Mr. Binder spent Thursday and Friday of last week in Des Moines and is to be congratulated upon the result.

The Michigan legislature is also considering a censorship bill this week and the committee having it in charge is meeting today. Mr. Binder will be present and it seems safe to predict that this measure also will be killed in committee.

"A Concrete Romance"

Aaron Gollos of the Photoplay Productions Releasing Company is now taking bookings on a two-reel Essanay picture entitled "A Concrete Romance," in which Rapley Holmes, Peggy Sweeney, Milton Bromley and John Cossar are featured. The story is interesting throughout, the photography up to the regular Essanay standard, and Mr. Gollos feels sure that exhibitors will find "A Concrete Romance" in every way a desirable picture.

Renovating Studio

For many days the Favorite Players' studio has been in a state of great unrest. During Carlyle Blackwell's visit to New York, William D. Taylor, director, thought it a good chance to renovate the studio, and have everything in readiness for Mr. Blackwell's return.

Electricians, carpenters, and many workmen have been kept busy, and Mr. Taylor hopes to be able to start right in "on the job" as soon as Carlyle returns.

To the ambitious author—cast your picture play plots upon the waters and they will return to you after many days.

There are few new things under the sun that have not been developed by picture play authors.

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A Campaign Against Official Censorship

IN expressing appreciation of our editorial on "The Supreme Court's Decision" two weeks ago, J. W. Binder of the National Board of Censorship emphasizes the conclusion that the fight against legalized censorship must be appealed to the court of public opinion, and that it must continue without an instant's cessation, backed up by all the resources of the industry and its every member. He says:

That the industry as a whole will do this was convincingly proved to me by the results obtained at a luncheon recently given by the National Board at Rector's in New York. There were present at this luncheon approximately a score of men. They were the leading men in the producing and distributing ends of the motion picture industry. At this luncheon, which was presided over by W. D. McGuire, executive secretary of the board, in a five-minute talk I told the assembled company of a condition—not a theory—regarding censorship legislation which confronted them in ten states. These men were all familiar with the work the National Board has already done in fighting legalized censorship laws in Ohio and Pennsylvania. I pointed out to them that the censorship laws in both these states had been allowed to pass by default. I told them of the difficulties we were meeting in our endeavors to have them repealed. The same thing, I said, will follow in the ten states in question provided the bills are not opposed in committee. The National Board had the machinery for fighting these bills. Two simple questions therefore remain. First, do those present want the National Board to make a fight in these ten states? Second, if so, will you pay the bills? Both were answered in the affirmative with enthusiasm, and, headed by such men as Messrs. Lubin, Laemmle, Blackton, Hodkinson, Selznick, Wright, Carl Anderson for Lasky, Adolph Zukor, Felix Malitz for Pathe, and many others, before rising from the table a considerable sum was pledged with which the fight has since been aggressively carried into the ten states menaced with legalized censor bills. The result to date has been the defeat in committee of the bills in Indiana and Delaware. In the other states an effective campaign is being conducted, and my prediction is, that with the possible exception of Oklahoma, none of the other states will enact censor legislation at this session of the legislature. The Oklahoma bill is not, strictly speaking, a censorship measure. It does not provide for prepublicity censorship, but simply excludes from being shown within the state "any motion picture featuring a bank robbery, train robbery, nude forms, suggestive poses, or pictures that are obscene, indecent, licentious, or immoral." The bill, as will readily be seen by those informed, is aimed at the Al Jennings film, "Beating Back." [Motography, February 27, page 326.]

My experience with the real men in the motion picture industry leads me to the profound conviction that they will not hesitate to carry through a nation-wide campaign, using the newspapers, magazines, and that most potent of all forms of publicity—the motion picture screen—to create public opinion against all forms of legalized censorship to the end that there shall not be throughout the whole nation a single man in public life who will dare advocate legislation to limit and hamper the freedom of the motion picture screen.

My personal belief is that the National Board of Censorship, composed as it is of men and women whose very names are guarantees of fairness and impartiality as well as devotion to the public good, is the proper body to make this fight. From what I know of the men who direct and inspire the National Board, I am convinced that they will not shirk the responsibility.

The fight must go on. The life of the motion picture industry depends upon it. It must be won.

It is our devout hope that this confidence is justified, and that all the motion picture interests, to the last man, will join vigorously in the intensive work for which the situation calls. At the same time we realize that the task is not a easy one. It requires more than mere antagonism to the censorship principle; it means above all persistence; continuous, untiring, day and night application to a logical, carefully thought out program.

The letter quoted above states that the National Board of Censorship is the proper body to make this fight. Certainly it is the appropriate agency for the work; but obviously it cannot accomplish very much without earnest co-operation—financial as well as moral—of everyone interested.

In this trade we all know of the good work of the National Board, and of the exceptionally high character of its personnel. Therefore we are inclined to wonder, sometimes, why it is that local censorship bodies, local reformers, are not willing to defer to it and to accept its findings as authoritative. Of course we know that both police organizations and individual reformers are frequently of a peculiarly circumscribed mentality, unwilling to accept anything outside their own observation. Nevertheless, it should be possible to convince all of them of the truth as it applies to the sincerity and competence of such a society as the National Board. Obviously, the thing has not been presented to them with sufficient force and persistence. Only the other day a certain state legislator, when asked as to the meaning of the big list of names on the letterhead of the National Board of Censorship, replied that "he supposed they were put there to make the proposition look better." Evidently his impression was that the National Board literature was parallel to that of a mining company with stock for sale.

The Supreme Court has decided that the censors

may continue to censor. Therefore our only possible present stand is, not that no one has a right to censor us, but that the only censor we recognize, the National Board of Censorship, is adequate and efficient. And to take that stand with any hope of convincing the world of its propriety, we must aid the National Board in gaining universal recognition. This can be secured only through widespread publicity of the right kind.

If the National Board of Censorship now has a department of publicity, that department should be augmented and given sufficient power and funds to carry on a campaign of education clear across the country. The sole object of such a campaign would be to convince the public and its political representatives that the National Board is competent to censor films; that its personnel is such as to guarantee such competency; that it does censor all films most effectively; that films once censored by it need no further attention; and that its certificate upon a film is an absolute guarantee of its fitness for public exhibition.

When these facts have become established and of common knowledge there can be no logical appeal beyond them, and local censorship would fall to the ground for sheer superfluity and want of support. Therefore the one objective to concentrate all our forces upon immediately is the reputation of the National Board of Censorship. As to the ways and means of accomplishing the desired end, there are enough bright minds on the Board and in the film business to work out an efficient plan. MOTOGRAPHY will be glad to help in the work to the full extent of its power.

New Use for Gas-Filled Lamps

A new application of the gas-filled high-efficiency tungsten lamp is in the lighting of moving picture studios where playlets are being enacted before the camera, says a recent issue of the *Electrical World*. In the plants of the companies producing the more costly films 1000-watt nitrogen-filled lamps to the number of eighty-six have been used to illuminate a single stage. In the smaller studios fifteen or twenty 1000-watt units suffice for ordinary pictures. The advantage claimed for the high-efficiency incandescent lamp over other illuminants which have been heretofore used is the correction of color values possible with a lamp giving a continuous spectrum. The "make-up" which moving picture actors have had to use to bring out the features of the face is avoided, and a better balance is given to the flesh tints, it is said.

COMMERCE WITH GERMANY

It is natural that the German photographic industry which has been producing for export to a large degree, is suffering in consequence of the war, says the *Weekly Report*, published by the American Association of Commerce and Trade. Little is known generally abroad of the capacity and extent of the German photographic industry. In regard to unexposed films for moving pictures, such films have so far been imported from America through London firms. In the future, however, American firms will be able to deal directly with Germany. Germany is a good customer in exposed American moving picture films, as American pictures are particularly appreciated, and it is safe to say that American pictures will be in demand as much as before.

Just A Moment Please

By golly, this Dick Nehls person is trying to run a joke department all of his own, in his weekly press sheets. Did you read that one he pulled about the scenario writer who married his heroine to a man who had been killed off five years before, and then added the final punch by inquiring where we supposed they met? Stop it, Dick, stop it!

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode One:—"The Missing Scripts."

(Part One.)

Consternation reigned at the plant of the Jumbo Film Corporation, out on Skidoo Avenue and Bunkum Place. The earliest arrivals at the plant had found things turned topsy turvy, the doors broken open and the night watchman missing. As one official after another arrived and was told of the dirty deeds performed during the night, indignation gave way to wrath and finally even profanity began to flow. Though the place showed every trace of having been robbed, nothing had as yet been missed. The money was all in the vault, the studio settings and prop room had been left in their usual order, the negatives were safe, and the dressing rooms were closed and locked, but robbers had undoubtedly entered the place and made way with the watchman. While Sue Brett, the beautiful ingenue of the company, stood talking with "Di" Rector, the $1,000,000 per year producer of the concern, Ed Itor, the scenario man, suddenly burst into the room, his coat off, his hair rumpled and his eyes blazing with wrath. "Every darn script in the place is gone!" he shrieked. "We're cleaned out. Not even a single reeler ready for production and four companies ready to start work on the floor!" M. A. Gnate, the president of the Jumbo Corporation, gasped: "We're ruined!" "Di" Rector shrugged his shoulders, knowing his salary would go on as usual and Sue Brett, inspired by a sudden happy thought, laid her soft hand on M. A. Gnate's arm and gurgled: "It's all right. I have an idea that will save the day."

(To be continued.)

—

Jay Cairns postcards in from Santa Barbara, "Nature sure made a six-reeler of this country. It's too beautiful to lie about." Just as if it wasn't tough enough now for us chaps that have to work in a city, without having to rub it in. Have a heart, Jay!

—

OUR BURG.

Carl Ray, now a regular fillim magnate, breezed into Our Village, illuminating our "gay white way" with sparks from his sparklers, and showed the natives "The Vengeance of the Wilds," his first pitcher. Some pitcher, too, it was, Carl.

J. R. Freuler hopped the rattler for Noo Yawk this wk.

Carlyle Blackwell was to Our Village sev. days this wk., and said "Howdy" to thousands of his friends.

Fred Beacroft of the Effete East transacted Bus. in Our Village on Tues. of this wk. Wisht we could see you oftener, Fred.

J. A. Berst and George Kleine was to the depot this wk., J. A. buying tickets to Calif., and George going East.

Pal Haase was the host to a scrumptious feed at the Green Mill Gardens last wk. Herb Hoagland and his Missus was the guests of honor tho there were 25 or so more there to.

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A certain party in the East wants to know if we meant "ivory" when we referred to the "ivy covered walls" of the Caward Art Scollege. Guess he don't know how the place has improved since he graduated.

—

No less a notable than John W. Grey has applied for membership in the renowned institution.

—

With Wilk, Schmid and Grey we now only need Mindil to have the largest class in the history of Art.

—

Come on in, Phil.

N. G. C.

Brevities of the Business

The Edison scenario writers and those who aspire to be classed under this heading will be pleased to meet, via this paragraph and the picture to the left, Arthur Leeds,

who will in the future say yes or no when the question of availability of submitted scripts comes up at that studio. Mr. Leeds, as most of those in the scenario game probably know, is the man who has been turning out *The Photoplay Author*, that little journal of the scenario writing end of the picture business which has so many friends. He is also the author of the book on the subject, entitled "Writing the Photoplay." In the latter work he collaborated with Dr. J. Berg Esenwein, and the result has been more than helpful to the numerous photoplaywrights who have been struggling along the hidden pathway to success. Arthur Leeds has learned life from the ground up. He has also learned most of that which pertains to the dramatic presentation of life, and when he places his official O. K. on a script the author thereof may be sure that he has written something of real merit.

The Edison Night Atop the Strand brought many of the Bronx residents into white-lighted Broadway for the occasion. Accompanied by Frank A. Bannon, those of the players who attended were Edward Earle, Sally Crute, Viola Dana, Bessie Learn, John Collins, Augustus Phillips, Ethel Lawrence, and Bruce Eytinge.

Harry Reichenbach, late of the Bosworth Film Company, is now connected with the Metro Film Corporation in the Heidelberg building, New York City, in the capacity of publicity manager.

Upon Jacob Wilk was bestowed the honor of fatherhood, on March 7, when a daughter, immediately named Ruth Helen, made her appearance. She has been accorded a hearty welcome by her happy parents and their many friends.

Wendall P. Milligan, whom you know as head of the *Billboard's* motion picture section, became a Benedict on March 4 by reason of making Miss Mildred Schultz, Mrs. Milligan. The latter was a schoolday acquaintance of Mr. Milligan in the latter's home town, Stamford, Conn. "Bill" Barry of the Nicholas Power Company and K. Renaud of Stamford witnessed the ceremony. Mr. and Mrs. Milligan are residing in the vicinity of Broadway and Ninety-eighth street.

Zene Kiefe is again a member of the Vitagraph stock company and after her absence from the studio for a year, received a hearty welcome back.

Arthur J. Lang, whose card reads "Executive Secretary—Nicholas Power Co." has returned to his desk after a week's dental trouble caused by an ulcerated wisdom tooth. The ailment threatened serious trouble for Mr. Lang and he is to be congratulated on his recovery.

Among the prominent exchangemen visitors in New York this week were George Grombacher of Portland, Ore., Louis B. Mayer, Boston, Otto N. Davies, Minneapolis, James B. Clarke, Pittsburg, and Mr. Allenbaugh, Baltimore. A board meeting of the Metro Pictures Corporation was the attraction.

Dorothy Gish, the distinguished Griffith film actress, is to be featured in a number of three and four reel feature photoplays, and in each picture her part will be a somewhat different character from her previous one.

The management of the Strand theater is making elaborate preparations for the anniversary week, commencing April 11, which commemorates the opening of this house. The theater will be handsomely decorated and it is said that the bills surpassing anything yet presented at the Strand will be offered. The theater has also in preparation a handsome souvenir program which will be given to each patron of the house during the week.

Harry Pollard, director of American, is getting some particularly beautiful effects in his four reel feature, "The Divinity of Motherhood," in which Margarita Fischer is starred and in which she has one of the parts that the public love to see her in and which runs the whole gamut of the emotions and from girlhood to old age.

No new mining camp would be complete without a new newspaper. And so, naturally, "Poverty Flat," the mimic Sierran mining settlement, built by the California Motion Picture Corporation at Boulder Creek, Calif., as "scenery" for its production of Bret Harte's "Lily of Poverty Flat," has just given to the world a new journalistic thrill in the shape of the *"Poverty Flat Nugget,"* edited weekly by "Culpepper Starbottle," one of the picturesque characters in the pioneer photoplay.

The Famous Players Film Company have acquired the film rights to Madeline Lucette Ryley's celebrated play, "Mice and Men," once the popular starring vehicle of Annie Russell, in which they will shortly present Miss Marguerite Clark.

Louise Glaum is under suspicion! It is rumored she was married recently and it is rumored she ain't no sich thing! Some say she was seen dressed in white in a closed auto and some say one man was trying to hide in the auto and some say another. All inquiries are met with sweet evasion.

The Photo Drama Company, which has been staging "Prohibition" at the studios of the Centaur Film Company, Bayonne, N. J., is putting over something new in the line of delirium tremens. The subject instead of seeing the far famed snakes is attacked by five hundred spiders, to say

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Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	165	....
Biograph Film Co.	51	54½
General Film Co. *pref.*	50	53
Majestic Film Co.	150	170
Mutual Film Corp. *pref.*	62	65
Mutual Film Corp. *com.*	84	87
New York Motion Picture Corp.	75	76
Reliance Motion Picture Corp.	35	45
Syndicate Film Corp.	100	120
Thanhouser Film Corp.	75	80
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
Universal Film Mfg. Co.	160	....
World Film Corp.	4¼	4⅜

New York Motion Picture Corporation—The directors met last week, but reached no decision in the matter of dividends. A general feeling among stockholders from many quarters has been expressed that the directors have, apparently, assumed an attitude of indifference toward the interests of the stockholders, who have patiently waited for some news or information during the last ten months when dividends were abruptly discontinued. As it has generally been understood that the available cash resources were in the vicinity of $200,000, the stockholders feel they have a right to at least expect some information as to why they cannot receive some return on their investment.

Thanhouser Film Corporation—In addition to the increase in capital from $400,000 to $1,000,000 and giving each stockholder of record 2¼ times his holdings, it should be noted that the new stock—instead of being $100 par value, will be $5.00 par value. The remaining $100,000 of stock it is reported will go to the new manager—E. Thanhouser—in the form of compensation for his services over a period of years.

Reliance Motion Picture Corporation—There has been some demand for this stock between 35 and 40.

Mutual Film Corporation—There still continues to be a steady demand for the common stock, but as the bid and asked prices have more or less maintained a spread of about 4 points, the stock was not as actively traded in during the past week.

nothing of a huge seagoing octopus. This is rather a novel innovation and should do much toward helping the cause for which this play was written.

That the motion picture business is coming to the front in the way of artistic advertising is shown by the absolute deviation from the commonplace in the new posters issued by the Thanhouser Syndicate. With episode ten of "The $20,000,000 Mystery" a sepia toned poster, one sheet size, was issued, made by this new process. Instead of the lithographic posters as of old the rotagravure is utilized.

Clay M. Greene, one of the best known of the Lubin photo-playwrights, and who has achieved a wide reputation as a writer of fiction and plays for the legitimate stage, had a regular birthday party this week, his friends surprising him at his Philadelphia hotel.

Allan Crolins, who played the part of Detective Stone in the Edison three-reel drama, "Killed Against Orders," is one of the latest additions to the Edison force. He is a little too sincere for comfort. Miriam Nesbitt thinks, after being hounded about by him for stealing a muff, her first moving picture theft.

Will T. Gentz has resigned as publicity department head of the United Film Service to give his entire attention to a new venture which he is undertaking in company with Joseph A. McKinney, former general manager of the United Film Service and best known for his activities in organizing the Roosevelt Progressive campaign. Gentz and McKinney have taken quarters in the Longacre building, where they

Scene from Neutral's "The Last of the Mafia."

have already succeeded in involving themselves in a vortex of work in the direction of general publicity promotion and the handling of syndicate literature and special press campaigns.

Raymond L. Schrock, once civil engineer of Goshen, Ind., photoplaywright of note, for a time contributing editor of Photoplay Magazine, and more recently scenario editor of the Gene Gauntier Feature Players, was last week appointed scenario editor for the east coast studios of the Universal Film Manufacturing Company.

Thomas H. Ince, director-general of the New York Motion Picture Corporation, announced this week that he has concluded negotiations whereby that company will take over a 12-acre tract of land between Los Angeles and Hollywood, Calif., for the production of Kay-Bee, Broncho and Domino films and Ince features.

Francis X. Bushman has left Chicago for San Francisco, where he will visit the Panama-Pacific Exposition, as the guest of the Panama-Pacific motion picture exhibitors. Mr. Bushman will attend the mammoth ball of the organization and will return to the Essanay studios about March 26.

The Universal Film Manufacturing Company are not in the market for scenarios at the present time and will not accept any until further notice.

George Periolat has accepted an offer from the American Film Company and will leave Hollywood, Calif., shortly for Santa Barbara, where the American company is located.

David Belasco has signified his intention of coming to Los Angeles early in the spring to take full charge of the production of "The Darling of the Gods," based on his play of that name, to be produced by the Lasky Feature Film Company. It will be Belasco's debut in the motion picture field.

Herbert Waterous, son of the famous Metropolitan Opera House basso, has joined the forces of the World Film studios at Fort Lee, N. J., for the time being, and together with several other students of the Art Studios League, is appearing in various scenes under the direction of Frank Crane in the photoplay "The Man Who Found Himself," in which Robert Warwick is being starred.

The American Press Association, which serves thousands of newspapers all over the United States, is publishing the George Ade Fables in Slang, which are being filmed by Essanay. The association is putting out the fables in conjunction with the releases of Essanay, so that they will appear about the time the comedies are shown.

Adam Kessel, Jr., and Charles O. Baumann, heads of the New York Motion Picture Corporation, who are in Los Angeles, Calif., inspecting their Inceville and Keystone studios, were the guests last week, at a dinner given in their honor at the Hotel Alexandria by members of the De Luna Club—the organization of Inceville actors headed by J. Barney Sherry.

Archer McMackin will soon quit the Universal ranks to become a director with the American Film Company.

John Barrymore, in the five-part film adaptation of Leo Ditrichstein's funny farce, "Are You A Mason?" is the next Famous Players' subject.

J. Walter Lamb, who was the second prize winner in the first period of the profit sharing plan of the World Film Corporation, has been appointed manager of the Atlanta branch of the World Film Corporation. Prior to promotion, Mr. Lamb was salesman in the New York exchange of the World Film Corporation.

Robert Edeson, the popular stage star, who in recent months has converted himself into picture ranks as a feature film actor. is to appear in a special photoplay. This feature film is entitled "Men's Prerogatives," is being produced at the Reliance-Majestic, Los Angeles. Edeson arrived in Los Angeles last Wednesday.

S. S. Hutchinson, of the American Film Manufacturing Company, has not yet appointed a director for the first Flying "A" company. The position was vacated several weeks ago, when Thomas Ricketts was put in charge of the feature company now making Mutual four-part master-pictures. A director to produce the $10,000 prize scenario is also being considered.

W. M. Byrd, special representative of the World Film Corporation, is making a tour of the Southern states in the interest of his company.

Inceville's carpenters are busy this week, constructing two buildings—a church and a modest cottage—for use in Thomas H. Ince's production of "The Sign of the Rose," in which the New York Motion Picture Corporation, will present George Beban in the unique combination of the silent and spoken drama. The church is being erected on the shore road with the ocean as a background, while the cottage is being put up on the crest of a hill. Both will be used with skyline effects in dissolves to show Pietro's thoughts on Christmas Eve, when he learns of the tragic death of his little Rosa.

The Alliance Films Corporation, through its San Francisco representative, Nat. A. Magner, has arranged to have the entire Alliance program shown in the picture houses of Hawaii and the surrounding islands beginning March 20.

The Smalleys—Phillips and Lois Weber—are having a real holiday in San Francisco, where they are taking in the fair and all that pertains to it.

The realization that to secure photoplays of merit, strong stories must be secured, led Frank N. Woods, head of the scenario department of the Reliance and Majestic studio, Los Angeles, Calif., to surround himself with a staff of writers who are gifted with unsual ability. The most recent acquisition to the scenario staff is Nettie Gray Baker.

Harold Lockwood gave one of his most attractive performances in McGrath's "The Lure of the Mask," produced by Thomas Ricketts at the American Santa Barbara, Calif., studios. He will be seen next in a four-reel version of May Futrelle's "Secretary of Frivolous Affairs."

William Elliott, one of the most prominent of the youthful American stars, will make his initial appearance on the screen in the Famous Players Film Company's five-part photo adaptation of the stage success, "When We Were Twenty-one," Nat Goodwin's former starring vehicle.

The latest addition to the Centaur Film Company is a new foundry. Although at the present time this plant has

all the equipment necessary for a most complete motion picture establishment, this addition was found quite imperative because Mr. Horsley's latest inventions, the double-exposure camera and continuous printer, were not being turned out fast enough to meet the present demand. It is expected that with this addition the demand can be entirely satisfied.

Tyrone Power, the noted stage artist, takes the leading role in "Whom the Gods Would Destroy." This multiple reel feature was recently completed at the Chicago studios of the Selig Polyscope Company. It was written by William B. Wing.

There are no coal mines in California and that is the only reason why it was necessary for Producer Thomas H. Ince of the N. Y. M. P. Company to build them recently for the production of "Sons of Toil," a powerful picturization of an episode in the Pennsylvania coal mining regions, that will soon be released as a art of the Mutual Program under the Domino banner.

A large force of carpenters, mechanics and plasterers have been busy the past several days at the Lubin western studio, erecting an Algerian village. Several of the regular dressing room buildings have been transformed into Algerian structures and a number of temporary ones built, in order to have a complete Algerian street to be used in a big feature which is to start immediately.

A. D. Flintom, the head of the Monarch Feature Film Company of Kansas City, recently made a special trip to New York to confer with President Cobe of the Alliance upon several important matters. Mr. Flintom states that the conditions in his territory, which embraces the states of Missouri, Iowa, Nebraska, and Kansas, are very satisfactory, and are continually getting better.

At a meeting of the Dominion Alliance, the prohibition society of Canada, a unanimous vote of thanks and an expression of approval was given to the Bosworth temperance film sermon, "John Barleycorn," made from Jack London's novel.

John Emerson, late star of the New York success, "The Conspiracy," has arrived at the Reliance-Majestic Hollywood, Calif., studio, to appear in an original four-reel feature photoplay.

Devore Parmer, formerly leading man with the Edison, Nestor, Crystal, and Kinetophote companies, has been especially engaged by William F. Haddock, the feature producer, for Kalem's feature, "A Fiend at the Throttle."

While in Chicago recently en route from Panama to Los Angeles, Colin Campbell, the Selig director, viewed "The Carpet from Bagdad" and "The Rosary," two multiple reel pictureplays soon to be released by the Selig Company. Although Mr. Campbell directed the production of both plays, it was the first time he had seen them in final perfected form.

In "Pawns of Mars," an imaginative story of war between two mythical countries, written by Donald I. Buchanan, Director Theodore Marston blew up an armored automobile, using four sticks of dynamite. To film the explosion, a three-sided barricade of logs, lined with sheet iron and roofed over with the same material, was placed within fifty feet of the automobile to be blown up. Cameraman Reggie Lyons, took his position in this shelter and although the barricade was literally bombarded by bits of flying metal, the camera escaped injury and two hundred feet of excellent negative was taken.

Oliver Morosco, of the Morosco Photoplay Company, had to forego the pleasure of leisurely touring westward from Chicago in his new eight-cylinder Cadillac, and take the train, in order to arrive at the studio in Los Angeles in time to supervise the production of "Wild Olive." This is a society play in which Myrtle Stedman will be featured, and will be produced under the direction of Oscar Apfel, who lately joined the Morosco-Bosworth forces.

The latest addition to the numerous "house organs" published by film concerns is *Alliance Film Topics,* published by the Eastern Feature Film Company of Boston, which controls the Alliance Program in New England.

A very new and a very large educational picture campaign has been planned by the Business Men's League of St. Louis. William H. Bloomer, of the Northwestern Mutual Life Insurance Company, suggested the plan. The idea came to him after seeing "The Dawn of Plenty"—one of Barker's World Picture Stories. The Barker-Swan Service of Chicago has the contract for making the pictures.

William N. Selig, president of the Selig Polyscope Company, who returned recently from Panama, where he viewed the work of filming scenes for "The Ne'er-Do-Well," Rex Beach's great novel, expects to leave in the near future for Los Angeles, Calif., where he will be present when the new Selig Jungle-Zoo is formally opened to the public.

In the four-reel American production of Lloyd Osbourne's novel, "Infatuation," Harry Pollard portrays Cyril Adair, an insignificant actor and one-time prize fighter, who, to obtain money to relieve his unfortunate condition, accepts a beating for the small end of the purse.

Samuel Goldfish announces that the next Lasky-Belasco photodramatic offering, following "The Governor's Lady," will be "The Woman."

The Kriterion Program announces a new brand of comedies under the direction of "Rube" Miller of Keystone and L-Ko fame. The new comedies will be released under the brand name, "Kriterion Star Comedies."

George W. Terwilliger, the Lubin director ,while filming a play in St. Augustine, used a seven-foot rattlesnake. This week the snake arrived at the Philadelphia studio as a present to the other directors. Tacked to the box was a note reading: "This is 'Myrtle.' She is a good screen performer and the best rattler in Florida. If you can find work for her, please do so. I know little of her personal habits as I directed her from the top of a step ladder."

Five prominent theatrical stars appear in the first four Metro releases. Orrin Johnson. Adelaide Thurston. Olga Petrova, Thomas Jefferson and S. Miller Kent, appear respectively in "Satan Sanderson," "Shadows of a Great City," "The Heart of a Painted Woman," and the "Cowboy and the Lady."

O. S. Goan,
Vice Pres. and Treas.

Hopp Hadley,
Adv. Manager.

P. A. Chase,
Secretary.

J. C. Graham,
President.

Newly elected officers of United Film Service.

Carl Ray, owner of the News theater at Cheyenne, Wyo., which he states is the prettiest theater west of the Mississippi river, is offering two round-trip tickets to the two most popular lady patrons of his house. These round-trip tickets cover the trip to Santa Fe, Los Angeles and San Diego, and return, with side trips to Mt. Tamalpais and the Catalina Islands, with board, hotel and carfare paid.

Despite the announcement made from the west coast that Henry Walthall was to leave Balboa and join Mutual, E. D. Horkheimer, of the former company, has announced that Mr. Walthall has no intention of leaving.

M. B. Dudley, the New York theatrical producer, visited San Diego, Calif., during the past week and inspected several sites available for the erection of a studio. He plans to enter the picture-producing field and has selected San Diego as the scene of his future activity.

ROLL OF STATES.

CALIFORNIA.

Upwards of $12,000 is to be invested in a new moving picture theater which will be built in Woodland by the A. D. Porter estate. The theater will have a seating capacity of 700 and a stage twenty by thirty feet. Harry Leland of Sacramento will manage the theater.

CANADA.

The Gem theater at Brantford, Ont., was recently destroyed by fire. The building is owned by A. C. Lyons and is valued at $15,000.

COLORADO.

H. L. Newton recently purchased the Princess theater at Sterling.

GEORGIA.

Plans are now under way for the erection of a moving picture theater at Waycross. The theater will be known as the Kozy and will be under the management of A. A. Shilkett.

ILLINOIS.

Ground has been broken for a ninety-foot building next to the Majestic theater, Rockdale, by C. H. Beallis, who will operate a moving picture theater.

The new Majestic theater was recently opened at Harvard.

Extensive improvements are being made by James Harden, manager of the Majestic theater at Rockdale.

IOWA.

Kinset & Ries are the new proprietors of the Scenic theater at Bode, which was formerly owned by B. Kinset.

March 12 the Dohany theater in Council Bluffs was sold for $40,000, and this historic western show house in which have appeared all the great stars for the last thirty years will open with moving pictures.

KANSAS.

A new motion picture theater has been opened in Jetmore under the direction of Mr. Bybel of Larned.

A $75,000 theatrical corporation is being formed in Wichita to build a new theater with a 75-foot frontage on East Douglas avenue.

KENTUCKY.

On April 4 the latest motion picture theater in Louisville will be opened. It is almost completed and is one of the most up-to-date houses in Louisville.

LOUISIANA.

Work has been started on the new opera house at Rayne. The building will be two stories in height and will be owned and operated by James L. Craig. It will be fully equipped in every way and will also be used as a motion picture theater.

MARYLAND.

The Edmondson Amusement Company recently made application for its $14,000 moving-picture theater on Edmondson avenue, near Pulaski street, Baltimore. The contract was awarded to the Consolidated Engineering Company, and W. O. Sparklin and G. S. Childs are the architects. It will be two stories, of brick, and 100 by 42 feet.

MICHIGAN.

The building which was formerly the post office at Mulliken has been extensively remodeled, and a sloping floor, stage and opera seats installed. It will be used as a motion picture theater.

The new Fulton moving picture theater at Grand Rapids was recently opened to the public by E. N. Brown and William Thiebout, who have leased the theater. The house is equipped with all modern appliances and has a seating capacity of 600 persons.

Within a short time it is planned to begin construction of the new Regent theater, which is to be erected for the Regent Theater Company on the southeast corner of Woodward and Horton avenues, Detroit. Plans for the theater are being prepared by W. B. Stratton, architect. The design provides for an ultimate seating capacity of 3,500 persons. The floor of the main auditorium will have a seating accommodation for 2,000 persons, which probably will entitle it to the distinction of having the largest one-floor seating capacity of any theater in this section of the country. Cost of the building is estimated at about $150,000, and its owners promise that it will embody all that is best in modern theater construction.

MINNESOTA.

Oliver Whaley, of Dickinson, North Dakota, has purchased the Rex theater at Bemidji, and expects to open same immediately as a first-class moving picture theater.

MISSOURI.

Box Office Attraction Film Rental Company, organized under the laws of New York; capital, $10,000, of which $6,000 is to be used in this state, with office in Kansas City.

NEBRASKA.

The American theater, Omaha, will shortly be opened as a moving picture playhouse under the direction of Francis G. Porter of New York. Robert Tausig, formerly associated with the Strand and Weber & Fields in New York, will be manager.

NEW JERSEY.

Paterson is to have one of the biggest theaters in the United States. D. J. Bondy, who is interested in a circuit of theaters in the Middle West, has purchased a plot on the Church street property of the New York and North Jersey Rapid Transit Company in Paterson and has just made public his plans. The new theater, which will be known as the Victoria, will have a seating capacity of 4,150. Its frontage will be 110 feet on Church street with a depth of 190 feet. The new house will offer the finest photoplays obtainable, as well as special vaudeville attractions.

NEW YORK.

Plans are underway for the erection of a new opera house in Crane street, Clifton Springs, by Messrs. Williamson & Gresh. The building will be 100x40 feet with a seating capacity of 500 persons. The contractors expect to have the building completed and ready for operation by June 1.

A semi-annual 4 per cent dividend on preferred stock was declared yesterday by the directors of the Picture Playhouse Film Company, who met at 71 West Twenty-third street, New York. The directors are Mortimer D. Metcalf, president; Alberto Amato, vice-president; Philip O. Mills, secretary; Grenville Snelling, treasurer; Charles Lanier, Jr., James A. Roosevelt and Frederick B. Cochran.

The new Strand theater, which will shortly be opened in Syracuse, represents an expenditure of over $200,000. Its seating capacity is 2,000, and the attractions to be offered will come from the Strand theater in New York City.

The new theater being built by the American Motion Picture Company in Utica is almost completed and will be ready for formal opening within a short time.

New York Metro Film Service, Inc., Manhattan. Motion picture business; capital, $25,000. Incorporators: P. F. Walsh, 239 West 112th street; J. R. Rubin, W. P. Robbins, 165 Broadway, New York City.

Slater Producing Company, theatrical, photoplay productions, $20,000; E. Davis, J. Power, F. Slater, 100 West 121st street, New York.

NORTH DAKOTA.

A new picture machine has been installed in the Lyceum theater at Donnybrook.

The Pleasant Hour theater at Mott is to have a forty-foot addition added to the present building.

OHIO.

D. Meinken was recently awarded the excavation, foundation and carpentry for the photoplay house of the Western Hills Amusement Company, to be built at the southeast corner of Enright and Warsaw avenues, Cincinnati, planned by Architects Zettel & Rapp. It will be the largest theater of the kind west of Freeman avenue.

Plans are under way for the erection of a new motion picture theater in South Akron.

James E. Wood has sold to Paul M. Banker the motion picture theater at 1016 East Fifth street, Dayton.

PENNSYLVANIA.

The Felt Amusement Company, which has bought the property 1410 North Broad street, Philadelphia, adjoining the Mercantile Club, is having plans prepared by Stuckert & Sloan for a moving picture theater, 37 by 200 feet, upon the site. Work on this will be begun about April 1, it is expected.

The moving picture theater, 5026-28 Baltimore avenue, Philadelphia, lot 40 feet by 104 feet, has been sold by Barrist & Co., for Charles Wasman, to Harry B. Hammond, for a price not disclosed, subject to a first mortgage of $27,664, and a second mortgage of $5,900, taken by the seller. The theater is assessed at $25,000.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-15	Saved from the Vampire	Biograph	1,000
D	3-15	The Master Mummer	Edison	3,000
C	3-15	Love and Trouble	Essanay	1,000
D	3-15	Unfaithful to His Trust	Kalem	2,000
C	3-15	Patsy Bolivar No. 12	Lubin	1,000
D	3-15	The Fork in the Road	Selig	2,000
T	3-15	Hearst-Selig News Pictorial No. 21	Selig	1,000
C	3-15	Mr. Jarr Brings Home a Turkey	Vitagraph	1,000

Tuesday.

D	3-16	After the Storm	Biograph	2,000
C	3-16	Her Country Cousin	Edison	1,000
D	3-16	When the Fates Spin	Essanay	1,000
C	3-16	Ham at the Garbage Gentlemen's Ball	Kalem	1,000
C	3-16	Here Comes the Bride	Lubin	1,000
C	3-16	Sage-Brush Tom	Selig	1,000
D	3-16	From Headquarters	Vitagraph	3,000

Wednesday.

C	3-17	The Animated Grouch Chaser	Edison	500
C	3-17	Seen Through the Make-Up	Edison	500
C	3-17	The Fable of "The Galumptious Girl"	Essanay	1,000
D	3-17	The Trap Door	Kalem	2,000
D	3-17	A Tragedy of the Hills	Lubin	2,000
D	3-17	The Puny Soul of Peter Rand	Selig	1,000
C	3-17	Postponed	Vitagraph	1,000

Thursday.

D	3-18	His Desperate Deed	Biograph	1,000
C	3-18	A Horse of Another Color	Essanay	1,000
D	3-18	The Only Way Out	Lubin	3,000
C	3-18	As He Blew He Blew	Mina	500
C	3-18	The Dove of Peace	Mina	500
T	3-18	Hearst-Selig News Pictorial No. 22	Selig	1,000
C	3-18	The Battle of Frenchman's Run	Vitagraph	1,000

Friday.

D	3-19	Seekers After Romance	Biograph	1,000
D	3-19	In the Shadow of Death	Edison	2,000
D	3-19	The Conflict	Essanay	2,000
D	3-19	The First Commandment	Kalem	3,000
D	3-19	One Law Breaker	Lubin	1,000
C	3-19	Why Billings Was Late	Selig	1,000
C	3-19	The Capitulation of the Major	Vitagraph	1,000

Saturday.

D	3-20	When the Tide Turns	Biograph	1,000
D	3-20	For the Man She Loved	Edison	1,000
D	3-20	The Western Way	Essanay	1,000
D	3-20	The Railroad Raiders of '62	Kalem	1,000
C	3-20	The Wayville Slumber Party	Lubin	500
C	3-20	On the Road to Reno	Lubin	500
D	3-20	Jack's Pal	Selig	1,000
D	3-20	The Millionaire's Hundred-Dollar Bill	Vitagraph	2,000

Monday.

D	3-22	The Maid of Romance	Biograph	1,000
D	3-22	Only the Maid	Edison	1,000
C	3-22	Sweedie Learns to Ride	Essanay	1,000
D	3-22	The Girl of the Music Hall	Kalem	3,000
C	3-22	Patsy Bolivar No. 13	Lubin	1,000
D	3-22	Retribution	Selig	2,000
T	3-22	Hearst-Selig News Pictorial No. 23, 1915	Selig	1,000
C	3-22	Mr. Jarr and the Lady Reformer	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	3-23	His Brother's Keeper	Biograph	2,000
C	3-23	Hans and His Boss	Edison	1,000
D	3-23	The Little Straw Wife	Essanay	3,000
C	3 23	Ham Among the Redskins	Kalem	1,000
C	3-23	An Expensive Visit	Lubin	1,000
D	3-23	The Outlaw's Bride	Selig	1,000
D	3-23	A Wireless Rescue	Vitagraph	2,000

Wednesday.

C	3-24	The Newly Rich	Edison	1,000
C	3-24	The Fable of "The Struggle Between Personal Liberty and the Wave of Reform"	Essanay	1,000
D	3-24	The Diamond Broker	Kalem	2,000
D	3-24	The Blessed Miracle	Lubin	3,000
D	3-24	Alice of the Lake	Selig	1,000
C	3-24	The Master of His House	Vitagraph	1,000

Thursday.

D	3-25	The Love Transcendent	Biograph	1,000
C	3-25	Two Bold, Bad Men	Essanay	1,000
D	3-25	Men of the Mountains	Lubin	2,000
C	3-25	A Titled Trio	Mina	1,000
T	3-25	Hearst-Selig News Pictorial No. 24, 1915	Selig	1,000
D	3-25	The Other Man's Wife	Vitagraph	1,000

Friday.

C	3-26	A Stop-Off in New Mexico	Biograph	500
C	3-26	A Hot Foot Romance	Biograph	500
D	3-26	A Theft in the Dark	Edison	3,000
D	3-26	The Great Silence	Essanay	3,000
C	3-26	The Tale of a Hat	Kalem	1,000
D	3-26	The Theft in the Night	Lubin	1,000
C	3-26	The Clam Shell Suffragette	Selig	1,000
C	3-26	The Lady of Shalott	Vitagraph	1,000

Saturday.

D	3-27	A Foothill Problem	Biograph	1,000
D	3-27	The Phantom Thief	Edison	1,000
D	3-27	The Outlaw's Awakening	Essanay	1,000
D	3-27	The Girl at Lone Point	Kalem	1,000
C	3-27	It Happened on Wash Day	Lubin	500
C	3-27	Si and Sue—Acrobats	Lubin	500
D	3-27	Perils of the Jungle	Selig	1,000
D	3-27	Lifting the Ban of Coventry	Vitagraph	3,000

Mutual Program

Monday.

D	3-15	The Two Sentences	American	2,000
D	3-15	The Reward	Reliance	1,000
C	3-15	Title Not Reported	Keystone	
C	3-15	That Little Band of Gold	Keystone	2,000

Tuesday.

D	3-16	The Master's Model	Thanhouser	2,000
D	3-16	The Emerald Brooch	Majestic	1,000
C	3-16	In the Mansion of Loneliness	Beauty	1,000

Wednesday.

C	3-17	A Case of Poison	Broncho	2,000
D	3-17	Competition	American	1,000
D	3-17	The Balance	Reliance	1,000

Thursday.

D	3-18	The Mill by the Zuyder Zee	Domino	2,000
C	3-18	Title Not Reported	Keystone	
T	3-18	Mutual Weekly No. 11	Mutual	1,000

Friday.

D	3-19	The Phantom on the Hearth	Kay Bee	2,000
D	3-12	Do Unto Others	Princess	1,000
D	3-19	Only a Tramp	Reliance	1,000

Saturday.

D	3-20	The Slave Girl	Reliance	2,000
C	3-20	Title Not Reported	Keystone	
C	3-20	Doggone It	Royal	1,000

Sunday.

D	3-21	The Forged Testament	Majestic	2,000
C	3-21	Ethel's Doggone Luck	Komic	1,000
D	3-21	The Stolen Jewels	Thanhouser	1,000

Monday.

D	3-22	Ancestry ..... American	2,000
D	3-22	The Game of Thrills ..... Reliance	1,000
C	3-22	Title not reported ..... Keystone	
C	3-29	Gussle's Day of Rest ..... Keystone	2,000

Tuesday.

D	3-23	The Duel in the Dark ..... Thanhouser	2,000
D	3-23	The Greaser ..... Majestic	1,000
C	3-23	When the Fire Bell Rang ..... Beauty	1,000

Wednesday.

D	3-24	In the Switch Tower ..... Broncho	2,000
D	3-24	In the Heart of the Woods ..... American	1,000
D	3-24	The Black Sheep ..... Reliance	1,000

Thursday.

D	3-25	Tricked ..... Domino	2,000
C	3-25	Title not reported ..... Keystone	
T	3-25	Mutual Weekly No. 12 ..... Mutual	1,000

Friday.

D	3-26	His Brother's Keeper ..... Kay Bee	2,000
D	3-26	The Skinflint ..... Princess	1,000
D	3-26	Jealousy ..... Thanhouser	1,000

Saturday.

D	3-27	Bubbling Water ..... Reliance	2,000
C	3-27	Title not reported ..... Keystone	
C	3-27	Journey's End ..... Royal	1,000

Sunday.

D	3-28	The Old Chemist ..... Majestic	2,000
C	3-28	Mixed Values ..... Komic	1,000
D	3-28	The Spirit of Uplift ..... Thanhouser	1,000

Universal Program

Monday.

D	3-15	The Storm ..... Victor	2,000
D	3-15	Wifey's Fling ..... Imp	1,000
C	3-15	The Refugees ..... Joker	1,000

Tuesday.

D	3-16	The Blood of the Children ..... Gold Seal	2,000
D	3-16	At His Own Terms ..... Big U	1,000
C	3-16	The Mix-Up at Maxim's ..... Nestor	1,000

Wednesday.

D	3-17	Saved by Telephone ..... Eclair	2,000
C	3-17	Rough But Romantic ..... L-Ko	1,000
T	3-17	Animated Weekly No. 158 ..... Universal	1,000

Thursday.

C	3-18	The Funny Side of Jealousy ..... Big U	2,000
D	3-18	All for Peggy ..... Rex	1,000
C	3-18	Raindrops and Girls ..... Sterling	1,000

Friday.

D	3-19	The Black Pearl ..... Imp	2,000
D	3-19	The Golden Spider ..... Victor	1,000
C	3-19	Down on the Farm ..... Nestor	1,000

Saturday.

D	3-20	The Mother Instinct ..... "101 Bison"	3,000
	3-20	No release this week ..... Powers	
C	3-20	The Rejuvenation of 'Liza Jane ..... Joker	1,000

Sunday.

D	3-21	The Rider of Silhouette ..... Rex	2,000
D	3-21	An Arrangement With Fate ..... Laemmle	1,000
C	3-21	Too Many Bachelors ..... L-Ko	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Monday.

D	3-22	Mary's Duke ..... Victor	3,000
D	3-22	One Night ..... Imp	1,000
C	3-22	The Wrong Address ..... Joker	1,000

Tuesday.

D	3-23	The Human Menace ..... Gold Seal	2,000
D	3-23	When Jealousy Tumbled ..... Big U	1,000
C	3-23	It Happened on Friday ..... Nestor	1,000

Wednesday.

D	3-24	To Redeem an Oath ..... Laemmle	2,000
	3-24	No release this week ..... L-Ko	
T	3-24	Animated Weekly, No. 159 ..... Universal	1,000

Thursday.

D	3-25	No. 329 ..... Big U	2,000
C	3-25	Six Months to Live ..... Rex	1,000
C	3-25	Olive's Pet ..... Sterling	1,000

Friday.

D	3-26	Uncle John ..... Imp	2,000
D	3-26	The Danger Line ..... Victor	1,000
C	3-26	They Were on Their Honeymoon ..... Nestor	1,000

Saturday.

D	3-27	The Hidden City ..... "101 Bison"	2,000
D	3-27	The Ace of Clubs ..... Powers	1,000
C	3-27	Dixie's Day Off ..... Joker	1,000

Sunday.

D	3-28	The Desert Breed ..... Rex	1,000
D	3-28	The Bay of Seven Isles ..... Laemmle	1,000
C	3-28	A Change in Lovers ..... L-Ko	1,000

Miscellaneous Features

Married in Disguise	United	1,000
Their Delayed Honeymoon	Ideal	2,000
Target Practice	Superba	500
Such a Picnic	Superba	500
The Deputy's Reward	Premier	1,000
Affinities	Grandin	2,000
Ach Louie	Starlight	1,000
Wheeled Into Matrimony	Luna	1,000
A Double Deception	Empress	1,000
The White Trail	Lariat	2,000
Her Phoney Lovers	Jupiter	1,000
Pathe Daily News, No. 23, 1915	Pathe	1,000
Pathe Daily News, No. 24, 1915	Pathe	1,000
A Voice From the Sea	Paragon	2,000
Billy's Waterloo	Santa Barbara	1,000
Spanish Madonna	Monty	2,000
A Devilish Dream	Thistle	1,000
Love's Tribunal	Trump	2,000
Steve's Steadfast Steed	C K	1,000
The Stepbrothers	Santa Barbara	2,000
Cy's Triumph	Punchinello	1,000
Romance of an Actress	Alhambra	2,000
Kriterion Komic Kartoons	Pyramid	500
Cigar Making	Nolege	500
When the Fiddler Came to Big Horn	Kriterion	2,000
Syd, the Athlete	Alhambra	1,000
Are You a Mason?	Lasky	5,000
The Governor's Lady	Lasky	5,000
The Tale of a Shirt	Pathe	1,000
Shadows of Doubt	Pathe	3,000
Horse Breeding	Pathe	1,000
Ima Simp's Dream	Pathe	1,000
The Dancing Beetle	World	1,000
The Fight	Lederer	5,000
What Happened to Jones	Brady	5,000
The Woman Who Dared	Kleine	5,000
The Quest	Mutual Masterpicture	5,000
The Curious Conduct of Judge Legarde	Life Photo	5,000
The Lone Star Rush	Climax	5,000
"O—18"	Cosmofotofilm	3,000
Then the Iceman Came	Pathe	1,000
A Trip to Madeira and Wild Birds	Pathe	1,000
Salambo	World	6,000
The Fight	Lederer	5,000
A Deal with the Devil	Great Northern	3,000
The Man Who Vanished	Apex	3,000
Beulah	Balboa	6,000
The Great Italian Earthquake	Kaiser	2,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 21—Selig—March 15.—Girls of the University of California in class race; convicts from New Jersey state prison under single guard live in camp while working on the new highway; women join San Francisco police force and will patrol exposition grounds; thousands of Greeks attend the funeral of Bishop Hawaweeny; latest styles designed by Lady Duff Gordon; Boston Red Sox and Chicago Cubs at their training camps; aviation the latest fad of the millionaire colony at Palm Beach, Fla.; senators leaving the capital at Washington, D. C., at the close of congress; new troops brought up by Germans, Lowicz, Russian Poland.

In the Park—Essanay—March 18.—The first single reel Chaplin-Essanay comedy. Charlie becomes so interested in a spooning couple in a park that they chase him. A crook steals the girl's pocketbook and then tries to pick Charlie's pocket, but Charlie gets the pocketbook from him instead. A giant

comes along and takes it away from both of them and, in the fight which follows, Charlie takes the spoils and leaves the other two in the hands of a policeman. The girl thinks her lover took the pocketbook and jilts him. He decides to commit suicide and goes to the lake. Charlie sees him and encourages him, after taking his watch and money away. The giant, crook and policeman follow Charlie and a free-for-all fight takes place on the bank of the river. Charlie succeeds in throwing them all into the water and then makes his getaway.

Hearst-Selig News Pictorial—Selig—March 18.—Pictures taken from the thirtieth story of the unfinished Western Union building, New York City; Blackfeet Indians from Glacier National Park visit San Francisco; Boston Braves in spring training camp; work started for the big Union Station in Chicago; Theodore Roosevelt visits the United States Steel Corporation's workshops; Grace Darling in Panama; war section containing views of the great European struggle taken at various points.

IN last week's isue the synopsis of "The Wayville Slumber Party" was announced as the Lubin release for March 20. This picture has been taken out and replaced by "The Prize Baby," a synopsis of which follows.

The Prize Baby—Lubin—March 20.—A stranded theatrical company escape from their hotel during the night, thereby saving their board bill. After a long journey by foot over the railroad ties they come to a town where a baby show is being held, a prize of $100 to go to the winner. The fat boy of the troop, who takes the part of a baby in the show, enters the contest and wins the prize. Just as they are about to begin celebrating, however, it is discovered that one of the babies present has the small pox and the entire troupe are quarantined. When the doctor attempts to vaccinate the fat boy a free-for-all fight takes place, which ends when the fat boy is carried off to jail. The company find themselves minus the prize and again start to walk the ties.

The Maid of Romance—Biograph—March 22.—Among all her suitors there is none who loves her; they are all after her money. So she leaves the little country town and, in the city, takes a post as governess to the youngest child of a newly-rich widow, whose son has a position of trust in a business office. The young man falls in love with her, but dares not ask her to marry him because he is unworthy. He has been taking money from his employer's safe. Discovered, he is threatened with exposure unless he makes restitution—which he is unable to do. The girls learns the facts and reimburses his employer. Discovering what she has done, he comes to thank her, and is told that the governess has been discharged for carelessness. But he finds her again.

Only the Maid—Edison—March 22.—Sally Crute and Duncan McRae featured. Ralph Sterling, wanted for murder in a distant city, meets and fascinates Beryl Tracy, who is courted by Ralph Somers. Sterling induces Beryl to elope with him, but their plans are spoiled by the maid,

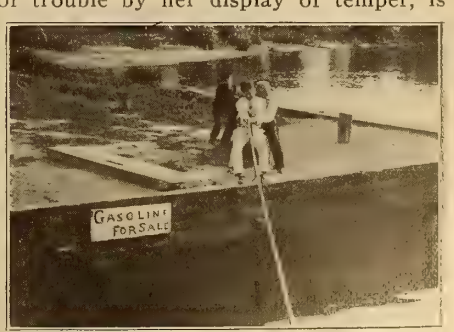
who dresses up in Beryl's clothes and waits for Sterling at the appointed place. She has also notified Somers, who arrives in time to save her from Sterlin's anger. The latter is placed under arrest and held to answer the charge of murder against him. Beryl realizes how foolishly she has acted and consents to marry a true lover, Ralph Somers.

C. R. C.

Sweedie Learns to Ride—Essanay—March 22.—Another of the inimitable Sweedie comedies with Wallace Beery in the leading role. When Sweedie sees her mistress mounting her horse for her morning gallop, she desires to do likewise. She calls up her sweetheart, who is captain of the mounted police squad, and upon his appearance the two start off for a ride. Sweedie learns that it is not so easy as it looks, and later, when her mistress returns and finds her missing, a general alarm is sent out for her arrest. Eventually Sweedie is cured of her passion for riding. N. G. C.

The Girl of the Music Hall—Kalem—(Three Reels)—March 22.—Fane, a composer, is threatened with a nervous breakdown after the failure of his opera. His friends, hoping to divert his mind, induce him to go slumming. He meets Ida, an East Side music hall singer, and though he is disgusted with the life she is leading he is forced to help her despite himself, because the girl attracts him. While he trains her voice she supports herself by singing in the chorus of a musical comedy company. Alan Glynn, an artist and a friend of Fane's, meets Ida and appears to fall in love with her; she returns his affection. Hagan, who formerly was the "bouncer" in the music hall, follows Ida about and refuses to allow her to forget the past. In time he meets Glynn at the stage door and tells him of Ida's career. Glynn, mistaking the girl's character, asks her to come to him, though he does not wish to make her his wife. She turns from him and, feeling that the life she has been leading is false, returns to the slums, for she does not know that Fane really loves her, though he has never declared himself. Hagan and Glynn follow her to the slums and in a quarrel between them Hagan is killed by the artist. With the murderer's arrest the two men pass out of her life forever. Later Fane again finds Ida and this time tells her of his love and asks her to become his wife. Alice Joyce and Guy Coombs featured.

Patsy on a Yacht—(Thirteenth of the "Patsy Boliver" Series)—Lubin—March 22.—After recovering from the wound he received in the last episode, Patsy begins to look for work, encouraged by the faithful Jane. He secures work on a yacht owned by Mrs. Sykes' brother, Tom, a man of wealth. Tom invites the entire Sykes family to spend a day cruising, and Tilly, who has married Sykesy and who has caused him no end of trouble by her display of temper, is



with them. With the assistance of Jane, Patsy smuggles a minister aboard the yacht and, when the others go ashore for

lunch, Jane joins him and they sail away from shore. Grace and Sykesy attempt to follow them and fall into the water. While they are being rescued Patsy and Jane are being married by the minister.

Retribution — Selig — (Two Reels)——March 22.—Because the governor of the state is in a position to not only ruin her father, but also to send him to prison, Mary Cullon agrees to become his wife. A reporter, who is in love with her, is heartbroken when he learns of what has happened, but determines to loosen the governor's grip on her father. A hunchback, who has been calling on the governor and securing money regularly, is hurt by Mary's machine and she cares for him, thereby winning his undying gratitude. He learns of her sorrow and goes to the reporter, giving him valuable information. On the day of the wedding the reporter and the hunchback confront the governor with the evidence that he is the cripple's father and that he was the cause of the death of the boy's mother. The governor takes his own life, and the reporter and Mary are free to marry. A review appeared on page 451 of the issue of March 20.

Mr. Jarr and the Lady Reformer—Vitagraph—March 22.—Another of the "Jarr Family" series. Mr. Jarr's boss sends him West on a business trip and Fritz, the shipping clerk, asks him to chaperone his sister on the return trip from Chicago. When he is ready to return, Jarr finds that the sister is a fat girl who has been appearing as "Fatima" in the side show of a circus. He makes good, however, and all is well until a lady reformer, who sees them together, believes that Jarr is luring the fat girl from her home. She sneaks to his berth at night and handcuffs him. A lunatic is to be put off the train at Poughkeepsie early in the morning, and Mr. Jarr, by giving a generous tip, persuades the porter to make a mistake. He is rushed to the asylum after leaving the train, but finally convinces the doctors of the truth of his story. The lady reformer accuses "Fatima" of being an accomplice in the escape of Jarr, and in the fight which follows "Fatima" proves that she can make good use of her weight and treats the lady reformer rather roughly. Jarr arrives home a day later and learns that the lecture on social conditions, which he was to attend with his wife, has been postponed on account of the lady lecturer being assaulted on the train.

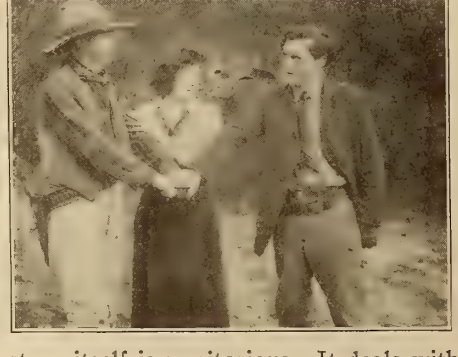
His Brother's Keeper — Biograph — (Two Reels)—March 23.—With her dying breath their mother commended his weak brother to his care. So, as son as he won success in the West, he sent for Jack. The boy fell under the bad influence of the ranch foreman and a halfbreed cowpuncher, but even in his wildness there was something of good, for it was in the Last Chance Saloon that he met Carlotta, the extraordinary woman who owned the place. On the day that Joe became sheriff, Jack resented the foreman's insult to Carlotta. A few hours afterward the foreman was found on a lonely trail, shot through the heart. Joe had to arrest his brother, whose pistol and hat were found on the scene of the crime. Carlotta refused to believe the evidence and, visiting the spot, picked up a trail which led into the desert. Presently she came upon an exhausted man—the halfbreed, who, after being discharged by the foreman, had killed him in a drunken fit and fled. To obtain Jack's pistol he had given in exchange his fine Mexican sombrero, which Carlotta has desired for a curio, and had taken Jack's hat for good measure. Carlotta, returning with him, arrived in time to prevent the infuriated cowboys from lynching the man she loved.

Hans and His Boss—Edison—March 23.—This is a Waddy-Arty comedy that bubbles over with laughs and giggles. Arty (Arthur Housman) tells the rich widow that Hans (William Wadsworth) is his boss, with whom he must imbibe or lose his job. Hans, who is only Arty's friend, is then compelled to fill out the role of boss and the results are truly laughable. C. R. C.

Ham Among the Redskins—Kalem—March 23.—Because they accidentally save Mary from Indians, Ham and Bud decide to become Indian killers, but their first attack, upon an eight year old brave, results disastrously for them. They then hit upon a plan which they think cannot fail, Bud being supposed to blow a horn and attract the Indians, while Ham hits them over the head with a mallet. This does not work out to the entire satisfaction of both, however, and they decide to do their hunting singly. Each disguises as a redskin and when they meet each other, both believe the other to be the real thing. The result is a double comic-tragedy.

An Expensive Visit—Lubin—March 23.—Jack, a gay college boy, receives a note from his father saying that his allowance has been cut off and that the old man is coming to see where all his money is being spent. Together with his pals he plans to fool his father and Dick, one of the boys, agrees to dress as a girl. When dad arrives he finds Jack buried amid his books and upon his son's suggestion starts out to see the sights. He meets Dick and flirts with "her." Receiving encouragement, he asks to see her home, and upon arriving at Dick's room he is confronted by Jack, disguised, who says that he is her husband. Dad is forced to part with his bank roll in order to get out of the affair quietly and hurries back to the farm. The boys then plan for a banquet.

The Outlaw's Bride — Selig — March 23.—Tom Mix furnishes chief thrill in this picture when, with his hands tied behind his back, he leaps from a horse and rolls down a steep hill. The Western settings abound in beauty and the



story itself is meritorious. It deals with the attempt of a secret service man to capture an outlaw. The outlaw forces a girl to marry him against her will. The secret service man witnesses the ceremony and, because he loves the girl himself, attempts to stop it, but is too late. He is captured and led away by the outlaw's confederates, but he manages to escape by the leap described above. The girl joins him and a pistol battle takes place between the officer and the outlaws, ending with the death or capture of all of the latter. The outlaw who married the girl is killed and she is free to wed the officer, whom she loves. C. J. C.

A Wireless Rescue—Vitagragh—(Two Reels)—March 23.—Engineer Jim Burke is discharged for drunkenness and collects a gang of disgruntled employees about him. They fail to get the engineers to strike and meet with even less success when they try to get Welch, the operator and towerman at the bridge, to quit. Burke swears to be revenged upon both the railroad and Welch and believes his opportunity has arrived when he learns that the limited will arrive at a certain hour and that it will pass over the draw bridge at full speed in case it receives the "clear" signal. Polly Welch, the daughter of the towerman, brings her father's dinner from home and, as she approaches the tower, notices that the bridge is open and the "clear" signal is up. The flyer is due in a few moments and she is about to break into the tower when Burke and his gang rush upon her, they having previously overcome Welch. She escapes to her home and locks the door. There is only one chance to save the limited and that is by using the wireless apparatus which she has installed and in the use of which she has become efficient. This she operates frantically, knowing that the limited carries a wireless outfit. Burke and his gang arrive at the house and start to batter down the door as the limited dashes past the "clear" signal and towards the bridge. The operator receives Polly's message a moment before the train reaches the open bridge. The breaks are at once applied and the limited is saved. Polly's lover, who has found Welch and freed him, rushes to her assistance with the train men and Burke and his gang are captured just as they are about to break into the house. Dorothy Kelly featured.

The Newly Rich—Edison—March 24.—Herbert Prior cuts a ludicrous figure here as a tramp rigged up to look like a distinguished count. His clothes are on a par with his table manners, which are

disquieting to say the least, and even dangerous when he wades through the soup course and begins to wield a knife and fork. The rejected suitor then takes part in the play, throws the "count" out, as per prearranged plans, and is granted permission to marry the girl by the stern father. C. R. C.

The Fable of the Struggle Between Personal Liberty and the Wave of Reform—Essanay—March 24.—E. H. Calvert is the featured player in this George Ade fable in which he enacts the role of an old gambler, who formerly sold green goods in the morning, played the ponies in the afternoon attended boxing shows in the evening and worked at his regular game of bucking the tiger all night, but after serving a penitentiary sentence for his crimes finds that the reformers have so changed things that at athletic exhibitions they only wrestle, no drinks are obtainable after midnight, his poker playing friends of the past now play checkers, the racetrack has fallen into disuse and even his plans for raiding the polling places on election day are foiled, when the women judges and clerks compel him to remove his hat before casting a ballot. N. G. C.

The Diamond Broker—Kalem—(Two Reels)—March 24.—Another of the "Girl Detective" series. Ripert and Henri Bladeau are suspected of smuggling diamonds into the country, but it is impossible to catch them in the act. Jean and her assistant, Warrington, are assigned to the case and the girl asks Ripert to duplicate some jewels she shows him. The liner *Eastern* arrives and Ripert comes ashore, but Jean and Warrington note that he immediately reengages stateroom No. 3 for the return trip. Jean arranges to get the same room, and when the boat is leaving, after Ripert has given the jewels she desired to Jean, Henri finds that the girl detective is in the same room he has engaged, and while the girl and he go to the steward to have matters straightened Warrington remains behind and sees Ripert enter the room, remove a deckboard under the bunk and take a bag of jewels from it. Henri discovers Warrington and overpowers him, but Jean enters and covers the two crooks with a pistol until assistance arrives. The croks then confess that they have been operating a wholesale business in this manner. Cleo Ridgley featured.

The Blessed Miracle—Lubin—(Three Reels)—March 24.—George and Gail Bowman, after five years of married life, find themselves childless and unhappy. Diane King, an adventuress and a former schoolmate of Gail's plans to secure George and his riches for herself. As he finds himself falling into Diane's power,

George goes to New York, but the adventuress follows him. He cannot resist her when they again meet and writes Gail that if she desires to get the divorce they have often talked about she may do so, as he has left for Europe, where he will remain for some time. Before the letter reaches Gail she realizes that a great happiness is to be hers and, believing that their child will bring them together, she writes George of the news after receiving his message, but Diane gets her letter and returns it unopened. Months pass and Gail fears that George is lost to her. In an effort to see him she goes to New York and takes rooms at the same hotel in which both Diane and he have engaged separate apartments. He enters the hotel on the day of his return and learns that his wife has just given birth to a child. As he passes Diane's room she attempt to stop him, but he tells her that Gail needs him. The adventuress' actions clearly prove to him that she cares nothing for him and that she was merely looking out for herself. He leaves her storming at him in anger and hurries to Gail's bedside to take their little son in his arms.

Alice of the Lake—Selig—March 24.—A young man is asked to care for the daughter of his friend, and though he is told by his physician that he has only a short time to live, he asks her to marry him that she may be provided for after

his death. An unscrupulous suitor, who has already asked the girl to marry him, persuades her to accept her guardian's offer, saying that he will wait and that they will be married after her husband's death. The guardian learns of what has happened and, heart-broken by his wife's perfidy, goes away, asking her to respect his name while he is alive. When she is left alone she thinks the matter over and realizes her mistake. She rejects her unscrupulous lover and returns to the man she really loves in time to save him from plunging into a life of dissipation, which would have meant his death. He recovers and they find happiness together. Lillian Hamilton, E. J. Brady and Robyn Adair featured. The photography is clear throughout and the interior settings and exterior locations do justice to the story. C. J. C.

The Master of His House—Vitagraph—March 24.—Greene's wife devotes her entire time to card parties and Greene becomes tired of such an existence. He discharges the servants and, when his wife declares that she cannot cook herself, he proceeds to get the dinner. Although he makes quite a mess of it, he finally places food upon the table and sees that he eats most of it himself. The next time her card social is to be served by caterer—so she thinks—but Greene has another idea and chases the caterer out of the house, acting as cook himself. He takes all that he cooks into the presence of the guests and eats it. When they have gone, he forces his wife to attempt cooking and she fails miserably. His treatment, however, has brought her to the realization that she is really doing nothing for him, and after having a good cry she promises that in the future she will devote her entire time to keeping house. Billy Quirk and Constance Talmadge featured.

The Love Transcendent—Biograph—March 25.—John Gage loves Ruth West, but she marries his friend, Charles Grey. The young couple are apparently happy; a child is born to them. Suddenly Ruth discovers that her husband has been systematically robbing his employer. Threatened with imprisonment unless he refunds the money he has stolen, Grey is at his wits' end. Ruth appeals to her erstwhile lover for aid. John Gage has been despondent in his lonliness, and has been saved from suicide by a prospector, with whom he has struck up a friendship. He welcomes an opportunity to help Ruth. Returning home with the money, she finds her husband dead by his own hand. With her child she goes back to join John, whose love for her has transcended all.

The Two Bold Bad Men—Essanay—March 25.—Ben Turpin and Leo White, now at the western studio, are featured in this single-reel release, as two bold bad men who come into town ready for any criminal act. When they find the village constable asleep, they enter the home of a nagging husband just as his wife turns on him and throws him out. The husband then assists them in stealing everything in the place, which they hide in a trunk. Later, the constable following them, removes the silverware from the trunk and hides therein himself.

Unconscious of the change, they carry the trunk to the barnyard and bury it, but the constable emerges from the ground to overpower and capture them. N. G. C.

The Tale of a Hat—Kalem—March 25.—Fossell sees his wife flirting with Dud and becomes jealous. When Mrs. Fossell returns a hat she has purchased and it is bought by Mrs. Dud, it is only natural that Fossell should see Mr. and Mrs. Dud walking down the street and mistake Mrs. Dud for Mrs. Fossell. He follows them home and becomes enraged when he sees Dud kissing the woman he believes is his wife. To get more evidence, he has himself lowered from his own room, one floor above Dud's, and peeks through the window. Dud sees him, and seizing him by the trousers pulls him down. The garments come off and, when Fossell hits the ground, he immediately starts to run for cover. A marathon race is taking place and Fossell becomes mixed up with the runners. He believes that they are pursuing him and puts on so much speed that he crosses the finish line before any of the contestants. He is declared the winner and receives the gold trophy, but his

happiness is cut short when his angry wife rushes up and drags him home.

Men of the Mountains—Lubin—(Two Reels)—March 25.—Hooper, a dictatorial old mountaineer, forces his daughter, Meg, to marry Jasper, a gambler, when the girl is really in love with Ned Davis. Ned goes away after the ceremony is performed and travels to the lumber country, where he secures a timber tract. Jasper's gambling shack is raided and he is forced to flee, taking Meg with him. Two years later Meg is very unhappy, because of the treatment she and her child receive from Jasper. Later he robs a miner who stops at their cabin and again flees, taking Meg and the child with him. The infant soon dies. Hooper and his two sons leave their home to visit Meg and Jasper, knowing nothing of her trouble. The gambler and Meg arrive at Ned's cabin,

but they do not recognize him because of the beard he has grown. Jasper attempts to secure Ned's land by gambling, but Ned beats him at his own game and then gambles his money against Meg and also wins. Covering Jasper with a pistol he takes Meg and her child and hits the trail. Meg, not knowing that Ned is trying to save her, is the means of disarming him and giving Jasper the advantage over him. Hooper and his sons have come upon the miner and learn from him of Jasper's crooked work and of the manner in which he abuses Meg. They set out in pursuit and, just as Jasper is about to kill Ned, they come upon them and one of the boys fires the bullet which brings the gambler to the ground. Ned then makes himself known and is met by the outstretched hand of Hooper, while in Meg's eyes he reads the promise of future happiness.

A Titled Trio—Mina—March 25.—Wilfull Netty declares she will marry no one but a count, despite the fact that her mother has selected handsome Harry and her father educated Ed to be her hubby. Father and mother convert their two favorites into counts, by means of disguises, and Netty also secures a count

by calling up the Royal Matrimonial Bureau. Harry and Ed call on Netty and get into a dispute over which will wed her. While they are in the back yard settling the matter in true nobleman style, the count from the Matrimonial Bureau arrives and Netty welcomes him. Father and mother join in the fight between Harry and Ed, as do the cook and her policeman-sweetheart. Just as Netty is convinced that she has found her ideal, the policeman sees the Matrimonial Bureau count and exposes him as the barber living in the next block. Therefore, Netty is still unwed.

The Other Man's Wife—Vitagraph—March 25.—Governor Grant, overworked, takes a vacation, leaving his young wife, Madge, and his private secretary in his home together. He goes to the woods incognito, where he amuses himself by flirting with the wife of Jake, his guide. Jake becomes intensely jealous and, when he sees a man kissing his wife, shoots him. The man proves to be his wife's father, rather than the

Scene from Vitagraph's "Lifting the Ban of Coventry," Vitagraph release of March 27.

governor and he is placed under arrest. The governor returns home and finds so much work stacked up that he forgets his wife completely and plunges into it. His wife turns to the private secretary for companionship, and when the governor finds her sobbing out her sorrow on the secretary's shoulder, he orders both of them from his home. Jake's wife visits the governor of the state to secure a pardon for her husband and meets the man who caused all her trouble, but whose identity she did not know before. When he learns of what he has done, he realizes that he was wrong, not only in this case but also in the case of his wife and secretary, and after giving Jake's wife the pardon she asked, he sets out to find Madge. When they meet he tells her that he has realized his unworthiness and begs her forgiveness, which she grants.

A Stop-Off in New Mexico—Biograph—March 26.—The inquisitive tourist disturbs the slumbers of a "bad man" who is taking his siesta near the railroad station. Fleeing for his life, the tourist soon creates a sensation in a sleepy town, and provides plenty of excitement for the other passengers before the limited train pulls out. Meanwhile, his wife is in a "state of mind" over his disappearance, and when he returns she is so thankful that she readily forgives his escapade. On the same reel is:

A Hot Foot Romance—Biograph—March 26.—A tramp steals Smith's shoes off the back porch and evades capture. Smith and the policeman chase a reputable citizen who, on his way to be married, is carrying his shoes because his feet hurt him. Things get so hot that the bridal party leaves the house and is whisked away in an automobile. The car behaves so strangely that they abandon it and perform the ceremony in the open road, running at top speed from the pursurers, who finally catch the tramp asleep in the automobile.

A Theft in the Dark—Edison—(Three Reels)—March 26.—The last of the "Lord Stranleigh" series, featuring Marc MacDermott, Miriam Nesbitt, Edward Earle and Viola Dana. Stranleigh finally musters up courage enough to blurt out a proposal to Lady Sinclair, but she meets him with the old accusation, that he has done nothing unselfish or worth wile in his life. Lady Sinclair's necklace disappears at a reception given by her, and the guests are detained until the arrival of detectives from London. By some clever sleuthing Stranleigh learns that Ralph Vernon is the thief and obtains possession of the jewels. Later Stranleigh prevents Vernon from eloping with Lady Sinclair's sister, Genevieve, and tells her of Vernon's theft. She exacts a promise of secrecy from Stranleigh, which he keeps, though it comes very near breaking his friendship with Lady Sinclair. When she learns the truth she realizes that Stranleigh is capable of making sacrifices and promises to marry him. A review of this feature appears on page 489 of this issue.

The Great Silence—Essanay—(Three Reels)—March 26.—One of the best stories recently seen on the Essanay screen with Francis Bushman and Beverly Bayne playing more convincing roles than has recently fallen to their lot. John Landon, an Alaskan, and half owner of "the Nugget" gold mine, tires of the great silence of the northern wastes and returns to civilization, where, by chance, he encounters Loyal Channing in the city, and instantly falls in love. Loyal is the daughter of Nicholas Channing, an

unscrupulous capitalist, who manages, with the aid of his son Arthur and his daughter Loyal to ensnare Landon. They arrange a wedding and Landon gives Loyal many shares of his mine stock, which she turns over to her father, who promptly proceeds to sell it to save himself from ruin. When Landon discovers what has happened, he forces Channing to confess his act, though the shock of exposure causes his death, and then, after explaining everything to his wife, leaves to return to Alaska. Too late she discovers she really loves him and follows him into the great silence.

N. G. C.

The Thief in the Night—Lubin—March 26.—Ruined because of the crooked work of Adams, an unscrupulous stock dealer, Arling returns home, determined to commit suicide. He gazes at the picture of a girl on his table and

then reads her letter saying that because of a tragedy in her life, which is bound to come between them, she cannot marry him. As he is about to fire a bullet into his brain a burglar who has been hiding in the room springs out and stops him and takes the pistol away. The intruder also snatches the photograph and trembles as he looks upon the girl's face. Then he reads the letter and, after tying Arling to the chair, so that he may not escape, and shutting off the gas, hurries from the house. He goes to Adams' rooms and arrives just as that gentleman is about to get away with the spoils of his stock gamble and forces him to give up the money that he took from Arling. He then hurries to the girl's home, where he is greeted warmly by her and tells her of what he witnessed at Arlin's home. She immediately writes another letter, which he takes and returns to Arling, whom he finds asleep with the gas turned on. He wakes the young man up and convinces him that he is not overcome by gas, as the gas has been shut off. He also shows him the money and the letter from the girl which says that nothing now stands between them. Arling asks an explanation from the burglar and he says that the girl is his sister and that years before Adams swindled him out of a fortune and then fired a bullet into his head which made his mind a blank. The girl had heard that he was living the life of a criminal and this was the obstacle between her and Arling. It was not until he saw her picture that his mind returned. Promising Arling that everything is all right, the burglar leaves, but the young man vows that he will repay him for what he has done. Kempton Greene, Ormi Hawley and Earle Metcalfe featured.

The Clam-Shell Suffragettes—Selig—March 26.—The fun in this farce comedy comes from the application of modern tendencies to the stone age. There are so many characters used that the laughs will be drawn principally from the individual actions, but it is certain that they will be plentiful. Lillian Brown Leighton and John Lancaster have the leading roles. The story of the picture tells how a lazy young man, after marrying a rich woman, settles down to a life of comfort. She believes he should work and one day while resting in a hammock falls asleep and dreams that she is living in the stone age. The men of the tribe insist on the women doing all the work and allow them no pleasure. Finally the women rebel and organize the Clam-Shell Suffragettes. Then follows half a reel of feminine discipline which completely changes the ideas of the men about the opposite sex. When the rich woman awakes she decides that the dream has offered a valuable suggestion and applies the same treatment to her husband successfully. C. J. C.

The Lady of Shalott — Vitagraph — March 26.—Ivy and Lily Skinner, sisters, love the village schoolmaster, and when he shows preference for Lily, Ivy, who is of a romatic, novel-reading nature, determines to die as her favorite heroine of fiction, "The Lady of Shalott," did. She decks herself up in her very best and, getting into a row-boat, pushes it out from shore, but after going a few feet it becomes stuck in the mud and Ivy, singing as her heroine did while going to her death, attracts the attention of Captain Starboard, a grouchy retired sea capitain. He wades out in the knee-deep water and pulls the boat to shore and then carries Ivy home. She suffers a cold as a result of her adventure and the captain's visits to see how she is getting along soon leads to a new hero replacing the schoolmaster in her heart. Not so very long afterwards the Skinner sisters are brides in a double wedding, the captain and schoolmaster being the grooms. Flora Finch, Kate Price, William Shea and Jay Dwiggins featured.

A Foothill Problem — Biograph — March 27.—Unable longer to stand her brother's brutality, the girl runs away with a stranger. He, too, proves to be a brute and at the first opportunity she deserts him—on the trail where he camps for the night. Wandering, she reaches a lone prospector's cabin and is given shelter after telling her story. The man is a sharp contrast to the other and she clings to him when, in the morning, the stranger discovers where she is, and later when her brother also finds her. Daunted by the prospector, the stranger departs and meets the girl's brother, whom he tricks into believing that the prospector is the guilty man. At the cabin the brother learns the true state of affairs, and goes after the blackguard. A desperate running fight between them culminates in the death of both. Thus the girl is free.

The Outlaw's Awakening—Essanay—March 27.—G. M. Anderson is seen in the role of the outlaw preparing to rob the stage, when he receives a letter from his wife telling him to lead a good life for the sake of her and their baby, thereby filling him with such remorse that he refuses to rob the stage, though his companions proceed with the hold-up. Later the sheriff sets out to capture the bandits, and when he arrests the innocent outlaw the latter is so disgusted that he prepares to resume his criminal career. In the meanwhile the posse captures the real bandit and the outlaw encounters his wife and baby girl, so he goes back to decent living. N. G. C.

The Phantom Thief—Edison—March 27.—This is the *Dramatic Mirror* contest picture. The story is unique in construction, even quiet it might be termed, leaving the responsibility of its succes rest almost entirely upon its cast. The latter part receives most artistic treatment in the hands of Gertrude McCoy as Lady Sylvia, Edward Earle as Kenneth Turner, Hal Wright as Ralph Kernes, Mr. Leoni as Cameron, William Carleton as Hawksley, Guido Culucci as M. Gambon, Sally Crute as Nana and Nellie Grant as Mrs. Badger. It has an unusually large cast for a single-reel drama, but it works up the climaxes without difficulty and puts them over with real acting rather than obvious situations telling the story. Briefly, it is of a portrait of Lady Sylvia painted by Kenneth Turner, with whom she is in love. She obtains his promise never to exhibit the work, though it is his best. A jealous model, formerly employed by Turner, represents herself to Sylvia as his wife. She writes him a brief note, breaking the engagement, and he, despondent, gives M. Gambon of the Royal Academy the portrait. Later Sylvia sees it in the gallery and thinks that Kenneth has broken his word. He steals the portrait that night and sends it to her. She, in the meantime, has learned the truth from the model. The next day Turner receives a visit from Sylvia, and their misunderstanding is soon a thing of the past. C. R.C.

The Girl at Lone Point—Kalem—March 27—An episode of the "Hazards of Helen" railroad series, featuring Helen Holmes. A hot box causes Billy's express car to be detached from the train upon its arrival at Lone Point and the messenger goes to the station to visit Helen. Two crooks steal into the car while he is away and when Helen returns to the car with Billy they attack him and knock him senseless. They then lock Helen in the car with him and get away with the spoils. The girl revives Billy and breaks down the car door with a hatchet. The two men board a passing freight train and Helen manages to leap aboard the caboose of the same train. While the train crew are trying to capture the crooks, Helen goes forward on the cars and is trapped by one of the crooks. As he is about to throw her off, she separates the train. The crooks are taken back for a moment and as the cars close with the train one of the crooks is captured, while the other, who jumps to the ground from the train, is knocked down by a blow from Helen and also made a prisoner. The yeggmen are shackled together and taken to jail.

It Happened On Wash Day—Lubin—March 27.—Speedy Smith and John are rivals for the hand of Mattie, who proves herself to be very fickle. Smith plans to get John "in bad" with her by making her a target during a shooting affair between them. This he does and Mattie becomes so aggravated that she gets a bomb and blows them all up. On the same reel is:

Si and Sue Acrobats—Lubin—March 27.—Si and Sue live on the farm and are ambitious to become circus performers. Their acrobatic stunts do not meet with the approval of their parents, so they run away from home. In the city they stroll into a theater and break up a performance. The impression they create, however, is such that they secure

engagements for a full season. After closing, they return to the farm, where a barbecue is given in their honor. Neighbors come from far and near to welcome them and, after the big dinner, Si and Sue entertain the crowd with marvelous feats of equilibrium.

Perils of the Jungle—Selig—March 27.—A Jungle-Zoo picture featuring Edwin Wallock, Marion Warner, William Stowell and Vivian Reed. Dalton, a civil engineer, and his assistant, George Leighton, are at work in the African jungle, accompanied by Dalton's wife and her sister, Annette, who is George's fiancee. To protect the women Dalton places mines about their cabin. The men are at work and, after having an exciting experience with a leopard, start to return home. Natives attack the cabin while Rose is alone and the chief is about to carry her off when Annette shoots him from a tree near the house, where she has taken refuge, and then shoots the keys on the switchboard, which explode the mines. The natives flee in terror just as the men arrive.

Mutual Program

His Return — Majestic — March 5. — Harry, son of a wealthy father, is both handsome and wild, and after a debauch, quarrels with him and leaves home. Many years pass and the father dies

pining for his boy, leaving him his fortune should he return within a certain time. He returns very shabbily and finds himself in love with his father's ward. Thinking of his wild life, he goes away, leaving her alone with the thoughts of her rich home.

Doggone It — Royal — March 20.—Frank, a ne'er-do-well, is told by his fiancee's father that he must cut out fast life or be left penniless, according to the terms of his father's will. Frank picks up a stray dog on the street, and takes it home, intending to give it to his girl. That night the girl's brother, who has taken a correspondence course in burglary, breaks into Frank's room and is caught by him. In exchange for his freedom he promises to pry open Frank's father's safe. The boy's father catches him in the act—but not before the boy finds a clause in the will granting him unconditional rights to the state.

Ethel's Doggone Luck—Komic—March 21.—This is chapter nineteen of the famous "Bill" series. Ketcher, a professional dog thief steals a valuable dog from Mrs. Dapper, and involves Ethel, Mr. Hadley, Ethel's sweetheart, and Bill, a policeman, in the affair by switching

about several stolen dogs until everyone suspects everyone else of being a thief, and nobody knows which dog is his. In the end Mrs. Dapper recovers her dog, Ethel and her lover become reconciled, and Bill has a lively experience with a bull dog who refuses to let loose of his trousers.

The Forged Testament—Majestic—(Two Reels)—March 21—Mawby, an unscrupulous adventurer, beguiles a rich widow into marrying him. She soon discovers his real character. One night he wrests her purse from her, and falls in a semi-drunken stupor on the couch. Mrs. Halloway, who is affected with heart trouble feels an attack coming on, and, fearing that her husband will come into possession of her property in case of her

death, she makes out a new will, bequeathing all to her daughter, Madeline, and hides it. After her death Mawby helps himself to her jewels. The locket, however, he gives to Madeline, thinking it worthless. Mawby fears that the missing will may be found, and tries in various ways to induce Madeline to marry him, but she refuses. At last he lures her to a roadhouse, and pretends to save her from disgrace, but she sees through his scheme. The reporter who is assigned to the case turns out to be an old friend of Madeline's and the story wired in by Mawby is suppressed. The girls find the missing will in the locket, and with it proves the will offered by Mawby to be forged.

The Stolen Jewels — Thanhouser—March 21.—William Jameson engages Bryce, a detective, to investigate several mysterious robberies that have taken place in one of his stores. Guy Manse, the manager throws suspicion upon Jack Kent, a young clerk, whose duty it is to lock the safe at night. The detective secures conclusive circumstantial evidence against Kent, and he is sent to prison. Mary Ball alone believes her sweetheart to be innocent. She suspects Manse, and one day sees him drop a pawn ticket. She notes the number of the ticket and the pawnbroker's name, and locates the stolen jewelry. Kent is freed, and the manager punished.

Ancestry—American — (Two Reels)—March 22.—The Duke of Larenzo is banished from Italy because of a duel with a count, who was his wife's lover. He leaves the duchess and their little daughter behind. Twenty years later an American artist meets the duchess and the girl, who the villagers believe to be her daughter, when they return from America. The duchess' mind becomes a blank and the girl does not tell those about her that she is merely a friend of the duchess' and that the woman's daughter is dead. The artist falls in love with the girl, but fears that he cannot marry her because of her royal blood. When the duke returns from his exile, however, the girl tells all and then agrees to become the wife of the artist. A review appears on page 469 of this issue. C.J.C.

The Game of Thrills — Reliance—March 22.—Jack Morris complains that there is no excitement or romance in New York and plans a trip to South America. Graves and Belden, his pals, conspire with an actress, Loretta Blair, to give Morris an adventure. She visits Morris at his hotel, representing herself to be a Russian woman, seeking to evade the secret police of her country. Graves and Belden, disguised as Russians, enter the apartment, bind and gag Morris and Loretta, and take them to a deserted house, where they lock them in. A tramp accidentally sets fire to the house, and when the two men return to release their captives they cannot even get through the fire lines. They believe themselves to be murderers of Morris and Loretta when they see the supposed victims coming towards them through the smoke. Morris tells them of their narrow escape and gladly forgives their serious little joke—for he has at last found romance in New York.

When the Fire Bell Rang—Beauty—March 23. — An exceptionally clever comedy dealing with the attempts of a fire lad to win the daughter of the department's chief. The action takes place in a small village and Fred Gamble's

small town chief character could not be improved upon. It is genuinely funny. Irving Cummings is the fire lad and Virginia Kirtley the girl. Joseph Harris, as the meddling member of the force, is also one of the chief fun-makers. The

chief objects to his daughter keeping company with one of the fire lads and, when the chief is called out of town on business, the girl and fire lad immediately plan to be married. The mischievous pal of the girl's lover, however, rings the fire bell, calling the chief back from the station. He stops the ceremony, but when he again starts for the station the minister is called back. The chief, missing his train, returns home in time to break up the affair the second time, but the fire lad's pal comes to the rescue and again rings the fire bell, causing the chief to leave the house long enough for the couple to be married. C. J. C.

The Greaser—Majestic—March 23.—Miguel loves Miriam, the ranchman's daughter, but does not disclose his feelings to her. John Clifton, hurt while hunting in the hills, is brought to the ranch, and falls in love with Miriam, his nurse. Miguel plots revenge. He sees

Clifton accidentally kill a man, and is filled with savage joy, until he witnesses Miriam's meeting with her lover. He then determines to save Clifton for the girl. The Mexican trades clothes with him, is chased by the posse, and shot on disobeying the sheriff's command to halt. The girl and her lover realize, on seeing Miguel brought back dead, that he has sacrificed himself for their happiness.

The Duel in the Dark—Thanhouser—(Two Reels)—March 23.—John Gregory, district attorney, carries on a vigorous campaign against clairvoyants and hypnotists who are swindling the people. His assistant, Ralph Morris, Gregory's daughter's fiance, suspects his superior of giving out advance information in regard to raids, and forces him to resign. His engagement with Florence is promptly broken off. Meanwhile, the girl has become worried about her mother's strange actions, and at last succeeds in winning from her the confession that she has been visiting Sardo the hypnotist leader. He cured her of a violent headache some time before, and since then, by means of mesmerism, has compelled her to spy upon her husband. Florence follows her mother on her next visit, and pits her will power and love for her mother against the hypnotist's control. After a terrible psychic struggle the girl wins. Sardo is arrested, Gregory, reinstated, and Morris, forgiven, marries Florence.

In the Switch Tower—Broncho—(Two Reels)—March 24.—Bill Wharton, once the best engineer on the road, is now a locomotive wiper. The cause is drink. A man is killed in a barroom fight, and Bill is arrested and sentenced to three years for the crime. His son, Joel, who left his father when a small boy has risen rapidly in the railroad and is now division superintendent. Knowing that his son will be disgraced if he hears of his father's imprisonment, Bill persuades his friend, Robert Hall, to write Joel, telling him that his father is dead. Three years later Bill is freed, and pays Hall a visit. He learns that Joel is coming back home and will visit Hall, and, sadly realizing that he is cut out of his son's life, he leaves. The division superintendent will not tolerate drinking among his employes, and discharges Alden for violating the ruling. Alden plots vengeance, and that night overpowers the towerman and is on the point of causing a collision between the eastbound Flyer and the special train carrying Joel and his wife, when Bill discovers him. A fierce struggle takes place during which Bill is stabbed. He throws the lever just in time to prevent the collision, and then falls dead.

The Black Sheep—Reliance—March 24.—Bob Holmes is exiled from home by his father in spite of his mother's plea that there must still be good in the boy. The father dies. Bob's sister marries and she and her husband move to a nearby town, her mother accompanying them. Bob is now a beggar on the streets. The sister's husband, one night, is attacked by thugs, and Bob, happening to be near, helps him beat them off, and assists him home. Holcomb invites his friend in need to stay over night in his house. Needing money to make his getaway, for the police have given him

just twelve hours in which to leave town, Bob invades the library. He is surprised by his sister. The recognition is mutual. When Bob's mother and Holcomb appear on the scene the latter tells of Bob's brave and generous act in defending him against the thugs. The mother's faith in her boy is justified.

In the Heart of the Woods—American—March 24.—Vivian Rich appears as a girl of the wilds in this picture and her acting will certainly prove a delight to her admirers. The story contains many touches of heart interest and the characters are drawn in the most human manner. David Lythgoe, Harry Von Meter and Louise Lester appear in supporting roles. Jack Daley is turned down by his city sweetheart and goes to the woods to forget. Here he meets Nance Morgan, the daughter of the old game warden, but considers her merely as a child and does not notice that she falls in love with him. When he receives word that his city sweetheart has married another he is broken-hearted and pays no attention whatever when Nance attempts

a friend in the east says—

but, read it yourself, it's stronger than anything we might say about MOTOGRAPHY ourselves.

Pictureland Theater
Masonic Temple Building
Clair Meachum, Manager

Livonia, N. Y., March 5, 1915.

Electricity Magazine Corp.,
Monadnock Bldg.,
Chicago, Ill.

Gentlemen:

Am enclosing check for a renewal of my subscription to "Motography." I am an exhibitor in about the smallest way possible, yet I find Motography to be more real help to me than all the advertising, heralds card, etc., the feature houses send out. I sure do enjoy it, and as there is a sort of club in the building and as I keep Motography on my desk which is in the room, it is in as much demand and read as extensively by members of the organization as any of the current fiction found in the place. I always supposed country exhibitors had a kick coming yet I've never seen any howls published in any picture magazine, why is it? Can't they write?

Truly yours,
(signed) Clair Meachum

the measure of the value of any medium to the advertiser is its worth to the reader.

MOTOGRAPHY'S readers are cover to cover readers.

are they reading your advertisement here?

to console him. They are further separated when he kills her pet rabbit. At this time her father meets with an accident and dies. Jack realizes that he really cares for the girl for the first

time when he sees her weeping. He tells her that if she wants him to come to her all she has to do is ask. She will not do this, however, but Jack's dog is the means of bringing about a reconciliation. C. J. C.

Tricked — Domino — (Two Reels)— March 25.—Sid Hart marries a wealthy woman, and rises rapidly in the business world while his brother, Tom, remains at home and supports his mother whom Sid grudingly allows five dollars a week. Tom, out of work, pleads with his brother to raise his mother's allowance, but unsuccessfully. In desperation he raises Tom's check from five to five hundred dollars, and sends his mother to the country for her health. Sid has him arrested. Their argument is overheard by Edna, Sid's stenographer, who is in love with Tom. She decides to aid him, and forces Sid, with her knowledge of the double life he is leading, to telephone the police to free Tom. Sid explains the existence of the other apartment to his wife by saying that it is a surprise for her birthday.

His Brother's Keeper — Kay-Bee — (Two Reels) — March 26. — Jeremiah Stokes and his wife, Malinda, make life miserable for David Stokes, Jeremiah's brother, who is an old veteran and too feeble to work on the farm. Amanda, the little slavey, is the old man's only friend. David applies to Washington for a pension, and Amanda pays the retaining fee of thirty-five dollars for him. In gratitude, he promises to divide his first allowance with her. Soon after this David is sent to the poorhouse by his brother. The pension attorney calls to interview the veteran, and Jeremiah refuses to tell where he is. Amanda overhears them arguing, gets out the buckboard and drives the attorney to the poorhouse. David joyfully receives his money, and establishes a home for Amanda and himself.

Jealousy—Thanhouser — March 26.— Arthur Compton is apt to drink too much at times, but Ruth, his young wife, is forbearing with him, hoping that gradually he may overcome the habit. One evening at the club he relates to John, his friend, the story of how he won Ruth from George, another of her suitors. Returning home, he drops into a chair in the library and falls asleep. In a dream he sees George and Ruth in the house together. He kills the intruder, is arrested, and is on the point of paying the price of his crime when he awakens. The dream makes him realize what might happen if he continues to drink, and he promises Ruth that he will abstain from liquor entirely.

Universal Program

Wifey's Fling—Imp—March 15.—This is one of the Mary Pickford reissues, and promises to be a little different from the ordinary line of domestic dramas.

At His Own Terms—Big U—March 16.—Murdock MacQuarrie and Agnes Vernon featured. John Marsh, a backwoodsman, has lived in the woods in Hazzard County for so long that he has come to believe that he has a right to a portion of the land. The Union Lumber Company, however, acquires legal title to the Hazzard County land, and notifies the squatters to vacate. Marsh stubbornly refuses, and prepares for a siege. Edward Burton, president of the lumber company, and his family arrive at the local hotel, and Mrs. Burton and Teddy go for a walk through the woods. Teddy becomes lost and is found by Marsh who takes him to his cabin, and entertains him with his fiddle. The hunting party comes to the cabin, looks through the window, and sees the object of their search within. Burton is so affected by the squatter's kindness that he settles for the land with him at his own terms.

Animated Weekly—Universal—March 17.—Bicycle rider starts for Panama-Pacific Exposition, chained to his wheel; daring steeplejack at work, Easton, Pa.; skiing meet, Montreal, Canada; the St. Helena sails for Belgium with food for the sufferers, also the Kansas; the German cruiser Prinz Eitel Friedrich arrives at Newport News, Va., for repairs, carrying prisoners of many nationalities; the Kaiser on the battlefields of Europe; cartoons by Hy Mayer.

The Golden Spider—Victor—March 19.—Featuring Mary Fuller. John Rock, a human spider whose wealth enables him to ensnare foolish girls with promises of untold pleasure, stops in front of Joan's home one day to fix his car. Joan, a whole-souled girl living with her younger sister, Millie, recognizes him, and tells her sister of his unsavory past. Left alone, Millie, like the foolish fly, flirts with the "golden spider" and accepts his invitation to go riding. That night Joan visits Rock to inquire about Millie, and is told that the girl was killed in an accident. To avenge her sister's error Joan attacks Rock, and he has her arrested. Several years later she is freed from prison and her first act is to call on Rock. He, a wreck from drink and dissipation, receives such a shock on seeing Joan advance towards him, knife in hand, that he drops dead. She is happy in the belief that Justice has righted the wrong done her sister and herself.

One Night—Imp—March 22.—Featuring King Baggot and Arline Pretty. The woman deserted by her husband is unable to provide her baby with the necessities of life and one night leaves it on the steps of an imposing mansion. A crook enters the house and is about to depart with his loot when he hears the infant crying. He takes it in and places it on the sofa. Shortly afterwards the woman returns for her child and is stricken with remorse at not finding it. The crook comes out, hears her story, and takes her to the child. The millionaire returns home, surprises them, and is about to 'phone the police when the crook stops him, and tells him the woman's story. Convinced that he is telling the truth, the millionaire allows the pair to go free and gives them a check with which to start life anew.

The Wrong Address—Joker—March 22.—Bob and Tim, rivals in business and love, quarrel, and Tim, who gets thrashed, avenges his bruises by changing about the reading matter in two ads set by Bob and inserted by an uplift society and a burlesque company. A veritable riot results, and the angry parties involved practically wreck the printing shop.

Mary's Duke—Victor—(Three Reels) March 22.—An amusing romance featuring Mary Fuller and Matt Moore. Mrs. McGuire, wife of wealthy soap manufacturer, insists on marrying her daughter, Mame, to a title, and orders a nobleman from a matrimonial agency. Mame finds an invitation to the exclusive Van

Duysen mask ball, and attends, dressed as Pierrette. Teddy Van Duysen, who dresses as Pierrott, takes a fancy to the shy little girl, and dances with her through the entire evening. She refuses to unmask or to tell him her name. He changes rings with her so they can identify each other when they meet after twelve. Mame does not wait for the time to unmask, but returns home to dream of her gallant Pierrot. The matrimonial bureau makes arrangements with Mrs. McGuire for a marriage between Mame and the Duke Alfonso D'Enfetti, and the happy mother plans a grand dinner at which her daughter is to be presented to her fiance. When the night arrives Mrs. McGuire finds that she is short one guest, and telephones a fashionable club, hoping that someone will accept the invitation. Young Van Duysen hears of it and, for a lark, attends as "Jones." During the course of the evening Mame and he are brought together, and the discovery of the rings follows. In spite of the McGuires' objections Van Duysen and Mame are married. The socially ambitious parents are overjoyed on learning that Teddy is one of the rich Van Duysens.

When Jealousy Tumbled—Big U—March 23.—Ray Gallagher and Edna Maison featured. Allan Frisbee is extremely jealous of even the slightest attention paid to his wife, and for this reason takes a great dislike to a Mr. Gagnon, who is one of the guests at his wife's dinner party. Gagnon becomes acquainted with a woman who bears a remarkable resemblance to Mrs. Frisbee. The latter's husband sees Gagnon and

this other woman out driving together, and returns home in a rage to wait for his wife. She has spent the day with her mother-in-law and is both surprised and shocked when on returning home, she is greeted with accusations by her husband, who is armed with a revolver. They set out for his mother's home to prove her claims, and on the way pass a disabled machine. Seated in it are Gagnon and the woman that Frisbee took to be his wife. Humbled and crestfallen, the jealous husband orders his chauffeur to turn about and drive back home.

The Human Menace—Gold Seal—(Two Reels)—March 23—Featuring Cleo Madison. Halsey Burnes, engaged to Zoe Wharton, betrays her confidence and runs away with another girl. He leaves a note for Zoe, advising her to go to the city until it all blows over. The poor girl's first thoughts are of suicide, but she finally decides that it is best to face it out, and departs for the city. Shortly after her baby's death she meets Mamie, a girl of the streets, and accompanies her to the Thalia. There, while dancing, she attracts Judson Holmes, and he proposes to her. She accepts but does not tell him of Halsey or the baby. He introduces her at home as the new mistress, but his daughter, Ellen, receives her coolly. At a reception she is presented to her husband's friends, one of whom is Halsey. She follows him and Ellen to a secluded spot in the conservatory, and overhears Halsey begging Ellen to elope. Zoe then tells her husband all, and he prevents his daughter from eloping with the deceiver. Zoe is about to leave the house when he gathers her into his arms and tells her that her past is nothing to him.

It Happened on a Friday—Nestor—March 23.—Jimmie Marsden and Madge Jordon, both on their way to attend a house party given by Mary Holmes, get their suitcases mixed in getting off of a street car. Two crooks rob Jimmie of his suitcase, but he captures them, and takes them to a police station. On opening the suitcase the police find only girl's clothes, and arrest Jimmie for kidnapping. In the meantime Miss Fish, the school teacher, calls up Madge's mother to inquire for Madge's sick brother, and learns that nothing is wrong with him. She fears that the telegram Madge showed her was a hoax to lead the girl into a trap, and notifies the police, telling them that they will know the kidnappers by the initials on the suitcase. This complicates matters further, and in time Frank Jordon, who invited Jimmie to the party is dragged into the case. It ends by everybody arriving at the police station at the same time. Then the mystery is explained.

To Redeem an Oath—Laemmle—(Two Reels)—March 24.—A boy taunts his his younger brother because he cannot climb a cliff. The other makes an attempt and falls, injuring himself so that he will be crippled for the rest of his life. From that time on the older brother's love is evidenced in a series of sacrifices for the other boy. At last love comes into their lives, and the girl chooses the stronger brother. He learns that his crippled brother also loves the girl, and decides to make the crowning sacrifice of his life, but the invalid insists that he loves not his brother's fiancee, but his nurse. The couples are married, and the happy lovers take up their journey in life, leaving the nurse and the cripple to console each other.

No. 329—Big U—(Two Reels)—March 25.—Murdock MacQuarrie featured. To pay his gambling debts, Jim Small robs his employer's safe, and throws suspicion upon a fellow-worker, John Anders. Unable to clear himself, Anders is sent to prison. Ten years later he is released, but cannot find work because of his past record. He goes West and, under an assumed name, obtains employment. Ten years pass. Anders is now one of the town's respected citizens and president of the board of aldermen. He opposes the building of a bridge, the contract for which is solicited by Small, now employed by an engineering concern. During Ander's address the other recognizes him, and arranges a conference at his hotel. During the evening Small unconcernedly scribbles on a pad of paper, each time writing 329 which was Anders' number in prison. The latter feels that his fight has been for naught, and returns home discouraged, the fig-

ures 329 continually bobbing up before his mind. During the night Small's hotel burns, and he, fatally injured, confesses his part in the safe robbery. The next morning Anders is overjoyed to read the account of the confession in the papers.

Six Months to Live—Rex—March 25. Howard Ellsworth consults a doctor about his heart, and is told that he has but six months to live. He determines to get all the pleasure possible out of the rest of his life, and chooses cocaine as the means. He forsakes his brother, friends, everyone that will not cater to his passion for wild pleasure, and sinks rapidly in the social scale, finally reaching the bottom. A pitiful wreck, he learns that the doctor misinformed him, confusing his case with that of another of his patients. He calls on the doctor, bent on murder, and finds the man caught in the vise of one of his experiments. Ellsworth's office boy pulls his script out of the typewriter, and rushes in to show his first story to his boss.

Uncle John—Imp—(Two Reels)—March 26.—John Waldron, millionaire, objects to his son, Horace's charity work and finally, after a quarrel, the latter leaves home and takes a room in a cheap tenement house. Horace falls in love with Helen, the artist across the hall, and sends a man over to buy some of her pictures for him. He also, by letter, attempts to buy the tenement house from his father, but the old crank refuses to sell, and decides to visit the building which has suddenly become so interesting and which he has never seen. In going down the dark, narrow stairway he slips and sprains his ankle. The three Moore children, who have been subsisting for a week upon the earnings of Jimmy who sells newspapers, take the old and poorly dressed man in, bathe his ankle, and

spend their last few pennies to buy him something to eat. The act opens old Waldron's eyes, as do several evidences of open-hearted generosity which he witnesses during the time he is confined in bed. The result is that he becomes reconciled with his son, adopts the Moore children does what he can to improve conditions in his tenement buildings and enjoys a clear conscience and happy disposition long before the date set for Horace's marriage to Helen.

They Were on Their Honeymoon—Nestor—March 26.—Eddie Lyons, Victoria Forde, and Lee Moran featured. Eddie, a freshman, is chased to the railroad station by the upper classmen, who are bent on hazing him. It happens that Lee and Vic, honeymooners, happen to be waiting for a train at the same station. The college men mistake Lee for Eddie, and haze him. Afterwards they see their mistake and seize poor Eddie.

The Danger Line—Victor—March 26.—Harry Myers, Rosemary Theby, and Brinsley Shaw featured. Ralph Tuck and Sue Burman love each other despite the feud existing between the two families. Lud Connors, a brutal mountaineer, also loves Sue, and informs her father of the girl's clandestine meetings with young Tuck. Old Burman declares war on the Tucks on learning this, and shortly afterwards comes face-to-face with Ralph's father in the woods. Burman is badly wounded in the duel and Sue, thinking that it was Ralph who shot him, stirs the mountaineers to raid the Tuck home. But they are too late. Ralph has already left for the city. Burman recovers his memory and vindicates Ralph. Five years pass. Sue succumbs to Lud's wooing and they are on their way to be married when they meet Ralph returning home. The rivals fight, and Lud gets the worst of it. Sue begs forgiveness of Ralph, and later calls on Ralph and his mother and asks them to take her into the family.

The Hidden City—Bison—(Two Reels)—March 27.—Featuring Grace Cunard and Francis Ford. Lieutenant Johns, a British officer, in chasing an Arab comes to the wall of a hidden city, but cannot find the gate. He sees the Arab, who happens to be the minister, push a secret button in the wall, disclosing the gate. He enters by the same method, and is captured by the natives. The queen is attracted to him, but when he pays no attention to her caresses, she orders his death. Later she regrets her

action and aids his escape. The minister discovers her part in the affair and tells her that, as she has robbed the fire of its sacrifice, she must take the intended victim's place. Johns overhears this, and makes his way to a nearby camp for aid. The English soldier break

in upon the ceremony, but are too late. The queen has already jumped into the fire. They punish the minister by stringing him up by the thumbs.

Dixie's Day Off—Joker—March 27.—Dixie, a valuable chimpanzee belonging to a circus, escapes from his cage, and nearly scares the town to death. He takes refuge in the bunaglow occupied by Jimmy and Nellie, newlyweds. Professor Lazelle, the trainer, follows him into the house, but is unable to find him. Nellie thinks the gesticulating Frenchman crazy, and frantically calls up Jimmy. Mike, a footpad, approaches the house, and Nellie has him evict the professor. When Jimmy arrives Mike keeps up the good work, and throws him out, too. Nellie and the maid hide in one of the clothes closets, and Mike takes advantage of the opportunity to collect the silverware. Dixie makes his appearance again, and Mike climbs on top of the shower bath. Jimmy, accompanied by an officer and the professor, enter and bring Mike down by turning on the hot water. The silver is taken from him, and he is thrown into jail.

The Ace of Clubs—Powers—March 27.—Sydney Ayres featured. Reginald, the only son of Roland Staples, is addicted to drinking and gambling. One night on returning home he accidentally drops the ace of clubs on the floor before his father. The latter picks it up, and tells his son the story of how he nearly ruined his own life by giving in to his weaknesses. At the time that Reginald was a baby Roland Staples spent most of his time and all of his money in saloons. One day, in a fit of ugliness, he beat his wife, took away from her the money she had earned by doing washing, and ran out of the house. In following him, the poor wife got in the path of a car and was killed. The son promises to profit by his father's stern lesson, and gives up his bad habits.

The Bay of Seven Isles—Laemmle—March 28.—The skipper of a whaler falls in love with Margaret, who lives in the town of Seven Islands Bay. They plan to elope, as Margaret's mother opposes their marriage. Susette, Margaret's twin sister, learns of the plot, and informs her mother who locks Margaret in her room. Susette, herself, keeps the tryst, and is taken on board of the skipper's ship, but the next morning the deception is discovered, and Susette taken back to shore. In the meantime, the shock and disappointment have caused Margaret's death. The skipper, on the way to her house is stopped by the tolling of the funeral bell. Afterwards a story is told in the town about a phantom ship resembling the *Breeze* that is often seen far out at sea and which, on approaching the shore, fades into mist.

A Change in Lovers—L-Ko—March 28.—One of the inimitable comedies in which Hank Mann and Gertrude Selby are featured and which is filled with laughs from start to finish. The incidents are so arranged that not a dull moment appears through out the entire picture. C. R. C.

The Desert Breed—Rex—March 28.—Pauline Bush, Lon Chaney, and William Dowlin featured. The little cow camp of Rawhide is awakened by the sound of shots coming from the saloon. Fred and Jack lose the pursuing cowboys in the darkness and, riding up to Pauline's lone cabin at the desert's edge, demand entrance. Receiving no answer they

force their way in, and find themselves staring into the muzzle of Pauline's gun. Good-naturedly they obey her command to leave and camp for the night a short distance away. Later, Pauline is again awakened by a pounding on the door, and thinking that it is the two refugees again, she opens fire. When her shots are returned Pauline becomes afraid, and dives under the bed covers. Fred and Jack find the cowboys insulting her, and capture them. In gratitude, Pauline shows them the trail across the desert.

Feature Programs

Alliance

The High Hand—(Six Reels)—Favorite Players.—The latest release of the Carlyle Blackwell Company, in which

Carlyle is seen in the role of Jim Warren, who came up from a ranch to the superintendent's desk in a big steel works. Francques, henchman of Lewis, a political boss, sees in the young superintendent a tool through whom he can ruin his superior. Warren runs for the legislature against Lewis, and by means of evidence furnished by Francques, is able to win. Lewis takes his defeat calmly, and through his influence, Warren meets the speaker of the house, Mr. Tillinghast, and Edna, his daughter, with whom he immediately falls in love. Lewis' wedding to Edna is to occur, as soon as Tillinghast has been elected governor, but as time passes she realizes she does not love Lewis, but Warren. Lewis plots Warren's undoing, and bribes of every sort, such as marked bills, stocks and bonds, are lavished upon the apparently unsuspecting legislator. When the trap is thought ready to spring, Lewis exposes Warren as a grafter, but the latter plays his high hand by conducting the investigators to the vaults of a bank where all the bribes are neatly arranged, untouched, together with names of the givers and evidence which results in many of them going to the penitentiary. Weeks later, when Warren has been nominated for governor, Edna decides to become the governor's wife.

The Pageant of San Francisco—Alliance—Pageant—(Five Reels).—This new Alliance release depicts in historical sequence the events in the rise of the city of San Francisco. Portola and his band of adventurers are seen departing from the Spanish settlement of San Diego and traveling northward until they at last reach San Francisco Bay. After reporting the results of the expedition to the Royal Viceroy a number of settlers under the command of Juan Baptista Anza and Padre Junipero Serra, a monk, are dispatched to form a Spanish colony there. The banners of the church and of Spain are raised aloft and the settlement named in the honor of St. Francis. A hundred years later the first Yankee arrives and at that moment begins the great expansion and prosperity which has made California famous. Following the Mexican War, California became a territory of the United States, and in 1849 the finding of gold is pictured. Ere another year has passed California is admitted to the sisterhood of states and the next decade sees the growing city in the clutches of a ring of lawless politicians, though law-abiding citizens eventually emancipate their city. The great earthquake follows, and the rebuilding of the almost destroyed city proves the indomitable spirit of the inhabitants. The film closes with a beautiful panoramic view of the Panama-Pacific exposition, with the hills of the Golden Gate as a background.

Fox

Kreutzer Sonata—(Six Reels)—Fox.—A wonderful production of the famous Tolstoi novel in which Nance O'Neil is featured, supported by Theda Bara and William E. Shea. The story is dramatic from start to finish, as is usually the case with productions put on by Herbert Brennon. It begins in Russia, where Miriam is threatened with disgrace on account of an unfortunate love affair with a young officer. Finding it impossible to wed her the officer shoots himself, leaving a request that she marry someone else to be the father of her un-

born child. Gregor Randon, a musician, is induced to become her husband for a certain sum, and the couple go to America, where they are followed by Miriam's family, including her sister, Celia. A clandestine love affair takes place between Gregor and Celia and the sister, who eventually discovers through Gregor Miriam's secret, is soon placed in an even more compromising position by the birth of a child. Miriam is rendered desperate over the situation and takes vengeance into her own hands, killing her unfaithful husband and unnatural sister.

The Nigger — Fox — (Five Reels). — William Farnum is featured in this great American drama from the pen of Edward Sheldon. Governor Morrow, elected on the liquor ticket of Cliff Noyes, a distiller and political boss is about to sign the bill which will ruin Noyes' business, when the boss confronts him and tells him that he has negro blood in his veins and that if the prohibition bill is signed he will publish the whole story in the newspaper which he controls. Morrow realizes his secret exposed to the world would mean his political ruin and the loss of Georgiana Byrd, the belle of the state, whom he loves with all his heart. At first Morrow believes Noyes is trying to frighten him and demands proof of the charge, but Noyes with a triumphant grin produces a bundle of documents which proves the statement and he also summons in Mammy Jinny, Morrow's old negro "Mammy,"and she testifies that Morrow is the son of her sister, the "yeller gal" known to Noyes. Morrow, white and stern, but determined to do his duty, signs the bill in spite of Noyes' threat. He meets Georgiana and tells her the truth and, though the girl is utterly crushed, she bravely goes to his side and declares they will go North and begin life all over again. Morrow, however, thrusts her gently aside and as the film closes he is seen going out on the balcony to address a delegation who have assembled to hear the governor. He plans to make the speech in which he will resign his office, brand himself as an outcast and become a "white nigger."

Mutual Master Pictures

The Quest — American Distinctive Creations—(Five Reels).—A millionaire tires of the false life he is leading and boards a ship owned by a friend. The ship is wrecked and he alone survives. He reaches an island inhabited by a lost tribe. Here he meets his "dream girl" in the form of Nai, the daughter of the tribe's chief. They fall in love and decide to marry, but the chief declares she must wed one of the tribe. The father's favored suitor pursues the lovers when they attempt to elope, but is killed by lightning. The millionaire and Nai are married and go to the hills. Later the old priest of the tribe comes to them and says that the chief has repented and that he wishes them to return to the tribe. The millionaire's friends, cruising in a yacht, arrive off the island and the millionaire plans to take Nai back to civilization the next day. That night he has a dream, however, in which he sees the terrible effect society would have upon the girl of the wild and, when the dream ends in a tragedy, he awakes and tells the priest that Nai and he will return as he desires. A review appeared on page 433 of the March 20 issue.

The Lost House—Majestic—(Four Reels)—March 25.—This is one of the Mutual Master-pictures, and features Lillian Gish and Wallace Reid. Dosia Dale's uncle has spent her fortune, and, as the time approaches when he will be brought to account, he proposes marriage to his niece but is refused. Dr. Protheroe is then taken into his confidence, and they scheme to do away with Dosia. Dosia is locked in an upper room of Protheroe's house. She manages to slip a note through the window bars, and the finder takes it to the Press Club as directed. Ford, a reporter, sees the note, and decides to investigate. After some time he locates Dosia, and then calls on Dr. Protheroe, telling him that he is suffering from a nervous breakdown. The doctor locks him in a room, but he escapes and makes his way to Dosia's room. Before leaving the club Ford left instructions to have the doctor's place raided if he was not out at a certain time. The police arrive, and besiege the house which Protheroe and the uncle are defending. The house catches fire, and Ford and Dosia make their escape over the roof, leaping through the flames into a net below. Protheroe and the uncle are shot to death. The story ends with Ford and Dosia happily engaged. C. R. C.

Paramount

Gretna Green—(Five Reels)—Famous Players.—Marguerite Clark, featured in the famous comedy by Grace Livingston Furniss, portrays the character of Dolly Erskine, a little English belle who queens it over Harrowgate's beaux until she loses her heart to Richard Murray, a riding master. Richard, who in reality is the Earl of Basset, loses his head and heart to Dolly and when a friend is about to reveal Murray's real identity, Richard persuades him not to, as he has resolved to win Dolly without the assistance of his title or position. To save a frivolous married sister's reputation, Dolly visits Gretna Green, a famous lovers' haven in the north of Scotland, with Richard, and Dolly's own reputation is thereby placed in jeopardy, since she makes a statement while there which, according to the Scotch law, makes her Richard's wife. Most delightful comedy follows and in the end Dolly capitulates to her new husband.

Are You a Mason?—Famous Players — (Five Reels). — John Barrimore, already seen in several Famous Players productions, returns to the screen in the role of Frank Perry, a dashing young married man of exuberant spirits, who, when his wife announces her chief desire in life is to have him become a Mason, grasps the opportunity it affords for staying out several nights, explaining his absence with the statement that he is undergoing the ordeals of initiation at the Masonic lodge. One night his wife delightfully announces that her father, who is a Grand Master of the Masons, is coming to visit them. The manner in which Perry tries to keep his father-in-law from discovering his deception adds much fun to the story and the fun is further heightened by the fact that father-in-law has also deceived his family and is constantly manufacturing other deceptions to safeguard his first falsehood. How he is finally caught and cornered by his clever son-in-law, who emerges victorious from the chaos he has created, ends the comedy in a roar of laughter.

Pathe

The Bliss of Ignorance—Pathe—(Three Reels).—Henry King featured. Ernest Gray tires of working on the farm, and goes to the city where he becomes an ardent anarchist. While campaigning in the interests of his followers, he meets a philanthropist who induces him to go to work and secures for him a position in the library. Here he meets a pretty, innocent little girl, and they set up housekeeping and live together without the formalities of a marriage, though their intentions are pure. When

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Ernest realizes the great mistake they have made, he leaves the girl, and seeks consolation in drink and evil companions. She, in the meantime, has wandered out into the country, and stopped at the Gray

farm for food and rest. John, Ernest's brother, who lives alone, falls in love with the girl and they become married. Ten years later Ernest drifts back home, a physical wreck and a fugitive from justice. He is shocked at meeting the girl in his own home, but promises to keep their former relations a secret. A few days later Ernest dies. Ignorance would have saved him from many of his trials and troubles. C. R. C.

The Gorges of the Torn—Pathe.—Educational views of picturesque France. On the same reel with "The Prying Mantis," treating on the life and habits of this strange, pugnacious insect.

The Police Dog—Pathe.—This is the third of this series of cartoon comedies from the studio of J. R. Bray. It deals with the adventures of Officer Piffle and his canine mate, the Pinkerton Pup. It it hardly necessary to tell the story of this farce-comedy as anyone who has booked either of its predecessors will take this one regardless of the details. An exhibitor who has not yet introduced "The Police Dog" to his patrons is overlooking a good thing. It is about 750 feet in length. The reel is filled out with views of Seningham, India. C. R. C.

The Treasure—Pathe.—It is a rate treat to see the famous Thomas A. Wise in a single-reel picture. At the present time Mr. Wise is starring in a big Broadway production. The picture is comedy for the most part, but it contains several little scenes that will start tears in the eyes of the interested spectator. An old miser finds a little baby on his doorstep one day, and adores it as he never did money. Nothing is too good for the child. Compared to his former mode of living, the old man spends money lavishly in an effort to obtain the best of food, comforts, and playthings for the "new treasure." Some time later, the baby's mother calls for the child, saying that, poor as she is, she cannot do without it. The old man refuses to part with the baby, and adopts its mother into his family. C. R. C.

Exploits of Elaine — (Twelfth Episode—Pathe—(Two Reels).—In this episode Long Sin, a Chinese adventurer, makes his first appearance and by cleverly pretending to be stabbed by Elaine Dodge when he attacks her, leads the heroine to believe that she has murdered him. Later Kennedy prevents her paying over $10,000 in blackmail to the Chinaman, and proves to her satisfaction that she has not killed anyone. See review on page 473, this issue. N. G. C.

Serial Publication

Runaway June — Reliance—(Episode Nine)—March 10.—Marie, June's maid, and Henri, Mrs. Villard's chauffeur, go out joy-riding and are seen by June's dog, which follows them. Marie takes the collie back to the Villard home to surprise her mistress. On the way the dog discovers Ned and his detective hiding in the shrubbery. Henri and Jens, a hired man, overpower him, and hold him prisoner in the loft of the garage. Mr. Villard reappears at home, to his wife's great displeasure. Tommy Thomas confides to June what sort of a man he is—always in pursuit of several women at once. Villard attempts to make advances to June, but her collie intervenes, impairing both his clothes and dignity. June promises not to tell if he will decline the invitation to accompany Blye's party to Bermuda, she having already consented to go. Ned escapes from his captors, but arrives at the dock too late to board the *Bermudian*, on which are June and the others of Blye's party. C. R. C.

Universal Special

The Black Box—(Installment Three)—Universal—March 22.—In "The Pocket Wireless," Quest is confronted by two mysteries which must be solved. He perfects a pocket wireless instrument, and instructs Laura and Lenora in its use. The detective receives a strange note in one of the mysterious little black boxes

telling him that he will probably find the necklace where the skeleton is hidden. Lenora takes a dislike to Craig, which is not lessened any by her seeing him listening at Craig's study door. Quest tries out his phototellsme on Inspector French, and astonishes the man by naming the bone which the latter holds in his hand as the left minor digit of the anthropoid skeleton. This convinces the inspector that Quest really can see by means of his phototellsme, the person and objects at the other end of the wire. By some keen detective work Quest locates the old skeleton in an old hut. He also finds that he is near Professor Ashleigh's house and enters. Shortly after the professor's arrival, Craig bursts into the room with the news that the hut is afire. The professor is prostrated by the loss of the skeleton, and Quest returns home to find awaiting him—Mrs. Rheinholdt's jewels in a little black box. C. R. C.

World

M'Liss—(Five Reels) — Shubert — A splendid film story founded upon the popular Bret Harte tale of California and the days of forty-nine. Barbara Tennent, Howard Estabrook and O. A. C. Lund have the leading roles and prove fully adequate in the parts assigned. M'Liss, the slovenly daughter of Bummer Smith, falls in love with Gray, the Nevada schoolmaster, and when Bummer shoots himself he leaves a letter to Gray confinding M'Liss to his care and willing him his claims to lands in the rich oil fields of California. Don Jose, a worthless companion of Smith's, finds the letter and goes to California to take possession of the property. He later sends for M'Liss and brings her up as a Spanish girl. After her departure Gray sets out to seek his fortune, and arriving in California strikes oil on the property adjoining that of Don Jose. Not knowing his neighbor is Gray, the Don invites him to a fandango at which M'Liss is to dance, but while the entertainment is going on, Gray learns his oil wells are afire, having been lighted by a Mexican, hired by Don Jose. Realizing all is over, Don Jose attempts to escape, and M'Liss risks her life trying to stop him. He meets death in the oil well fire that he himself ordered started, and later Gray finds the letter Smith had written him and learns the claims had been willed to him and M'Liss left in his care, so M'Liss' heritage is restored to her and she and Gray are married.

Miscellaneous

A Modern Magdalin—(Five Reels)—Life Photo—A story from the pen of C. Haddon Chambers having to do with the lives of the employees in a great factory. The leading roles are enacted by Catherine Contiss and Lionel Barrymore. Katinka, a factory girl, finds her life anything but agreeable when her parents continue to nag her. In despair she ac-

cepts the offer of the factory owner to become his mistress and sends much of the money she receives from him to her family. When her lover's extravagance ruins him, Katinka tries to atone for the past by becoming an army nurse and finds happiness at last with the faithful Joe Mercer, a role played by William Tooker. One of the most sensational scenes in the production is the burning of Lindsay's factory.

The Last of the Mafia—Neutral Film Company—(Five Reels).—Two members of the Mafia, or Blackhand gang make their way to this country. A short time later, the detective assigned to capture them by the Italian government is found dead. Before the anger aroused by this heinous crime has fairly died out, a fresh offense is laid to the blackmailers in the kidnapping of Aramatta Lattori's child. After much risk and many thrilling experiences Detective Cavanaugh recovers the baby, and effects the capture of the entire band. C. R. C.

MOTOGRAPHY

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Vol. XIII CHICAGO, APRIL 3, 1915 No. 14

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Tuesday, March 30th

"Monkey Business"—Comedy

Gerald expresses a pet monkey to his fiancee, that he has captured in Africa. On the way the monkey escapes and when the crate is opened a little pickaninny has taken Jocko's place.

Featuring ***Ethel Clayton*** and ***Joseph Kaufman***

Wednesday, March 31st

"The Unmarried Husband"— Two-reel Drama

Wonderful story of a recreant wife who forgets her home ties; but finally Mother Love is beautifully awakened.

Featuring ***Ethel Clayton***

Thursday, April 1st

"The White Mask"—Three-reel Drama

An intense melodrama with scenes laid at the Court of Belgium and later transferred to America. The adventures and sad end of a very wonderful woman.

Featuring ***Lilie Leslie***

Friday, April 2nd

"In The Background"—Drama

Carlo Estrada, a simple Italian, works hard that his boy may become a famous violinist. A brilliant society girl falls in love with the virtuoso, who is induced to keep his father in the background, but the girl proves true blue.

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MOTOGRAPHY

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Vol. XIII CHICAGO, APRIL 3, 1915 No. 14

Bosworth Leaves Company He Formed

And Other Important News

According to the *Evening Herald* of Los Angeles, Hobart Bosworth, and Bosworth Incorporated, have reached the parting of the ways and Mr. Bosworth retires from the company which he formed, absolutely and finally, not even taking a share of the stock in the organization that he founded, with him. Frank A. Garbutt continues in full and comfplete control.

Mr. Bosworth, who has a reputation as a director and actor that makes him envied by other players, is said to have signed a Universal contract and to be ready to begin his duties at the Universal plant on April 1.

It is reported he will produce special feature pictures for the Universal under the title of "Hobart Bosworth brand," and will have the privilege of selecting players from any company under contract to his employers.

The Los Angeles paper neglects to state whether Miss Adele Farrington (who is Mrs. Bosworth) will be a member of her husband's company, but it seems natural to assume that the clever actress will appear in the pictures to be produced by her husband.

Pathe Still Heads Firm

On account of rumors, which have gained some credence, particularly in the east, a statement has been issued by the house of Pathe, calling attention to the fact that the guiding spirit of the firm always has been and will continue to be Charles Pathe himself.

It is also announced that Felix Malitz no longer has any connection with either Pathe Freres or Pathe Exchange, Inc., the positions formerly held by him now being held by Charles Dupius and L. Gasnier, who has spent many years in the United States, occupying positions of trust with the firm and is now recompensed for his long and faithful service by a promotion.

Paul Fuller, Jr., of Cordett Brothers, legal representatives of the Pathe house has been appointed a director of the concern and Charles Pathe, himself, will continue to reside in New York and devote his energies to the American branch of his business.

Takes Over Exchange

The taking over of a number of the exchanges handling its program, by the Paramount Pictures Corporation, which recently increased its capital stock to $10,000,000.00, will not, it is said, affect in any way the distribution of Paramount pictures as it existed heretofore.

Exchanges absorbed by the Paramount are the Progressive Motion Picture Company of San Francisco, with branches at Seattle and Los Angeles, owned by W. W. Hodkinson; Famous Players Film Company of New England, located in Boston, owned by Hiram Abrams, W. L. Sherry Film Company of New York City owned by W. L. Sherry; the Famous Players Film Exchanges in New York, Philadelphia and Washington, owned by Orman Pawley; and the Famous Players Film Service of Pittsburgh, owned by James Steele.

Raver Confirms Rumor

The rumor, circulated recently, that the Itala Film Company's features would in future be circulated through one of the prominent programs was given credence by a statement issued by Harry R. Raver, who is in charge of Itala's American interests.

"It is true that negotiations have been pending for some time with a view to securing our films for a prominent chain of offices now being operated by one of the pioneers of the film industry in this country," said Mr. Raver. "The final details of the arrangement are still unfinished, however, but the name of our future connection will be given shortly. This will not involve 'Cabiria' or subsequent spectacles of similar magnitude, but only our regular output of features. We have been approached by many concerns having chains of offices who were desirous of exploiting Itala features, but have considered favorably only the firm we are now concluding arrangements with, as we desire an affiliation assuring us permanence and prestige."

It will be remembered that Mr. Raver began selling state rights for Itala films in June, 1912, and has continued releasing features regularly ever since. Sixty-four subjects were issued, representing the sale of nearly seven million feet of positive film. Over $70,000 was paid the U. S. government in duty alone on positive prints imported.

Mr. Raver will continue as the American representative of the Itala Company of Torino, Italy, but will handle no films from his own office except the exploitation of "Cabiria" and similar spectacles.

Lichtman Engaged by Select

Al Lichtman, one of the best-known feature authorities in the country, has been engaged by the Select Film Booking Agency, which last week began active operations, as general manager. Mr. Lichtman was formerly sales manager of the Famous Players Film Co., having acted in that capacity from the inception of that concern until last fall, when he severed his long connections with the Famous Players in order to organize the Alco Film Corporation. One of the pioneers in the feature branch of the business, and familiar with every varying phase of feature distribution and ex-

ploitation, he is, by natural aptitude and experience, peculiarly adapted to advance the financial and artistic success of the feature photo-productions to be distributed through the Select Film Booking Agency.

Engages Billy Reeves

Billy Reeves, widely known as "the original drunk," and one of the funniest comedy acrobats and pantomimists in the country, has joined the Lubin Company and is to be featured in a series of popular comedies under the direction of Arthur D. Hotaling at the Lubin southern studio in Jacksonville, Fla. The southern studio has been undergoing extensive repairs and improvements during the past few weeks, but will be reopened next week. While the repairs were being made Hotaling came to the Philadelphia studio and made two comedies with Reeves as the star.

Reeves had never played before the camera previous to his coming to the Lubin studio, but his debut was a most successful one, although he had some difficulty at first in confining his eccentric and ludicrous acrobatic work within a limited area. It did not take

Billy Reeves, the new Lubin star, staging a comedy.

him long, however, to get accustomed to working before the camera, and his first two comedies are said to be even funnier than his sketches in vaudeville were.

In the company that has gone south with Reeves are Billy Potter, Charles Griffiths, Johnnie Doyle, Mary Hartwell, Amy Forrest and Amy Webb. A number of other well-known comedians will join Hotaling's company later.

Film Factory for Los Angeles

Perhaps Los Angeles is to have a branch of the Rochester, N. Y., concern which manufactures practically all the celluloid film used on this side of the Atlantic.

Since 80 per cent of the American motion picture output is manufactured in and about Los Angeles, the business which the branch established in that city will do should amount up into the millions. Up to the present time, except for the film actually used in making the negatives, only sample films are printed by the various producing companies in Los Angeles, the negatives in all cases being sent east in order to have the positive prints made from them and the releases are then shipped back to the west coast for exhibition.

With the establishment of a film factory in Los Angeles practically all the companies would undoubtedly manufacture their own films in that city, thus shortening the time for their distribution and cutting down the expense.

In talking of this possible establishment of the branch in Los Angeles, Carl Laemmle, while visiting that city last week, said:

"Representatives of a big Rochester company called on me a few days before I left New York, and asked my opinion as to the advisability of such a move on their part. The proposal met with my hearty approbation. I was not taken into their confidence, but I naturally presume that they would not have broached the subject to me unless they had given the matter serious consideration.

"A plant here would employ many hands and be a notable addition to your local industries. Local photoplay producing companies are entitled to a film manufacturing plant here. Directors of big companies desire to be in close touch with the end of their business which distributes the many duplicate films to their exchanges. With the only film manufacturing plant 3,000 miles away, this is, of course, impracticable."

Sunday Shows in Birmingham

Birmingham, Alabama, enjoyed Sunday motion pictures for the second time last week, thousands of people swarming to the various houses. The police department boasts of the fact that instead of the usual number of arrests of persons who find themselves on Sunday with nothing to do, not a single arrest was made that Sunday.

The storm of protest against Sunday shows which whipped over the city in all its fury on the occasion of the theaters being open for charity, a few weeks ago, was entirely missing on this last occasion and even the Birmingham Pastors' Union and the other church organizations which protested so strongly are said to have little complaint. It is understood that voters of the city will have a chance of expressing their wishes for or against Sunday theaters at a near election.

The new Strand theater at the corner of South Salina and Harrison streets, Syracuse, New York, will be formally opened to the public next week. The scaffolding on the interior has already been taken down and the installation of seats is now going on, together with final preparations for the opening of the new $200,000 theater.

The new building is said to contain every known device for the comfort and enjoyment of its patrons and is modeled after the Strand theater of New York City, being designed by Thomas W. Lamb, the architect who drew the plans for that house. Every seat in the theater affords an unobstructed view to every part of the stage.

The building is of fireproof construction, has an asbestos curtain and is so arranged that the loges, boxes and seats in the front part of the balcony are easily reached by ascending only one flight of stairs, and all are in close proximity to the many exits. The theater will be devoted evclusively to the highest class of motion pictures, many of which will come direct from the Strand theater in New York.

The Universal Film Manufacturing Company has issued an appeal to moving picture operators to be more careful in the handling of film.

Changes at Colonial

Decided progress has marked the actions of the Colonial Motion Picture Corporation these last few days. Additions of staff in most all departments is one of the most easily observed advances. The Board of Directors has undergone a slight change in the withdrawal of F. S. Dudley and Richard Wightman. A. K. Greenland, for many years with the Billboard Publishing Company as its general traveling representative, has been placed in charge of the sales department; Miss Clara de L. Berg has been acquired to superintend the educational department, Alfred H. Saunders no longer remaining a member of the staff; A. Van Buren Powell, of prominence formerly on the scenario staff of the Biograph-Klaw & Erlanger organization, is now scenario editor for the Colonial.

A series of distinctive comedies is already in the making and will shortly be released. Charles France has been engaged as director of these comedies, which feature Harry Kelly, star comedian of the Watch Your Step Company, now playing at the New Amsterdam theater, New York. Surrounding him is a capable cast, of which the female lead is Millicent Evans.

Enlargements are in progress at the studio where a third stage for the accommodation of a third producing company is being built. The next feature following, the highly-praised six-reel reproduction of Sir Gilbert Parker's superb "The Seats of the Mighty," is about to be launched and will repeat the grandeur and glory of its distinguished predecessor. James D. Law, president, is therefore a particularly busy chieftain these days.

Big Ince Productions

Still another announcement, affecting the plans of the New York Motion Picture Corporation for the current year, emanated from the Kay-Bee, Broncho and Domino studios this week. Substantially, it is that Thomas H. Ince, director-general of the company's forces, will bend his efforts hereafter to the production of three stupendous films a year.

Each picture, it is understood, will be a filmatization of a celebrated story or play by an equally celebrated author and will offer as the star a figure enviably prominent in the theatrical circles of America. The length of the big features has not been definitely determined, but it is believed each will measure upwards of ten reels.

Producer Ince intends to consume all of four months in preparing each production, so that he will no more than finish one than he will turn his attention to the next. He has not annouced, as yet, what his first effort will be, though it is learned on good authority that the scenario is from a novel of world-wide popularity.

Messrs. Kessel and Baumann have announced that they intend to spare no expense in making the mammoth productions—which, by the way, will be known as the Thomas H. Ince Features—the last word in motion picture art. Producer Ince is now—between "takes" for "The Sign of the Rose"—casting about for a suitable star to be presented in his initial work of this kind.

John Charles, one of the leading players for the Selig stock company, Chicago, has played 384 different stage roles ranging from "Uncle Tom" to "Hamlet."

To Duplicate Strand Theater

One of the largest real estate deals recently consummated in Newark, New Jersey, was closed last week by Louis Kamm with the H. C. Miner estate for the sale of the Newark Theater to the Market and Beaver Realty Company for a consideration close to $450,000. The negotiations have been in charge of Edward Spiegel who, in association with his brother, Max Spiegel, Mitchel H. Mark and Henry Waterson, will be in control of the property purchased.

It is the intention of the new owners to erect a theater even handsomer than the Strand in New York City, the name of which will be the Palace. There will be an orchestra of twenty, and the entertainments will be presented in the same artistic manner, and probably by the same director who stages the performances at the Strand theater. The Palace will have a seating capacity of 2,150. Thomas W. Lamb and William E. Lehman are the associate architects.

The Spiegel brothers are well known in theatrical circles through their association with the Mark Strand Theater Company of which Max Spiegel is the secretary. They also control the Strand theater in Newark, the Grand theater, Trenton, the Grand theater, Hartford and several others.

Horsley's Los Angeles Reception

Upon his arrival in Los Angeles recently, David Horsley, who was the first man to build a studio in Hollywood, a suburb of that city, was met by delegation led by Harry E. Tudor, manager of the Centaur west coast interests, and led through the streets in a triumphant automobile parade to the Bostock arena in the heart of the city.

A reception was held here, ending in a unique banquet in honor of Mr. Horsley and attended by sixty guests, representatives of the Los Angeles newspapers, city council and board of trade members and old friends of the motion picture magnate. The table was decorated with tropical foliage and set in African "atmosphere," which is plentiful in the arena. Surrounding the table, but behind the bars of their cages, sat twelve lions under the watchful care of Captain Batavia. The entire affair was a surprise to Mr. Horsley.

Selig Has Another Contest

The Selig Polyscope Company wishes an idea for an unusual sort of scenario. Under the direction of the Selig Company, the Selig Movie Special will leave Chicago on Thursday, July 8, for the trip to the coast and it is planned to have written a scenario of the entire trip, the scenes for which will be taken by special camera men on board the special. The motion picture will later be released by the Selig Company.

Original ideas for this scenario are wanted. If a unique working plan can be devised, the Selig Company will award as a prize one free trip to the Exposition. The Selig Company does not obligate itself to accept any one scenario, however, as the idea must be practical or other means will be taken to film the event.

New System of Booking

The Exhibitors Booking Offices, Inc., was granted a charter under the laws of the state of Delaware last week, it being an organization for the purpose of booking motion picture productions direct from the

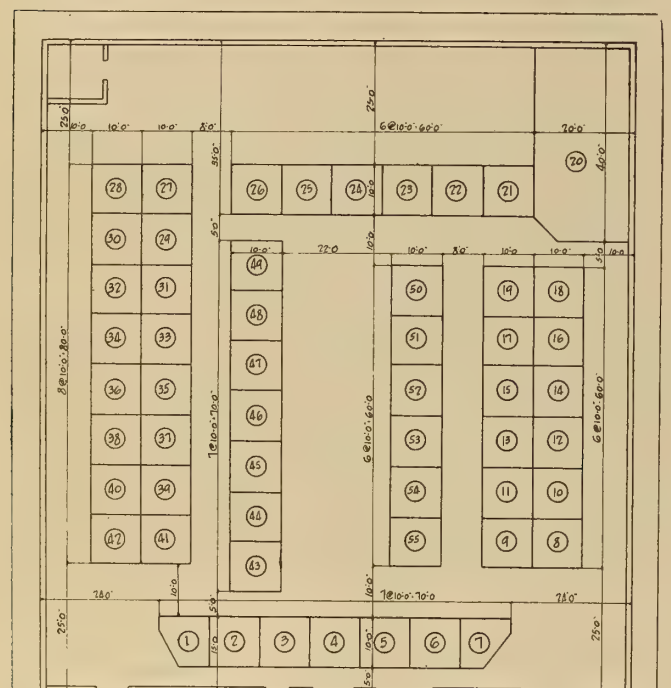
manufacturer for long periods, thus reducing the charges to exhibitors. The company is incorporated for $25,000, is said to number 30 of the largest theaters in and about Philadelphia as its members, and has as its officers Samuel F. Wheeler, president; J. M. Delmar, vice-president; M. J. Walsh, treasurer; Jay Emanuel, secretary.

It is the plan of the Exhibitors Booking Offices, Inc., to book films direct from the manufacturer for a long period and send them around to the various members.

Northwest Exhibitors' Convention

The annual convention of the Motion Picture Exhibitors Association of the Northwest will be held in Minneapolis, Minn., on May 3, 4, 5, 6 and 7 and the largest gathering in the history of the organization is expected.

The Arcadia Hall on South Fifth street has been



Floor Plan Showing Location of Booths for the Motion Picture Exhibitor's Association of the Northwest Convention at the Arcadia Hall May 3rd to 7th 1915 - Minneapolis - Minnesota.

secured and booths will be erected for the use of the manufacturers and other trade interest who will be present. Exhibitors from Minnesota, Wisconsin, North and South Dakota, Iowa and Montana, the territory covered by this organization, will be on hand, as well as the public, for whom special entertainments have been provided.

William A. Steffes, secretary and general manager, heads the committee in charge and will be assisted by Harry H. Green, president, J. Gilosky, vice-president and O. C. Selzner, treasurer. The program committee consists of H. P. Green, A. L. Hill and F. B. Benno and the entertainment and reception committee of J. P. Agnew, Otto N. Raths, S. R. Thompson, Otto Meister, D. W. Chamberlain, William H. Carrey, Ralph W. Parker, Thomas W. Saxe, and C. E. Van Duzen. Mrs. J. V. Bryson, Mrs. Charles Thall, Mrs. Gallagher, Mrs. W. L. Merrill and Mrs. O. A. Rowe are on the ladies' reception committee.

Following is the program for the five days:

Monday, May 3—Executive committee meeting at Hotel Dykman, 9 a. m. Credentials given to exhibitors on balcony of Hotel Dykman on Monday from 8 a. m. to 1 noon.

Grand opening of our Annual Exposition at the Arcadia Hall 10 a. m. Convention called to order by President Harry H. Green, at the Arcadia Convention Hall, 10:30 a. m. Appointment of all committees; adjourn until 2 p. m. Address of welcome by Mayor Nye in behalf of the city of Minneapolis and by Governor Hammond in behalf of the State of Minnesota, 2 p. m. Entertainment on Monday—Athletic entertainment at Convention Hall from 8 to 10 p. m. for members, exhibitors, accessory men, exchange men and newspaper men only: Special performance of the Bainbridge players at the Shubert theater for the ladies.

Tuesday, May 4—Opening of Exposition Hall at 9:30 a.m. Convention called to order by president at 2 p. m. Adjourn until 2 p. m. Wednesday. Entertainments: Automobile for the ladies around the lakes and falls. Auto leaves Dykman Hotel 1:30 sharp; return to Exposition Hall 3:30 p. m. Evening: Musical entertainment 8 to 9:30 at Exposition Hall. 10:30 p. m. Banquet at Hotel Dykman.

Wednesday, May 5—Opening of exposition at 9:30 a. m. Convention called to order at 2 p. m. Entertainment: Auto tour for the ladies to St. Paul and Lake Como. Ladies will be received in St. Paul by the ladies of Local No. 1. Luncheon will be served by the members and their wives of St. Paul Local. Autos leave Dykman Hotel 1:30; return 5:30 p. m. Surprise entertainment at Exposition Hall, 8 p. m. Big Costume Frolic and Gambol, 11 p. m. Prizes will be offered for the best imitation of Charles Chaplin of the Essanay Film Mfg. Co., Billie Ritchie of the Universal Film Mfg. Co., Ford Sterling of Keystone Film Co., William Farnum of Fox Film Corporation and for many other leading character people of the various film companies. All exhibitors are requested to participate in this parade. Moving pictures will be taken of the Frolic and Gambol. Costumes will be furnished free to all exhibitors.

Thursday, May 6—9:30 a. m. Opening of Exposition. 2 p. m. Convention called to order. Special orders for the day—Election of officers for the coming year. There will be no entertainments provided for Thursday afternoon as all members are requested to attend this session of the convention. 8 to 12:30 p. m. Bohemian luncheon for members, their families, visiting exhibitors, exchange managers, accessory men, manufacturers, actors, actresses and their families, at the Exposition and Convention Hall.

Friday, May 7—9:30 a. m. Opening of Exposition Hall. Convention called to order at 2 p. m. Afternoon: The ladies will be taken around to the various exchanges in automobiles. Autos leaving Dykman Hotel at 2 p. m. and return 5 p. m. 8:30 Grand Ball at Exposition Hall. Grand March at 11 p. m. Grand March led by Mr. Francis X. Bushman and Miss Beverly Bayne of the Essanay Film Mfg. Co. Many other notable actors and actresses will also take part in this grand march.

Space for this exposition can be secured by addressing William A. Steffes, secretary, 555 Temple Court, Minneapolis, or by applying to the Chicago representative, W. J. Sweeney, 1400 Masonic Temple, Chicago. Prices of booths range from $10 to $100, according to location. No space will be sold after April 20.

Maryland Exhibitors' Banquet

One of the features of the banquet of the Maryland State Branch of the Motion Picture Exhibitors' League of America, which was held on March 12 at the Raleigh Hotel, Baltimore, was the report of the committee on the ball to take place on April 10. The report was made by J. H. Bennett, chairman of the commitee. The one hundred or more members that gathered about the tables were told that 40 of the most prominent photoplay stars would be present. Arrangements will be made so that each person present will meet the stars personally.

The banquet was one of the most successful ever

held by the association. It was an informal affair and the members got together to discuss the ball and other movements which are under way. Marion S. Pearce, the national president of the Motion Picture League of America, presided. Impromptu addresses were delivered.

Work Begun on Serial

Mission Canyon, one of the show spots of California, affords the setting for the opening scenes of the $20,000 prize photo-serial now in production at the "Flying A" studios.

Lone Star, a full blooded American Indian, led forty of his tribe before the camera in the opening episode. This Indian atmosphere is considered by Director Jaccard an especially good omen, as this forthcoming serial is financed by the North American Film Corporation, produced by the American Film company and will be, it is alleged, the greatest "all American" picture yet produced.

The taking of the opening scenes at night proved very spectacular and through the courtesy of S. S. Hutchinson, president of the "Flying A" company, hundreds of tourists sojourning in Santa Barbara and Montecito were permitted to enjoy the proceedings from the side lines. A complete Indian village had been built in the canyon by Lone Star's people, who were brought from the Navajo reservation expressly for this picture.

The last of the scenes taken showed a great meteor hurtling its way across the heavens and striking the canyon wall with a tremendous shock, sending up a shower of fire that lighted up the entire valley, as a shout of approval from the fortunate observers echoed down the old canyon. These scenes will run in a prologue, the action of which takes place a century before the opening of the story proper.

The picture will be released in two-reel episodes. The author is now in California, summoned thither by the final awarding of the $10,000 prize. To the person who later writes a solution of the mystery which will run throughout this serial another $10,000 prize will be awarded. It was easy for Miss Damon, the winner of "The Million Dollar Mystery" prize, and it will be just as easy for someone in this case to win a substantial start in life.

The novelization of this photoplay will run in the *Chicago Tribune* and about 500 other newspapers throughout the country. The first episode of the picture, played by an all star cast of recognized screen favorites, will be released on May 3.

Another Important Censorship Fight

Because he was fined $100 on complaint of J. Louis Breitinger, chief motion picture censor for the state of Pennsylvania, Charles Segall of Philadelphia, president of the Motion Picture Exhibitors' League of that state, is considering instituting a suit for damages against the censor official. He claims to have evidence that the picture he was fined for showing was not "unapproved" and states that it is his intention to complain to the gvoernor.

Mr. Breitinger also claims that it was his belief that the charge was brought against him purely as a matter of spite, as he has been one of the leaders in the fight to have legal censorship repealed in that state. A repealer was introduced into the state legislature on March 2 and at the present time plans are being made to force its passage. The Pennsylvania exhibitors are said to favor the action almost to a man.

Kentucky Convention

The Kentucky Motion Picture Exhibitors' League will hold its annual convention at the Phoenix Hotel at Lexington, Ky., on April 21 and 22. This gathering promises to be one of the most enthusiastic ever held by the organization, on account of the wonderful growth of the picture business in that territory during the past year, and it is expected that many of the exhibitors will join the state organization at this meeting. Louis Dittmar is president and Fred Dolle, secretary-treasurer of the Kentucky organization and both are working to bring about an elaborate display of equipment at the convention, many firms already having signified their intention of exhibting.

Nehls Re-elected

Richard R. Nehls was re-elected president of the Reel Fellows Club of Chicago at the annual business meeting held Wednesday evening, March 17, and will have as fellow officers, R. E. Bradford as vice-president; W. D. Hildreth as secretary and Captain L. A. Boening as treasurer, while the board of governors, all being elected for a term of two years, will remain as they are until the election of 1916.

Richard R. Nehls

In nominating Mr. Nehls for re-election, Rapley Holmes made the speech of his life and one which probably will never be equalled for eloquence in the gatherings of the Reel Fellows. Mr. Holmes began with pointing out the particular crisis in which American affairs of state are now placed and, after paying a tribute to Woodrow Wilson and his "watchful waiting" policy, pointed out that the Reel Fellows club faced a similar crisis, and that it had grown from a membership of eleven, to its present membership of well above the hundred mark, under the leadership and guidance of Mr. Nehls, who, having proven his ability to handle the club during the most critical moments of its career, should, by all means, be permitted to go on with the good work he had begun. He then named Mr. Nehls as his candidate, and after Mr. Holmes' nomination has been seconded, a motion was made and carried that Mr. Nehls be unanimously elected by a rising vote.

President Nehls in accepting the re-election, replied to Mr. Holmes' speech in a witty manner and after thanking the club for the honor paid him, also expressed his appreciation of the tribute paid at the recent Reel Fellows' ball when his picture was unveiled on the stage alongside of that of George Washington, the father of his country.

Messrs Spahr, Early and Bradford were the nominees for the office of vice-president, and Mr. Bradford was elected on the second ballot. W. D. Hildreth was chosen secretary and Captain L. A. Boening treasurer, while the present board of governors, Messrs.

Patrick, Rothacker, Travers, Nixon and Doud has still another year to serve.

The dance committee reported that a generous sum had been raised by the recent ball, and at the April meeting of the club all members must either turn in their unsold ball tickets or pay for them, thus enabling the committee to complete its report and arrive at the exact sum the club cleared on the affair.

R. E. Bradford was given a rising vote of thanks for having sold more ball tickets than any other member of the club, and it was decided to award a life membership as a prize to the club member, who, during the coming year, secures the most new members for the organization. A life membership will also be conferred upon each retiring president.

Just before adjourning a motion was made and carried that a charter be applied for under the laws of the state of Illinois, and the club regularly incorporated as a social organization.

New Pathe Series

Not one, but two serials are to be released, simultaneously, by the Pathe Exchange, Inc., according to an announcement made this week, which relates to a new series of pictures to be known as "Who Pays?" which is a series of twelve three-reel dramas based on the most vital questions of life; twelve short, gripping human interest pictures, each one of which is intended to make the world think; each one of which it is expected will send people home to ponder, to delve into their souls, to look back on the past, to form new and better ideas for the future. The stories have been syndicated and hundreds of newspapers throughout the United States will run the series under the novel-a-week system. The novelized drama is being written by Edwin Bliss, who wrote another serial under the pen name "The Master Pen."

Each one of these twelve pictures is to be complete in itself, embracing every phase of life's drama to which the great question "Who Pays" points. The productions are being made by the Balboa firm, and the first picture is scheduled to be released on Saturday, April 17. Bookings can now be secured from any of the Pathe exchanges.

Blackwell Heads All Theaters

One of the developments during the past week in New York film circles was the purchase by M. H. Blackwell of the majority of the stock of the All Theaters Film and Accessory Company, which controls the booking rights of the Alliance program in New York state.

This deal places Mr. Blackwell in control of the destinies of the concern, and notwithstanding that he already holds the offices of vice-president of the Alliance Films Corporation, treasurer and general manager of the Favorite Players Film Company, he has assumed the presidency and general management of the All Theaters Film and Accessory Company, while S. S. Webster will remain in charge of the Buffalo office.

Mr. Blackwell is a brother of Carlyle Blackwell, and is well known in the film fraternity. It is safe to assume that his wide circle of friends in the business will extend the best wishes for success in his latest venture.

Forming Credit Association

Paul Ford, manager of the United Program Film Service of Louisiana, has called a meeting of the New Orleans film exchange men with a view to forming a film credit association for the southern territory. Every exchange man will agree that such an organization is highly desirable for the protection of the exchanges, both as to collection and as regards competition, and the exhibitors also are in favor of putting the business on a sound credit basis, for the legitimate exhibitor realizes that it is to his advantage no less than to that of the exchangeman to so establish it.

At the coming meeting it is expected a plan will be outlined that will prove satisfactory to all the members of the association and at once establish it on a permanent basis. It is hinted there will be a social feature to the new organization which may perhaps include a weekly luncheon of the exchange managers to talk things over.

Binder Still Busy

Just as MOTOGRAPHY goes to press it is in receipt of a wire from J. W. Binder, representing the National Board of Censorship, who has been campaigning through the various states in which censorship bills were up before the legislatures, and now reports that out of ten states in which censorship bills were introduced, exclusive of Pennsylvania and Ohio, to date eight of the bills have been killed, through the activities of the national board, aided by exchangemen and exhibitors. The only two states in doubt are Oklahoma and Tennessee, and indications are that the bills in these states will also be killed. There will be a hearing on the Pennsylvania repeal bill at Harrisburg on Tuesday evening, March 30.

Balboa with Alliance

Last week Andrew J. Cobe, president of the Alliance Films Corporation, and E. D. Horkheimer signed contracts which will place the Balboa Amusement Producing Company in the ranks of the contributors to the Alliance Program.

The first Balboa subject to reach the exhibitor through the new channel will be Henry B. Walthall in a six-part production of "Beulah." This will be followed by Miss Jackie Saunders in "The Ill Starred Babbie."

While in New York, Mr. Horkheimer and Mr. Cobe secured the film rights to several novels and work upon them will soon be started.

Selig Secures "Garden of Allah"

The Selig Polyscope Company has obtained the motion picture rights to "The Garden of Allah," the spectacular play made by Mary Anderson and Robert Hichens from Mr. Hichens' novel. The royalties paid by Mr. Selig are said to be the highest ever paid for a motion picture play. William N. Selig plans a production befitting the spectacular nature of the locale and it is planned to make it the peer of any film drama ever made.

"Tomorrow morning at 7:30, in make-up," is the usual "good night" at the motion picture studios these sunny days. For the man or woman who wants to be a motion picture actor or actress this is something to ponder over. Being a farm hand looks soft in comparison.

Selig's Jungle-Zoo Soon to be Opened

COVERS TWENTY-TWO ACRES

BEFORE many more months have gone their fleeting way the motion picture people and the public in general will turn their eyes toward California and give their attention to the reports of the opening of the far-famed Jungle-Zoo of the Selig Polyscope Company.

At East Lake, a suburb of Los Angeles, can be found the nearly completed animal park, which covers more ground, it is said, than any other privately owned institution of its kind in the world. It has been the ambition of William N. Selig to make this the biggest thing he has ever done—and he has done some things of no small proportion in the past. Reports from California indicate that his ambition has been fulfilled, for all those who have been privileged to see the Jungle-Zoo while it was in the course of building have said that it is a work which will long stand as a monument to its creator.

The wonderful collection of animals which have for so long appeared in Selig pictures will be installed in the Jungle-Zoo, and added to these will be numerous other rare species who will soon arrive in America. Mr. Selig is a firm believer in the animal picture and the success the Selig films of this variety have enjoyed since the introduction to the public is proof enough

One of the out-door stages.

that this far-seeing man made no mistake. A prominent educator, after a recent visit to the Selig Jungle-Zoo, stated in a public interview: "Every school in this country owes Mr. Selig a vote of thanks for his Jungle-Zoo productions. They are clean, correct in all details, and highly educational. I know that they interest the juveniles in the habits of the wild animals and in the countries from which the animals come."

The Selig herd of camels.

Mr. Selig long has planned for a beautiful park, artistically enclosed, to house his very large collection of birds, beasts and reptiles. He is intensely interested in his collection; he knows many of the animals by name; has a story to tell about each one; considers the wild animal collection and the artistic environment of the Selig Jungle-Zoo as things contributing to his own artistic enjoyment; and also takes pleasure in knowing that he is giving pleasure to others, and presenting the Golden State with a magnificent institution of which it can well be proud.

The new Selig Jungle-Zoo garden has been built to the last corner in Mission style. The most eminent architects have planned, sculptors have schemed, and the most famous landscape gardeners have contributed to Mr. Selig's heart's desire—a magnificent motion picture studio.

The tract selected for this remarkable pleasure ground consists of about twenty-two acres. In the rear, ample land remains for the great stages and out-of-doors locations for the companies which are producing pictures. Leading to the Selig Jungle-Zoo will be a beautiful boulevard erected by the city of Los Angeles, and named in honor of the originator of the great park. The art gates leading into the park

were decorated by Sculptor Carlo Romanelli of Florence, Italy.

The massive cages in which are quartered the wild beasts are built of solid concrete, reinforced. Pillared pergola effects, rare shrubbery and gaily colored cockatoos as inhabitants form an effective background.

Stretching along the eastern side of the extensive scenic grounds are the homes and feeding grounds for fifteen camels, numerous water buffalo, a black yak, a herd of sacred cows, five zebra, black deer, goats, burros, giraffes, etc. The elephant herd will also be near at hand. Among them will be the wise old elephant of Selig fame, Anna May, the tiny performing brute, and "Kathlyn."

The promenades are especially striking, for they line the banks of art lakes which are laid in winding fashion from the ancient totem pole, across the grounds to the corrals. The stables, also of expensive construction, house troupes of performing ponies and valuable horses. The same style of impressive architecture has been applied to the administration building, developing structure, offices and modern dressing rooms.

On the public grounds will be found many attractions, including cafes, bungalow rest rooms, merry-go-rounds and dance hall, with ample playgrounds for the children, if they can be attracted from the monkey pavilion with its many inhabitants, including rare black apes and sacred white monkeys from India.

In addition to these varied attractions, Mr. Selig has provided for many persons of many tastes through foreign buyers and landscape gardeners. Rare out-of-door plants, trees, shrubs and flowers have been secured from many countries. Many of these will not live even in the mild climate of southern California, and, therefore, a splendid hot house has been constructed which will shelter the rarest of exotics from one of the finest collections of orchids in this country to the almost unknown plants.

But the general gathering place for the visitors to the wonderland probably will be the wild animal cages with their Royal Bengal tigers to the number of thirteen; more than forty lions; fourteen pumas; jaguar, hyenas, black and sloth bears, civet cats, ant eaters, fifteen leopards, two black panthers; three Malay bears, nine wolf dogs, and various other animals.

More than $250,000 has been invested in animals,

The costly gateway designed by a sculptor of note.

and the mammoth gateway with its arch of elephants leading into the Jungle-Zoo alone represents, it is said, an outlay of $50,000. There will be a colossal steel arena for the exhibition of trained animals. Every-

The elephant barn.

thing has been done to make the wonderland attractive to visitors and also comfortable and sanitary for the wild animals.

J. M. Bradlett Passes

The following obituary was read at the funeral services of J. M. Bradlett by the Rev. J. Dallas Cope, pastor of the Northwest Baptist Church, Twenty-eighth and Lehigh avenue, Philadelphia:

J. M. Bradlett was born in 1865, and departed this life on the night of March 13 at the age of 50 years. The friends of Mr. Bradlett who have charge of his body are under the impression that there are no near relatives. It has been said that at one time he was married and had a son, both of whom preceded him from the scenes of time to the realities and mysteries of the Great Beyond.

For years Mr. Bradlett had been identified with the moving picture industry in all of its branches, and for a long time was the western editor and managing director of the Chicago branch of the *Moving Picture World*. Afterwards he was connected with the *Moving Picture News*, and recently was with the moving picture department of the *Public Ledger*.

F. J. Rembusch, president of the Mirror Screen Company of Shelbyville, Ind., who was intimately acquainted with the deceased and a friend of long standing, pays this beautiful tribute of respect to his memory:

Motion picture folks, let us pause a moment in tribute and reflection. A man who was a pioneer and pilgrim in our work has passed away. His was a pure life; a splendid character of highest ideals, courageous, useful, scrupulously honest and truthful. His noble influence when motion pictures were young gave great impetus towards creating our present high standard. Few emoluments were realized by him, and at last even his fine mind gave away from sorrow and misfortune. J. M. Bradlett has lived well and not in vain. Those of us who knew him intimately know full well that hereafter his sweet soul will be more appreciated and that he will find comfort, rest and reward in the bosom of his Creator.

Mr. Bryan and F. P. Bloomfield of Pittsburgh, who had been acquainted with the deceased for a number of years, and who at one time had offices with him, paid tribute to his memory. They stated that through their long acquaintance with him they found him ever to be a gentleman of the highest type, honest, honorable, charitable and strictly temperate. His private life was moral to the highest degree.

Mr. Bryan and a few other friends have arranged to place a small marker or headstone at the grave, and any friends who wish to aid in contributing may send remittances to H. F. Bryan, 1316 Vine street, Philadelphia, and due acknowledgment will be given.

President Freuler Talks of Serial

By MABEL CONDON

John R. Freuler

IT was 2:25 when Joe Finn introduced John R. Freuler into the Room of the Green Rug. And at 2:45 Mr. Freuler was to be on board the Century when it would wend its luxurious way out of the Grand Central station, Chicago-bound.

Meanwhile, Mr. Freuler would tell me the whys and wherefores of the North American Film Corporation, which is to release the serial fiction film, "The Diamond From the Sky." And, because I knew the Century would not wait for Mr. Freuler and there was not a chance of Mr. Freuler's waiting for the Century, I placed the Cameragraph desk clock in direct range of Mr. Freuler's vision. Mr. Finn brought forth his watch and placed it directly in front of him—and Mr. Freuler glanced at neither.

"A new kind of serial picture is what we are going to give the exhibitor and the fan," was the way the North American Film Corporation subject was launched by President Freuler.

"A picturized romantic novel, to be issued in chapters," put in Mr. Finn, and, by his approval of the description, quite evident in his voice and smile, I guessed that Mr. Finn was sponsor for the use of this descriptive phrasing in the double-page ad which the papers of the week had carried.

"We had to have good, live, interesting fiction as the basis of the scenario," went on Mr. Freuler, "and our choice was made from the 19,000 scripts submitted in the *Chicago Tribune* syndicate of newspapers in cooperation with the American Film Company. The 'Flying A' trade-mark will be used on the film so as to identify the North American Film Company with the American Film Company, though the work of one will have nothing to do with that of the other.

"'The Diamond from the Sky' will be like no other serial film that the public has yet been given." Mr. Freuler spoke quickly, yet without any intended intimation that within fourteen minutes the Century and he would be speeding westward. "It will be a romantic narrative and not a series of adventures. This," he diverged, "is said in no disparagement to the serials which have been released by other companies. But S. S. Hutchinson, president of the American Film Company, was convinced that a story of romance, released as a serial, would carry with it an interest that would provide the element of newness which the exhibitor and public is ready for right now. And that the story would be sufficiently there as to theme, we did not choose it from among but ten or one hundred scripts, but from the nineteen thousand in which the *Tribune* syndicate contest of December and January resulted.

"The script is complete in itself, as to its beginning, its unfolding and its climax. Its solution we are going to leave to the film public to supply. The best one submitted, and we suggest that it be contained in about 1,000 words, will received the award of $10,000. So, for the first time in the history of serials, and with the exception of the solution, a complete working scenario is furnished the director and company. Unlike other serials, also, the whole story will be so closely interwoven as to prevent the elimination of any part of it. We have a plan, though, and it's a unique one, of keeping the public up to date on the story, should a chapter have been missed. The first release, which will be three reels instead of two, will reveal this plan and also will tell the public the name of the story's author. The first chapter will likewise give the details which will govern the awarding of the second $10,000 as the solution prize.

"How long—" I began, and Mr. Finn and Mr. Freuler, as though expecting the question, answered together, "Nobody is to know that."

"There will be no advance information, either from newspapers or theaters, as to how long the American's film story in chapters is to run," Mr. Freuler said. "Both Mr. Hutchinson and myself believe strongly in the natural-length picture. Because we are determined to serve the exhibitor and because we believe just as strongly in the merit of the serial that 'The Diamond From the Sky' will be, we will make no iron-clad agreement with the exhibitor. We are going to stand back of our product and would expect no exhibitor to continue to run the story if it were to prove unsatisfactory. But we feel that this serial is to be the biggest box office attraction the exhibitor will have known and are satisfied that he is going to realize this. And no matter what the theater's program affiliation, it can run this film.

"Mr. Hutchinson has been at the American studios as Santa Barbara since the first of the year arranging for the picture's making. It is to be thoroughly American and modern; love and adventure, with the necessary suspense and keen anticipation for what is to come, will be more thoroughly satisfying than if the illustrated pages of a best-seller were being spread before you."

The Cameragraph clock said nineteen to three.

Mr. Freuler made a concluding remark to the effect that the Mutual Film Corporation will give him the facilities of its offices throughout the country, and in addition he will have about seventy-five or one hundred representatives who will keep in touch with the exhibitors.

"And Mr. Freuler will direct the serial's distribution," supplied Mr. Finn, replacing his watch in his pocket.

"And the Nichols-Finn Advertising Company will handle the serial's promotion and publicity," smiled Mr. Freuler, removing his watch from his pocket.

"If you're lucky," I suggested weakly at eighteen minutes to three, "you'll only be one minute late for your train."

"I'm luckier," Mr. Freuler returned with another smile and a good-bye. He was. As the Century began its twenty-hour tear to Chicago it carried with it Mr. Freuler.

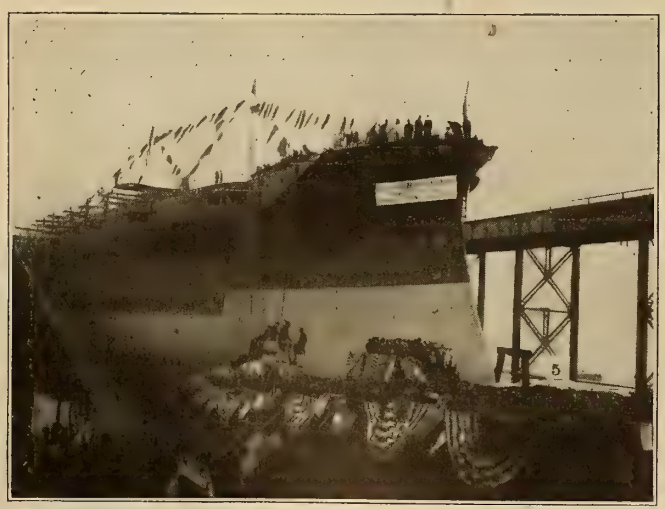
News of the Week as Shown in Films

Twenty-ninth U. S. Infantry leaves New York for Panama Canal zone. Copyright 1915 by Pathe News.

Rescuing all that was left of Lincoln Beachy and his ill-fated machine. Copyright 1915 by Hearst-Selig News Pictorial.

The Kaiser on the battlefield in North Poland. Copyright 1915 by Universal Animated Weekly.

Rome, Italy, visited by a great flood that swept through the city. Copyright 1915 by Pathe News.



Launching the U. S. S. Pennsylvania at Newport News. Copyright 1915 by Hearst-Selig News Pictorial.

A mile-a-minute on skiis at Montreal, Canada. Copyright 1915 by Universal Animated Weekly.

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Volume XIII **CHICAGO, APRIL 3, 1915** **Number 14**

Can Films Be Preserved for Posterity?

NOW that the greatest event in world history is transpiring, so to speak, before our cameras, the historians are offered their first extraordinary opportunity to establish archives of film records, to preserve into the indefinite future the exact replicas of today's actions. It is reported that the German government is doing just that; it is taking and filing away motion pictures of every important action of the war. The British authorities, on the other hand, in spite of earnest appeals by their own countrymen, have so far refused to consider the matter. This course has been attributed, naturally, to the well-known Anglican conservatism. The British Museum officials decline to store film because of its inflammable nature and the consequent necessity for a special vault for its safe keeping.

One might suppose that even the conservative British mind would be sufficiently impressed with the importance of the occasion to overcome the trifling obstacle of proper storage space for such records. The cost of an adequate vault, and even the labor (just now a more important factor) to build it, or to adapt one already built, is surely inconsiderable in view of the opportunity to imbue future sons of England with a proper patriotism. Of course this argument has been presented to the British authorities; and in rebuttal they bring against the films a charge more serious, in the premises, than that of inflammability.

It is stated that for many years British scientists have been studying the problem of whether the existing form of motion picture film will retain its properties after years have aged it. And they claim to have made the discovery that after an unused film has been placed in an airtight vault and left untouched for five years the celluloid becomes covered with a fungus growth. They therefore dismiss at once the possibility of preserving films for a hundred years or more.

There has always been some doubt as to the permanency of the emulsion whose chemical changes make the photographic image (using the word permanency in terms of centuries rather than years). But that the passive and inert vehicle which carries that emulsion should be subject to disease is, we confess, a theory new to us.

In this country there are doubtless many reels of film which have reposed idly on vault shelves for more than five years. It will be noted that the British scientists mention an airtight vault; whether that means a vault whose door is never opened we do not know. We have no such storage places for films in this country, and cannot see why the condition is necessary anywhere. If circulation of air will remove the alleged curse, it surely could be provided for very readily. If mere darkness and time will grow fungus on celluloid some of our own scientists must have encountered it.

We would be glad to hear from any one familiar with the condition referred to, and to examine any specimens of celluloid film so afflicted.

Billiard Halls and Picture Shows

THE National Billiard Protective League has a grievance; and it is enterprising enough to make very good use of it. Its protest is aimed at the alleged predilection of motion picture producers for the use of objectionable billiard room scenes. It claims that out of eighty thousand billiard rooms operating in the United States, very few are run in conjunction with saloons, whereas the producers seem to find exceptionally good settings for villainies in the combination saloon and billiard hall or pool room. The argument of the association is, of course, that some three million reputable business men patronize the billiard rooms daily and are apt to resent the defamation of its character on the picture screen, especially when no useful purpose seems to be served by such representation.

Rightly or wrongly, the producer seldom exerts himself to avoid treading on the hypothetical toes of someone of whom he never heard. He cannot; it would take half his time if he tried to suit everybody. His field is all the world, and his observation and erudition must needs be extraordinary indeed to include intimate knowledge of everything there is. So perhaps we can admit the justice of the Billiard League's protest without feeling called upon to offer any apology.

So while the majority of producers will doubtless

be glad to pay proper respect hereafter to the billiard table as an institution, the most interesting part of the protest is that it is used as a foundation for a plea for co-operation. The Billiard League wants to ally itself with other amusement enterprises to combat the wave of restrictive legislation at present sweeping the country. Its opinion is that "if the motion picture house, the billiard room and other amusement places are driven out of the country towns, the younger people will surely follow." In support of this belief, it cites the fact that several hundred towns in Iowa, Michigan and Indiana show a smaller population today than ten years ago, while the rural districts of Illinois have shrunk to the extent of some 180,000.

So the Billiard League suggests that the film manufacturer can change this condition by a campaign of constructive educational work, especially adapted for the smaller towns, to encourage local industry and amusement. For their part, the billiard people offer to supply advance information of proposed legislation inimical to the amusement interests, especially those laws which seek to restrict motion pictures.

Whether the motion picture interests care to join hands with the billiard and pool room people in an effort of this kind we cannot say. A reasonably open mind could find no ethical objection to any respectable means of gaining strength. Only it must be remembered that the picture theater is a family institution and the billiard hall is not. Properly conducted picture shows can always gain the approval and support of the mothers and wives and sisters and daughters and sweethearts. We fear the billiard rooms cannot say as much. Indeed, while the male population might wish to retain both forms of entertainment, we imagine the feminine contingent would poll a unanimous vote for more picture shows and less billiards. And it is as well to consider that side of the proposition before making any hasty co-operative agreements.

Putting Seattle On the Map

James Q. Clemmer and several associates have practically completed plans for the erection of what is said will be the finest and most magnificent photoplay house in the United States in Seattle, Wash.

"We are going to build a theater," said Mr. Clemmer, "which will cost in the neighborhood of a million dollars, but at the present time it would be unwise for me to give you the details of our new project. I can only say that it will revolutionize the motion picture business in the West. The theater which we have in mind will far surpass anything in this part of the country. We have some new ideas about theaters and the showing of motion pictures which will make the people sit up and take notice.

"Our new theater will be located in the 'coming business district' of Seattle, not many blocks from Times square. We consider this part of Seattle the safest and best place for such a theater as we have in mind, for its value as a theatrical site will improve with the coming years.

"Our theater will accommodate not to exceed thirty-five hundred people, including boxes. The equipment throughout will be of the finest. To give you some idea of what we aim to do in this line I will say that we expect to make our new theater surpass the Strand theater of New York, which at present is conceded to be the finest in the country."

Just A Moment Please

From present indications, if there is ever a shortage of actorfolk the publicity men of the various companies will be able to fill in the vacancies without any delay in production. On a page of a recent issue we presented to our readers the handsome features of Jake Wilk, who all this time has concealed his light beneath the title of publicity man, but now blossoms forth as a player in the World Film release, "Alias Jimmie Valentine." When you see "The High Hand," released by the Favorite Players Company, we trust you will not overlook that sturdy shop foreman shown in several of the early scenes. It is none other than Richard Willis, free lance publicity expert of the Pacific Coast, who enacts that role. Great stuff, fellers, 'tain't every actor who can be a publicity man, take it from us.

—

And them publicity fellers as can't make a place in the sun any other way goes in for such things as getting married, becoming proud papas, etc., as for instance Bill Barry, Jake Wilk, and even a few like Harry Reichenbach, L. J. Rubenstein, Hopp Hadley and H. Z. Levine changed their jobs. There's sure more ways than one to the composing room, eh fellers?

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer
Episode One:—"The Missing Scripts."
(Part Two.)

"Well, shoot it, let's have it!" mumbled Ed Itor, as Sue Brett hinted that she had a suggestion for replacing the hundreds of perfectly good scenarios that had been stolen from the plant of the Jumbo Film Corporation, the night before. "Well, it's this way," began Sue. "I've a whole bevy of interesting girl friends, each and every one of whom has had some wonderful adventure or exciting experience. There's Kathie, who has been through some perfectly wonderful adventures; Paulette, who has undergone perils of every imaginable sort; Flossie Gay, who was mixed up in the famous "Dollar-Thirty-nine" mystery; Helene, whose hazards few would care to experience, Lucy Dove, who—but gracious, we're wasting time, why not let me bring all these girls and some more besides, into the studio and let Ed Itor, or somebody else, use the stories of their lives as plots for his scenarios?" "By Jove," gasped M. A. Gnate, the millionaire president of the Jumbo Corporation, "I believe it can be done, and from what you say the stories ought to be wonderfully interesting." "All of that, and then some," laughed Sue Brett. "I'll have Kathie here this very afternoon and she will tell you her story." "Yah," drawled "Di" Rector, "Miss Brett's scheme may be a good one, but I'd like to know who took those cussed scripts and what has become of the night watchman."

(Read Episode Two, next week, entitled: "The Misadventures of Kathie.")

We seen it in the papers the other day as how a scientific chap Down East is fearful lest all the thousands of negatives stored in the manufacturers' vaults be ruined by the fungus growth that attacks the celluloid. For awhile, we admit, we was puzzled, till all of a sudden we remembered what Rapley Holmes said at a recent meeting of the Reel Fellers Club in referring to Dick Travers and some other matinee idols as "licensed lens lice," and now we can appreciate the catastrophe that impends, in all its awfulness.

—

A. K. Greenland, new Colonialite, writes us "the lead is the beloved Millicent Evans."

—

Whaddaya mean "beloved," A. K.?

—

We don't "get" you.

N. G. C.

Some Current Releases Reviewed

Reliance's "Runaway June"

Reviewed by Charles R. Condon

IN the earlier part of the Reliance serial, "Runaway June," the runaway bride was seen trying to elude both Blye, of the black vandyke, and Ned Warner, her husband. This has now resolved itself down into a struggle between Blye and Ned, and the great desire which both men have to win June, the prize, makes the serial fight one worth seeing.

The eleventh episode, entitled "In the Clutch of the River Thieves," introduces sunny Bermuda as the background for its action and that of several of the chapters to follow, and more beautiful woodland and shore scenes have seldom been seen. The photography, too, is unusually clear and pleasing. Norma Phillips plays a dual role in a small part of the picture, taking the part of Marietta, the Italian girl, as well as that of June.

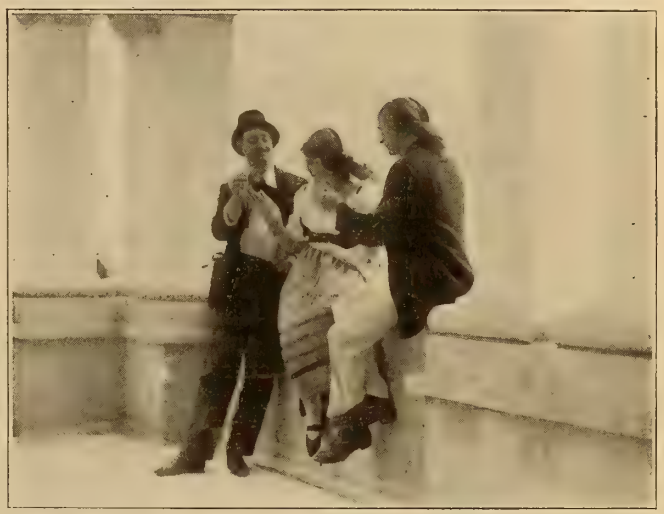
Blye returns to the dock, after seeing June and the rest of his guests off to his yacht, and there encounters Ned, the deserted husband. The latter at-

Ned and Burton see Blye disappear with June.

tacks him, the anger which has been pent up in him for so long getting the better of his judgment. Blye is weakening from the choking he is receiving when the local police arrive on the scene and demand an explanation. With wonderful presence of mind Blye coolly remarks that Ned is a dangerous maniac and should really be locked up. The police take Blye's word for it and place Ned in a small jail near the water.

June creeps up on deck under cover of darkness, unties the tender, steps into it and pushes off, rowing towards she knows not where, but satisfied since it is away from the yacht. Daylight finds her tired out with her exertions. She hails Giovanni, an old Italian, who passes near by in his motor boat. He takes her aboard and they set the tender adrift. Blye is furious on learning that June has made her escape, and, as luck would have it, takes the right direction in looking for her.

In the meantime June and the old Italian have become firm friends, and he points out to her the skeleton of the ship in which he was wrecked years before. Giovanni is struck by a familiarity about June's face, and it finally comes to him that she resembles Marietta, the girl he loved back in Italy.



Rival lovers for the hand of Marietta.

Tony and he were rivals for the hand of the fair coquette, and Tony was the favored one because he had the most money. In a knife duel with Beppo, another of the girl's admirers, Tony kills him and leaves the country, accompanied by Marietta.

Blye's yacht sights the motor boat and gives chase, Giovanni steers his little boat towards a narrow opening to an inlet, knowing that the larger boat cannot follow. Blye realizes this at the same time and fires at the Italian, hitting him. Quick as lightning June grasps the wheel and takes the boat safely through the narrow gateway. In searching for aid for the injured man she comes upon a gang of river pirates, among whom are Tony and Marietta. One of the men quarrels with Tony over the division of the spoils and stabs him.

Tony, dying, tells the two women where to find

Blye has Ned arrested.

his buried treasure. They are spied upon by Tony's assailant and his confederate, and attacked just as they uncover the treasure. Ned, who has made his escape

from jail with the aid of his detective, arrives in time to rescue them. Marietta takes after the fleeing men, and June and her husband are left alone for a minute—but not for longer, as Blye comes upon the scene and his men overpower Ned.

Mutual's "The Devil"

Reviewed by Neil G. Caward

BESSIE BARRISCALE, famous star of the legitimate stage, and Edward Connelly, well known for his work in a dozen different difficult roles, are co-starred in the four-reel picture, "The Devil," adapted from the famous play by Franz Molnar and now released by the New York Motion Picture Corporation as the third of the series of Mutual Masterpictures.

The production is worthy of its name as a masterpicture in every way, the stage settings being deep and costly, while the players are truly wonderful in the big scenes of the popular play. Assisting Miss Barriscale and Mr. Connelly are such stars as Arthur Maude, Clara Williams, Rhea Mitchell and J. Barney Sherry, all of whom are known to picture fans the country over.

Miss Barriscale rises to great dramatic heights in the closing reels of the picture, which correspond to the climatical third act of the play. Mr. Connelly gets over his character of the Devil in a really wonderful fashion, the impersonation being fully up to the high standard set up by Henry Dixie and Edwin Arden, when those two notables were featured in the stage production.

The sub-titles used on the screen are cleverly worded, and even though one has not been fortunate enough to have seen the stage version of the story he will enjoy the pictured story in every detail.

The film begins with the arrival of Isabella and her husband, Alfred Zanden, at the studio of Harry Lang, a famous portrait painter, with whom Isabella has had a love affair, and after the departure of her husband Isabella prepares to pose for her picture. At

This scene gets a laugh in "The Devil."

that moment the Devil appears, and when the lovers have spent an hour in conversation instead of work and the husband returns to discover that the painter's brush has not even touched the canvas the Devil craftily explains matters and places both the artist and Isabella in his power.

In the guise of Dr. Miller, the Devil again appears to Elsa, an intimate friend of Isabella's who the

The Devil surprises the lovers.

latter is hoping will marry the artist, thereby quieting forever the gossip that has linked her own name with his, and suggests that she lay siege to the artist's heart by appearing demure.

The Devil then turns his attentions to the artist and convinces him that Isabella is so much under his influence that she will appear in a few moments garbed in a long cloak, but otherwise naked. When a few moments later Isabella descends the stairs, her shoulders and one arm entirely bare, the artist believes the Devil has told him the truth, but when her husband and her guests arrive Isabella throws off her cloak and reveals herself fully clad in a beautiful evening gown, much to the artist's confusion.

Late that night Isabella writes Lang that she will forsake her husband and fly with him and gives it to the Devil to deliver. Next morning, however, when Milli, one of the artist's models, with whom he is in love, shows her jealousy, Elsa arrives in time to console the unhappy model and the two declare themselves convinced of the perfidy of man.

An hour later, when Isabella appears, she begins to apologize for the letter, but learns, too late, that the Devil has not delivered it. His Satanic Majesty produces the letter and, despite Isabella's protests, hands it to Lang. Unable to resist the temptation, Isabella then throws herself into Lang's arms, while the Devil gloomingly laughs, since it is his mission on earth to tempt mortals, though he inwardly hopes that they will resist his power that he may win back the position on high from which he was cast.

The epilogue of the picture shows a scene in the infernal regions, with Isabella and Lang wandering distractedly from place to place, pursued by countless little devils. When they appeal to the Devil for mercy he replies, "You had your chance, why did you put it from you?"

Selig's "The Gentleman Burglar"

Reviewed by Clarence J. Caine

FILLED with interest and containing a strong romantic appeal, the two-reel production entitled "The Gentleman Burglar," which will be released by the Selig Polyscope Company on April 5, will doubtless prove popular in the majority of houses.

There are three characters which can always be depended upon to hold the interest in a dramatic production, despite the fact that they have been used many times, and the Selig Company has built the plot

Jim Draper longs for excitement.

of this film around them. A millionaire, a gentleman burglar and a girl are the triangle.

The treatment given the idea around which the story revolves is artistic and adds to the general interest of the picture. The millionaire and the gentleman burglar look exactly alike, William Stowell doing excellent work in both parts, assisted by some clever double exposure and substitution. E. A. Martin, who directed the production, has attempted some daring close-up views, showing both the characters impersonated by Mr. Stowell and, because he has succeeded in "getting past" with these successfully, the average picture patron will be more than interested to know how two men could be secured who looked so much alike.

While most of the acting in the picture is done by Mr. Stowell, Lillian Marshall, Marion Warner, Lillian Hayward and Edwin Wallock, who appear in the supporting roles, also do good work. The finish of the picture is decidedly artistic and clearly proves that an extended denouement is acceptable if handled properly. Much care is given to the settings and costumes and

The Tervaine diamonds are exhibited.

the "society atmosphere" is splendidly preserved throughout. The photography is clear.

The story of the picture follows: Jim Draper, society leader, reads in the paper of the robberies perpetrated by "Broadway Jim," the gentleman burglar. He jokingly tells his father that he would like to be a Sherlock Holmes and bring "Broadway Jim" to justice.

Irma Horne, a clever girl detective, who also has aspirations for apprehending "Broadway Jim," encounters Jim Draper, and thinks she has discovered the crook, as they look alike. Irma feigns spraining her ankle and Draper takes her home in his car. Irma is surprised to learn that her supposed crook is the wealthy society man.

"Broadway Jim" finds a photograph of young Draper in the society columns and is startled by their resemblance. He finds out that Draper is to attend the Trevaine reception, where the famous Armanti heirlooms are to be exhibited. Irma Horne and John Dixon, another detective, posing as maid and butler, guard the heirlooms.

"Broadway Jim" impersonates Draper. In front of the Draper home the gentleman burglar and another crook overpower the chauffeur and when Draper enters the car he is attacked by "Broadway Jim," who secures Draper's invitation and is admitted to the reception as the society man.

Draper regains consciousness in a hospital and discovers that his invitation is missing. Irma believes

The capture of "Broadway Jim."

that "Broadway Jim" is Draper. When the jewels are shown, the crook switches off the lights and makes an attempt to secure them, but is prevented from doing so by Irma and Dixon. He is placed under arrest and the guests, appalled at "Draper's" conduct, are utterly dumbfounded when the real Draper puts in an appearance.

Irma, exhausted by the rapid succession of events, is taken home by the real Jim Draper, this time with something other than suspicion in her heart.

American's "In the Sunlight"

Reviewed by Neil G. Caward

TRICK camera work such as has seldom been seen in recent years is in evidence in the American two-reel release of Monday, March 29, entitled "In the Sunlight."

Besides the clever camera work to recommend it, the picture has numberless beautiful backgrounds, most of them exteriors, and is an interesting story, with several of the best known American players in the leading roles.

The trick camera work referred to above occurs

in a scene in the first reel, when Doctor Abbott, a drug user, in a dope dream sees himself as he would like to be. The doctor falls asleep on a little pile of hay and dreams that from his medicine case emerge rich men and women who become his patients, foreign

The return of the drug fiend.

notables and ladies fair who pay priceless sums for his services, and then awakes to discover it was all a dream. The little drama enacted by the tiny figures that emerge from the medicine case is a splendid bit of camera work and is convincing in its reality.

As the story runs, Abbott leaves a country practice to seek fame in the city, leaving behind Helen, his young wife, and a little baby daughter. In the city, Doctor Abbott soon forgets his wife and child in the country and becomes infatuated with Olga, a vampire of the city. Meanwhile, Frank Stead, a city physician of the slums, longs for the sunlight and open air of the country, and through a friend is induced to take over Doctor Abbott's neglected practice, and finally arranges to board with Doctor Abbott's neglected wife.

After a quarrel with Olga, Doctor Abbott sees her stricken with heart disease and, imagining he will be suspected of having murdered her, he flees

Dr. Abbott attends the vampire.

the city and is injured when the freight train on which he is stealing a ride is wrecked.

With the passing of weeks Doctor Stead falls in love with Mrs. Abbott, though his love is not reciprocated until Mrs. Abbott learns through a newspaper that her husband was killed in a wreck, when she consents to marry Stead and start life over again.

After being dismissed from the hospital, Doctor Abbott, still with his old drug habit, sets out for his home and arrives there on the day set for the wedding of Stead and Mrs. Abbott. Approaching the house

Scene from American's "In the Sunlight."

he beholds his wife in her lover's arms, and when he rushes up to attack Stead, his body, weakened by the drug, gives way, and he drops dead at their feet. As the picture closes we see Stead and his young wife starting out on the sunlight of their honeymoon.

"The Exploits of Elaine"

Reviewed by Neil G. Caward

LONG SIN, the Chinese villain, who first appeared in the twelfth episode of the "Exploits of Elaine," become a real featured character in the thirteenth episode of this Pathe serial.

The crafty oriental arranges with a spiritualistic medium to stage a fake seance for Elaine's benefit and later, when his plans go astray, is even willing to go so far as to make away with her.

As the story begins Elaine Dodge is seen rejecting the proposal of Perry Bennett, her lawyer, or rather asking for more time in which to make up her mind. As soon as the lawyer departs she calls up Kennedy,

Elaine is captured by the Clutching Hand's band.

but the conversation is interruped because Kennedy has to go to the assistance of Jameson, who has accidentally overturned a bottle of nitro-hydrochloric acid, severely burning his hand.

Elaine, believing that Kennedy has wilfully left the phone because he is angry at her, is accordingly

chagrined. When Kennedy later returns to resume the conversation he finds that Elaine, at the other end, has hung up the receiver. Meanwhile, the spiritualistic medium, who is conniving with Long Sin, the

About to be married to the Chinese god.

Chinese adventurer, invites Elaine to visit her studio. Accompanied by Bennett and her Aunt Josephine, she goes to the studio, but though the medium claims to be able to reincarnate the spirit of Taylor Dodge, Elaine's father, she advises those present that Mr. Dodge will not appear until one called Josephine leaves the room. Accordingly Aunt Josephine departs, but goes to seek Kennedy.

After she has gone, what appears to be the ghost of Long Sin, who Elaine believes she has killed, appears, and while Elaine is shivering in terror accomplices of the Clutching Hand enter the room through the fireplace and convey Elaine from the spiritualist's home into another room that adjoins the oriental's own apartment.

Kennedy being absent, Jameson returns with Aunt Josephine to rescue Elaine, but is told that the girl has departed with Bennett. Jameson, however, finds a handkerchief which Elaine has dropped and suspects that all is not well with her. Accordingly, he secures the assistance of a squad of police and the spiritualist's home is raided.

By chance they discover the secret passage through the fireplace and are able to smash through into the apartments of the celestials, just in time to interrupt a battle between Craig Kennedy and a horde of Chinamen. Kennedy, disguised as a Chinaman himself, has been present at a strange oriental ceremony at which Long Sin has attempted to make Elaine the wife of a Chinese god, Ksing Chau, one part of this ceremony consisting of pouring molten gold over her body.

The moment that Kennedy objects to the proceedings he is set upon by the Chinese and is about to be overcome by the celestials when the police and Jameson come to his assistance. As the picture closes Long Sin, who has been captured by Kennedy, promises to disclose to the detective the identity of the Clutching Hand if Kennedy will spare him from punishment. Kennedy agrees, and as the picture fades from the screen Long Sin whispers the real name of the Clutching Hand into Kennedy's ear.

William Faversham, at present starring in "The Hawk," has agreed with the B. A. Rolfe Metro Pictures Corporation to appear exclusively in its screen productions in the future.

"The $20,000,000 Mystery"

Reviewed by Clarence J. Caine.

A THRILLING chase in motorboats and a series of rescue scenes that are even more thrilling, keep the interest alive throughout the nineteenth episode of Thanhouser's "The $20,000,000 Mystery," and at the close there is the same feeling of suspense which has existed in the majority of the preceding installments.

James Cruze, the adventurous "Jim Baird" of the serial, gets into a rather tight place, and is saved only by the timely arrival of Sidney Bracy, who, in his character of "Detective Hunt," is ever watchful. When the last scene of episode eighteen faded from the screen, we left Hunt and Baird pursuing three of the conspirators toward the harbor in a motor boat. The two craft speed toward the mouth of the river and the conspirators suddenly become lost among the many small barges in the gathering dusk.

Baird suspects they have hidden near the place where they were lost to sight, and gets off on an island, sending Hunt back to protect Zudora. The reporter then hides and awaits the coming of the night. In time he sees several of the conspirators go to a little hut near his hiding place and leave the diamonds. He attempts to secure the jewels but is captured and, after being bound hand and foot, is locked in the pilot house of an old vessel anchored off the island. The conspirators then set fire to the boat and his chances of escape seem limited.

Hunt, however, fearing that Baird might fall into the hands of the conspirators, returns to the island and arrives in time to rescue him alive, but too late to stop the conspirators from making away with the diamonds. Upon returning to the city Baird and Hunt learn that Madame Duval has succeeded in taking the coveted document away from Villier, though Storm has carefully guarded it until this time. At this point the film skips two days and we see Captain Radcliffe receive the rubber bag containing the diamonds from Bruce as the picture fades out.

"The Black Box"

Reviewed by Clarence J. Caine

THE third episode of Universal's detective serial, "The Black Box," which was released on March 22, is, if anything, more interesting than the two installments which have preceded it. Herbert Rawlinson again makes "Sanford Quest" a character of extraordinary interest and the incidents which make up the two reels furnish him with plenty of material with which to electrify his audiences.

The element of suspense runs a close second to the mystery in this episode, which is entitled "The Pocket Wireless," and one never knows what danger the wizard of the law will be confronted with next. The acting of the other players, notably Anna Little, William Worthington, Frank MacQuarrie and Laura Oakley, is also deserving of mention.

The plot deals with the finding by Sanford Quest of a skeleton and a wild man in a hut on Professor Ashleigh's estate and the confirming of his suspicions that John Craig had something to do with the Reinholdt robbery. In the opening scenes Quest is seen instructing his two women assistants, Leone and Laura, in the use of a pocket wireless he has invented, when a black box is delivered by mysterious hands.

Upon opening the box Quest finds a note telling

him that he is now embarked on a new study, that of anthropolgy, and that the necklace might be where the skeleton is. The signature is a pen drawing of two hands, which appear about to throttle some enemy. Miss Quigg, a Salvation Army lass, enters and asks

Reading Laura's message from the Servant's Club.

Quest to help her cause and Leone, who is watching outside the room, sees Craig listening.

When the lass has been promised help the following day she leaves. Professor Ashleigh, who has also called, takes Craig with him when he visits Mrs. Reinholdt to tell her of the progress Quest is making. Although the professor has told Quest that Craig could in no way have been implicated in the robbery, the detective listens to Leone's story and then decides to learn more of the suspect. Laura, disguised as a man, is sent to the Servants' Club.

Quest uses his hypnotic powers on the wild man.

A bit of bone is found by the police and, by using his phototelsme, Quest is able to examine it without delay. This sends him on a new clue and he visits the professor's estate with Leone. There they discover the man-ape and also the missing skeleton. They then enter the professor's home and await his return.

Craig drives Professor Ashleigh home after a time and then leaves. Quest tells the professor of what he has discovered and asks an explanation, which the latter supplies by saying that he has been hiding both the man-ape and the skeleton because if other anthropologists learned of his discovery they would attempt to steal it. Quest realizes the importance of keeping the professor's secret and is about to leave when Leone and he receive a message from Laura at the Servants' Club, via the pocket wireless, stating that Craig had once been an officer of that organization.

The mysterious hands again appear and set fire to the hiding place of the man-ape and the skeleton, both being burned. While the professor is grieving over his loss Quest suddenly receives another black box. A card within it advises him to drop all investigation. Looking into the box again he is more than surprised to find Mrs. Reinholdt's jewels.

Edison's "The Stoning"

Reviewed by Charles R. Condon

PROBABLY no photoplay subject has been abused or dragged in the mud as often as that of the girl who, early in life, unknowingly makes the mistake

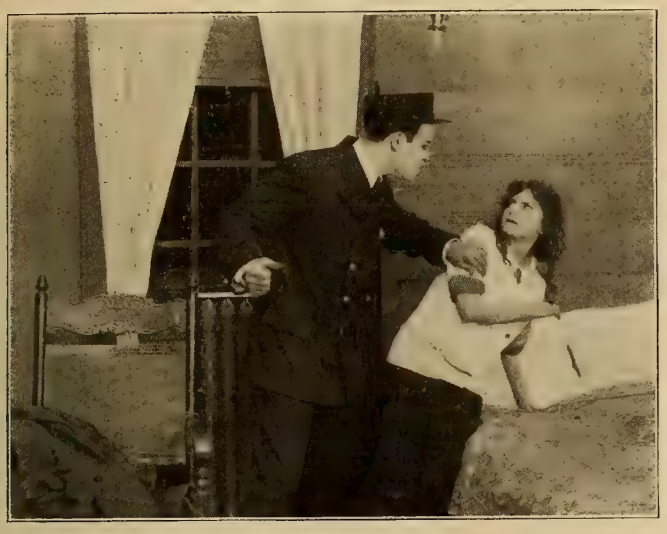
The elopement.

which exiles her as a social outcast for the rest of her years. On the other hand, some of the most gripping dramas yet produced have this same story as its basis. The difference lies in the scenario and direction, the basic principles of the plots being practically the same. One of the pictures belonging to the latter or commendable class is "The Stoning," a three-reel Edison feature directed by Charles Brabin and to be released on April 9.

It tells clearly and concisely the story of a young, innocent girl who elopes with an irresponsible young fellow, realizing too late that his love for her is not of the kind that prompted her to meet him secretly in the face of her parents' objections and warnings. The subtle powers of suggestion bridge the delicate spots, but nevertheless the story is all told, and in such a way that everyone can see and appreciate its strength and simplicity without taking objection to them. Re-

pulsiveness and sensationalism play no part whatever.

The story was written by James Oppenheim and scenarioized by Mr. Brabin. The photography



The lovers quarrel.

throughout is well worthy of praise, and unobtruding double and triple exposures are used with good results. The studio work is good as also is the effect obtained in the scene in which the girl's body is discovered floating in the river.

In putting on the picture the director saw that realism must be here if anywhere, and the result is that when the last scene fades out one has a vivid recollection of the poor girl's trials climaxed by her tragic ending.

The part of Ruth Fenton, the little country girl, is taken by Viola Dana. The role is a difficult one, calling in turn for sweetness and wholesomeness, deep emotion, moral callousness, and untold anguish, but she proves more than equal to each occasion and holds the spectator's sympathy from beginning to end. Harry Beaumont takes the leading masculine part as Alec Peters, the deceiver. Charles Sutton as Mr. Fenton, Robert Conness as the minister, and Helen Strickland as Mrs. Fenton take the principal parts in the balance of the cast.

The opening scenes are given to the development of the acquaintance between Alec Peters, a brakeman, and Ruth Fenton, a passenger on his train. Peters is assigned a new run which enables him to spend two hours each night in the town in which Ruth lives. Her secret meetings with him become known to Mr. Fenton, who warns his daughter to have no more to do with Peters, who, he declares, is worthless and a scamp.

Ruth informs Peters of her father's ultimatum, and he proposes that they elope, secure a license and be married later. After some hesitation she accepts, leaving a note to her mother telling her of her elopement with the man she loves. The child's foolish act nearly kills Mrs. Fenton, who is taken seriously ill as a result. In the meantime Ruth's faith in Peters has been shaken by his neglect in obtaining a marriage license, and one day when she pleads with him to fulfill his promise he renounces her for being babyish and leaves her to shift for herself.

As Mrs. Fenton grows steadily worse her husband's desire for Ruth's return increases. The minister offers to find the girl, and succeeds after several days of constant searching. He convinces Ruth the only thing to do is to return home and live down the scandal which has risen about her. She finds it hard to face the relentless gaze of the narrow-minded villagers, but perseveres under the minister's encouragement. On Sunday he escorts her to her old place in the choir, and preaches a sermon on taking the lost sheep back into the fold, but it is of no avail. Before the ceremony is half over Ruth stands alone in the choir, and even the people in the pews begin to leave.

The next morning Ruth's body is discovered floating in the river. The act needs no explanation—the fear of contamination exhibited by the church-goers has proved too much for her. The final scene shows the minister preaching over the dead body, accusing each of his parishioners of being participants in stoning the girl to death.

Essanay's "The Lady of the Snows"

Reviewed by Neil G. Caward

TUESDAY, April 6, has been selected by the Essanay Film Manufacturing Company as the date for release of its three-act feature entitled, "The Lady of the Snows," adapted from the book of the same title by Edith Ogden Harrison, wife of Mayor Carter H. Harrison of Chicago.

Edna Mayo and Richard C. Travers have the leads in this splendid production of the Canadian Northwest, and both are cast in roles which give them a wide opportunity to display their art, Mr. Travers appearing as Charlton Trevelyan, an English society man, who becomes a member of the Canadian Northwest mounted police, and Miss Mayo interpreting the part of Patricia Sutherland, a wealthy Canadian girl, who as "Gloria Templeton" is a secret agent for the government, and known to the Indians as "The Lady of the Snows."

Portions of the picture, which are laid in Ottawa, and in the first reel in England, are splendidly mounted and the many exteriors filmed against a background of snow and typical Northwest Canadian scenery are satisfying in every detail.

As the story opens we learn that Charlton Tre-

Trevelyan first beholds Patricia.

velyan, English society man, who has declared his love for Helen Mason, a calculating girl of his set, has been rejected because the girl fears his income will

not be sufficient to support her in a satisfactory manner. The girl accepts instead the proposal of the honorable Travers Langdon, a Canadian member of parliament, and leaves with him for Ottawa.

Helen tries to place Trevelyan in a wrong light.

Trevelyan reads in the same paper that contains the announcement of Helen's marriage to Langdon a story to the effect that Patricia Sutherland, a Canadian girl whose father had been well acquainted with Trevelyan's father, has been left a fortune on condition that she marry Trevelyan. Though amused at the story Trevelyan is so embittered by Helen's treatment that he determines to visit Canada and see the girl.

He arrives at the home of Archbishop de Betrand, who is Patricia's uncle, and finds that Patricia, learning he was en route to Canada, has left her uncle's home for parts unknown. After a brief chat with the archbishop, Trevelyan suggests that the latter secure him an appointment as a member of the Royal Northwest mounted police, and within a few weeks after being appointed a trooper in that organization he wins high praise from his superiors by closing Pete's gambling place, a notorious den.

Trevelyan learns that Gloria Templeton, a secret agent of the government and an authority on Indian affairs, is in his vicinity, and will perhaps aid him in running down other members of Pete's band. In order that Trevelyan may be disgraced, Pete plans to wreck a fast express in the territory over which Trevelyan has charge, but Gloria warns him of what is to occur and suggests that he take prompt action to prevent the wreck.

It happens that Travers Langdon and his wife are aboard the train, and when it is stopped by Trevelyan, who flags it to prevent the catastrophe, Helen comes face to face once more with the man she had rejected. Upon seeing Trevelyan Helen wishes she had accepted his proposal, a fact which becomes more apparent when she sees him in company with Gloria Templeton, and suspects a love affair between the two. Weeks later both Trevelyan and Helen become lost in a blizzard and find shelter in Gloria Templeton's cabin. Helen takes advantage of the situation to maliciously ask Trevelyan regarding his approaching marriage to Patricia Sutherland, and Gloria, on learning he is the famous Mr. Trevelyan whom the newspapers had credited with being the suitor of Patricia, shows her disgust for him.

Trevelyan is summoned back to Ottawa and at the archbishop's home Helen tells the prelate that Trevelyan cannot marry his niece, since he is in love with another woman. At that moment, however, Patricia Sutherland enters and both Helen and Trevelyan discover that she and Gloria Templeton are one and the same.

While Helen beats a hasty retreat to cover her confusion, Patricia yields to Trevelyan's embraces.

"The Heart of Maryland"

Reviewed by Charles R. Condon.

THE largest playhouse in the world became the home of moving pictures on Saturday, March 20, when the New York Hippodrome opened with "The Heart of Maryland" and an accompanying program of operatic soloists, organ and instrumental virtuosi, orchestral selections, large chorus and unique water spectacles. Some idea of the enormous size of the theater may be conveyed by the fact that it seats fifty-two hundred persons, has a stage two hundred feet wide and one hundred and ten feet in depth, and a back curtain drop measuring eighty-five by two hundred and twelve feet. The average picture house screen would look like a speck of white on this drop.

It is a distinct tribute to the Metro Picture Corporation that one of its features should be chosen for the formal moving picture debut of this mammoth house. "The Heart of Maryland," a five-reel subject, is the product of the Tiffany Feature Film Company, and features Mrs. Leslie Carter in her original character, Maryland Calvert. This picture stands high as a Civil War subject, containing all of the essentials necessary to interest. Romance pervades the story, set off by daring raids, thrilling cavalry charges, pitched battles and the exciting experiences of a North-

Mrs. Leslie Carter in "The Heart of Maryland."

ern and a Southern spy, both of whom are prominent in the story.

Mrs. Leslie Carter's proven ability speaks for the way she impersonated Maryland, the noble southern

girl. The other principals in the cast are William E. Shay as Alan Kendrick, J. Farrell Macdonald as Colonel Thorpe, Matt Snyder as the Confederate general, Raymond Russell as the spy, Marcia Moore as his sweetheart and Vivian Reed as the mother. Herbert Brenon directed the picture and also played one of the characters in it.

In spite of Maryland Calvert's entreaties, for her sympathies are with the South, Alan Kendrick joins the Federal forces at the opening of the Civil War, although his father becomes a general in the Confederate army. Maryland's brother, Floyd, is secretly in sympathy with the North, and joins the Confederates to spy upon them.

Alan Kendrick is among the prisoners sent to the Rebel headquarters in Maryland for exchange and is recognized by Colonel Thorpe, a discredited Union officer, who has joined the Southern forces out of a spirit of revenge. Thorpe sends him to the Union camp at Charlesville, hoping that he will be killed in the attack to be made by the Confederates that night. The Federals learn of the proposed surprise and rout the enemy.

Later, Alan is captured in a daring attempt to visit Maryland Calvert, and is court-martialed before his father. Floyd in the meantime has been shot while trying to make his way through the lines with a copy of General Kendrick's plans, and Maryland, in trying to clear her brother's name, innocently furnishes the information which convicts Alan of being a spy. The manner in which she makes reparation furnishes a fitting close for the story. One of the most stirring scenes in the picture follows Alan's dash for liberty. To prevent the signal bell's putting the pickets on their guard, Maryland climbs up into the bell tower, grasps the tongue, and is swung back and forth, but the bell remains silent. Alan makes his way back to his regiment and captures Thorpe's command a few days later just in time to prevent the villain's executing Maryland. A touching reunion between the lovers brings the drama to a close.

Majestic's "The Lost House"

Reviewed by Charles R. Condon.

A FOUR-REEL dramatization of Richard Harding Davis's novel, "The Lost House," released March 25, is the second of the Mutual Master-pictures. It is from the Majestic studio, and features Lillian Gish in the role of a pretty heiress whose wealth is coveted by her uncle and who, because she refuses to marry him, is declared insane and imprisoned in the villainous Dr. Protheroe's house. The story is typical of its author's style, and finds a fitting type for its infallible hero in the person of Wallace Reid, who is seen as the reporter, Ford. The supporting cast is comparatively small for a picture of this length, but the players prove themselves fully capable of holding one's interest. H. D. Sears plays Dr. Protheroe; E. A. Turner, Dosia's uncle; and Elmer Clifton, Ford's friend.

The most thrilling part of the picture comes in the last reel when the police attempt to raid the doctor's house, but change their minds and decide to lay siege to it instead, after several of their number have fallen before the unerring fire of the desperate defenders within. With the arrival of the militia the fight grows hotter than ever, ending finally in the death of the criminals, and the rescue of the prisoners in the blazing structure. The entire fight comes as a fitting close to the story, putting just the right amount of strength and realism into it without making it melodramatic or interfering with its spirit of romance. William Christy Cabanne was the director.

As Dosia Dale, a young Kentucky heiress and her

A tense moment in Majestic's "The Lost House."

uncle's ward, nears the age of twenty-one her uncle is in a quandary as to how he is going to account for all of her money that he has squandered. He proposes to her, but she will not think of marrying him. As a last resort he appeals to Dr. Protheroe, crook and charlatan, who offers to do away with the girl. Dosia is examined by Protheroe, declared insane, and is confined in one of the upper rooms of his house.

She manages to slip a note through the bars, and the man who finds it takes it to the Press club nearby. Here Ford, a reporter, sees it, and decides to investigate. He arranges to have the place raided if he does not return by a certain time, and then proceeds to the doctor's. He complains of suffering from a nervous breakdown, and is taken in. He escapes from his room, and makes his way to the one occupied by Dosia.

The police arrive, and Protheroe, Dosia's uncle, and one of the servants defend the house. It catches fire, and Ford and the girl make their way to the roof,

The fire scene in "The Lost House."

leaping from there into the fire net below. The besieged are shot to death by the police and the militia, and the story ends with Ford and Dosia happily engaged.

Lubin Man Talks Foreign Conditions

J. Franklin Brockliss, European representative of the Lubin Company, and a widely known authority on film conditions abroad, has arrived in this country for a brief visit and is making his headquarters at the main office of the Lubin company in Philadelphia.

J. Frank Brockliss.

Asked concerning film conditions abroad, Mr. Brockliss said: "The war, naturally, hit everything on the other side hard. Take the allied countries—France, Belgium and Russia, for instance. In France, cinematograph business is practically nil because of the war. When I was in Paris recently the general air of sadness prevented one from even thinking of cinematographs or any other amusement. In Belgium, which has always been a good field, business is dead. Russia has always been a difficult country to handle because of its great distance from London, and the Russian method of doing business with long extended bills which are hard to collect. We did a good business there with Lubin films before the war, but when war was declared business was cut down. At present, however, it is beginning to pick up again. I can tell you little about Germany or Austria, for all our business there was cut off short and I lost quite a lot of money by it. I am doing business in Spain. In Scandinavia business is possible, but transporation of film is difficult. Switzerland is in about the same class with Spain. Business with Italy is dead—the loss of parcels in transportation renders the shipment of film impossible. China is beginning to use the Lubin pictures and in Japan and India business is about the same. The Lubin Colonial business is quite as satisfactory as it was last year."

Kriterion in Detroit

Under the general management of Ralph E. Peckham one of the interested parties in the Detroit Kriterion Film Service, Inc., that local branch of the Kriterion Service which will handle the Michigan territory will open about the middle of April. Another active member of this company is Charles J. Wesch; both of these gentlemen have had a thorough schooling in the motion picture business and are especially familiar with the territory which is covered by Detroit, and the upper portion of Ohio.

As soon as the Detroit office is thoroughly established, it is the expectation of the Detroit Kriterion Film Service to open branches in Toledo, O., and Grand Rapids, Mich. This will be of greater convenience to the exhibitors adjacent to these cities. Also, it will work for greater co-operation between the exchange and exhibitor.

Use These Advertising Helps

Advertising of a decidedly novel and unique sort has been prepared by Paul Kuhn of the copy department of the Nichols-Finn Advertising Agency for the North American Film Corporation's new serial, "The Diamond From the Sky," which is being made by the American Film Manufacturing Company at its Santa Barbara studios.

These advertising helps are now available and will be mailed to any exhibitor who will write to John R. Freuler, president of the North American Film Corporation, 222 South State street, Chicago, Ill.

The first flash consists of a triangular booklet which is mailed in a large triangular envelope, bearing on its face the message, "The 'Flying A' has something to say." Opening the right angled triangle, one finds a general announcement of the nature of the serial and the people making it. The turn of the next page reveals an equilateral triangle and one finds the prize announcement of a $10,000 offer for the best sequel to "The Diamond From the Sky" serial, an amount which the *Chicago Tribune* and 500 allied newspapers are to give. One more turn of the page gives one a diamond-shaped page, bearing in its center the photographs of Messrs. John R. Freuler and S. S. Hutchinson, together with a view of the "Flying A" Chicago studios, the Santa Barbara plant of the same company and the London, England, offices, together with some details regarding the big production soon to be released. When the fourth page is turned one finds the book again assumes a right angled triangular shape, with an arrow pointing to a post card which is to be torn off and returned by the theater manager who is interested.

The second advertising booklet is of four pages, the first made up to represent the front page of the *Chicago Tribune* and detailing the help which this paper is prepared to give exhibitors running the film. Page two makes the $10,000 offer for a suggestion for the most acceptable sequel to the unfinished film. This offer is to appear in the *Tribune* and in the 500 newspapers allied with it and who are to run the story. Page three of the booklet contains the first chapter of the fiction story prepared from the film scenario by one of America's foremost authors, while the last and fourth page bears a telegraph form, already made out, which the exhibitor has only to tear off and hand to the nearest telegraph office to receive bookings when it is released.

New Chain of Theaters

A. J. Gilligham of Gilligham and Smith, operators of motion picture houses in Grand Rapids, Mich., has purchased the Monroe Vaudette, the Idle Hour theater, the Ideal theater and the Original Vaudette, together with all the theaters at present operated by Gilligham and Smith, under the name of the United Theaters Company, and will operate all these houses in the future under the name of Gilligham and Smith Enterprises.

Fifty per cent of the new stock being issued is said to have been sold to local investors, and headquarters of the new concern will be established immediately in the Orpheum Theater building, with Charles H. Seaman as general manager. The new Strand theater, to open this summer on Monroe avenue, Grand Rapids, will be another house added to this chain of theaters.

Guests Lavishly Entertained

As briefly related last week, Universal City is now formally open for the production of motion pictures, and the entertainment of thousands of visitors who are arriving from all directions to behold this wonder city on the Pacific Coast, the only city in the world built and used exclusively for the filming of motion picture subjects.

Fully 20,000 persons were present at 10 o'clock Monday morning, March 15, as President Carl Laemmle of the Universal Film Manufacturing Company unlocked the gates to the main entrance with a massive gold key, which was presented to him by Laura Oakley, chief of police of Universal City. With cannons booming, fireworks blazing and thousands of the guests cheering, President Laemmle unlocked the gates, while P. A. Powers, treasurer of the Universal Company, unfurled a huge American flag over the gates as the band played "The Star Spangled Banner." The waiting crowd, led by the party who had journeyed all the way across the continent on the Universal special train to participate in the occasion, passed through the gates, marching between lines of Universal cowboys, cavalry, Indians and players, showered en route by carnations thrown by hundreds of pretty girls.

After a luncheon served to the guests of honor in the spacious white stucco restaurant, the throng adjourned to the studio lined street, where the Universal producing companies were at work on the various stage settings on the big main stage, claimed to be the largest open air studio in the world. After a brief pause here, the throng spread itself over the green hillside to witness Henry McRae's 101 Bison Company produce a thrilling flood scene, by releasing the water accumulated in a large reservoir on the hillside and permitting it to sweep away a set representing a western mining town, while the Universal cowboys rescued Marie Walcamp from a band of Indians. Later Francis Ford's Company staged a huge battle scene and there were productions put on by Nestor and Joker Companies, in which such prominent individuals as Carl Laemmle, P. A. Powers and Robert H. Cochrane participated.

In the early evening the Universalites in full custom gathered at a barbecue held for the guests and the electric studio was later in the evening the scene of a grand ball, attended by all of the players on the Universal west coast roster.

Tuesday's program proved an equally thrilling day, beginning early in the morning with a conference of Universal exchange managers and visiting exhibitors, followed by a luncheon at the Western restaurant on the Universal grounds. This day was marked by the only accident of the festivities, the death of Aviator Frank Stites, who lost control of his machine while attempting to drop bombs from his biplane in the taking of a war picture.

Have You Seen This Man?

The Industrial Moving Picture Company of Chicago advises us that a camera man named C. W. Randall, recently engaged to take moving pictures in Florida by a syndicate in which the Industrial Moving Picture Company is interested, has used the name of the Chicago firm without authority and absconded with money belonging to the syndicate. When last heard from Randall was at Tampa, Florida. The police in all the southern cities have been notified to apprehend him, and to guard others in the trade against his alleged crookedness, the Industrial Company asks that MOTOGRAPHY publish the above information. It will also appreciate any information that will lead to the location of Mr. Randall and his ultimate arrest.

"Road 'O Strife" a Model Serial

The new Lubin serial, "Road O' Strife," written by Emmett Campbell Hall, produced by John Ince, featuring Mary Charleson, Crane Wilbur and Jack Standing, supported by the strongest and largest cast that has ever appeared in a Lubin production, will undoubtedly attract wide attention. These stories, the first of which will be released on April 5, brings the installment story to the highest degree of perfection, being, in form, the concrete result of regarding every serial and series heretofore produced as an experiment, and, by analysis and deduction, reaching a logical and absolute conclusion, both as to dramatic possibilities and the basic elements of popularity.

"Road O' Strife," as the true serial must be, is a narrative unhampered by incidental unit-plots, bearing only a casual relation to the main plot, as in the case of the serial-series, a form established by the Lubin Company's "Beloved Adventurer," and which, while permitting of great diversity of action, situation, and environment, precludes the continuous featuring of the real principal characters.

The plot of "Road O' Strife" concerns only the principal characters, whose participation in the action is practically continuous, a fact which will afford satisfaction to the many admirers of Miss Charleson, Mr. Wilbur and Mr. Standing. The story is of a highly dramatic nature, the suspense being maintained until the very end, and many startling situations serve to keep the interest intense. As in the case of a skillfully constructed magazine serial, and for the same sound reason, each installment of "Road O' Strife" ends in acute suspense of such nature as will cause speculation, and a fixed determination on the part of the picture patron to see the next part.

John Emerson Joins Mutual

John Emerson, recently starred in "The Conspiracy," a popular New York success of which he was both author and producer, has become one of the Mutual's stars. He has arrived at the Hollywood studios in Los Angeles and begun rehearsals in an original four-reel feature photoplay. It was prepared especially for Emerson, but the title has not yet been selected. Emerson made his motion picture debut in "A Bachelor's Romance" and "The Conspiracy." Always noted as a sterling actor while on the speaking stage, he also scored in pictures. He is the fourth prominent actor to join the Mutual forces at Hollywood recently. All four abandoned the stage for the films.

Selig Signs Mestayer

Harry Mestayer, now playing in Chicago, in "On Trial," has been engaged by the Selig Polyscope Company to play the lead in "The Millionaire Baby," a film version of Anna Katherine Green's mystery novel. The story was adapted for the screen by Gilson Willets and the play has already been put in production at the Chicago studios of the Selig company. Mr. Mestayer will probably join one of the Selig west coast stock companies as leading man late in the spring.

Brevities of the Business

In order to accommodate the rapidly increasing business at the Chicago studios of the Selig Polyscope Company an addition is being built to the large structure.

Samuel Goldfish has announced, on behalf of the Jesse L. Lasky Feature Play Company, the engagement of the distinguished romantic star, Donald Brian, to make his photodramatic debut under the Lasky management. Mr. Brian, who acquired world-wide fame as the prince in "The Merry Widow," is now starring in "The Girl from Utah," but will positively pose for his first photodrama immediately after the end of his present season.

Jesse L. Lasky, president of the Lasky Feature Play Company, who has spent much of the winter supervising the enlargements and productions at the studio in Hollywood, California, returned to his New York office last week and will remain for a considerable period planning the work to be done at the studio during the spring and summer months.

"The Once Over," a rollicking one-part "Beauty" comedy, has been substituted for the drama "Dreams Realized," which was announced by the American Film Manufacturing Company for release April 6.

Lois Meredith, Theodore Roberts, James Neill and Mabel Van Buren are the players who will make up the all-star cast in the Lasky production, "The Woman," adapted from the stage success.

Viola Allen, the well-known star of the speaking stage, has been added to the Chicago stock company of the Essanay Film Manufacturing Company and will soon be seen in productions released by it. Her greatest successes on the stage were scored in "The Christian" and "The White Sister."

Anthony Kelly, formerly scenario editor for one of the big regular program companies, is now with World Film Corporation and will prepare special scripts for Director Emile Chautard.

Mary Pickford has been declared winner of the *Ladies' World* motion picture popularity contest, which has been conducted for the past few months.

Nathan Anderson has been appointed scenario editor of the western branch of the Essanay Film Manufacturing Company and will look after the scripts for the Niles (Calif.) companies of that concern in the future.

Arthur Shirley, the noted Australian actor, has joined the Kalem company and is now at work in its Glendale (Calif.) studios under the direction of James W. Horne. He will work in features.

FILM FOLK FLASHES.

Before leaving the Universal west coast companies for the American company at Santa Barbar, Calif., Archer McMackin gave a dinner to a number of his friends. Those who were present were Ernie Shield, Eddie Boland, Queenie Rawson, Jane Bernaudy, "Buck" Cooner, Charles Rosher, Assistant Director Roy McCray and Mr. Isidore Bernstein, general manager of Universal City.

The Lasky Feature Play Company has issued oil paintings of Blanche Sweet, 36 by 60 inches, for the use of exhibitors who wish to make their lobby displays attractive. This concern has also provided a series of 14 by 11 inch photographs of all their stars for the same use.

Catherine Countiss, whose work in "The Avalanche" and other recent film successes made such a favorable impression, is the latest addition to the galaxy of the Alliance stars. She will appear in the title role of "The Grey Nun of Belgium," which is now nearing completion at the studios of the newly organized Dramatic Producing Company at Los Angeles.

J. W. Starbuck, the man behind the *Saturday Evening Post* advertising copy on "Runaway June," is now laying out all of the advertising matter on the big Reliance campaign, and has his headquarters at 29 Union Square, New York City.

John P. McGowan, the well-known Kalem director, has purchased a train of three railroad coaches at a cost of $5,000, for no other purpose than that of deliberately wrecking them.

One big event is to take place at Universal City, Calif., within the next few weeks that film fans will not have the privilege of seeing on the screens. The "speed demons" at the big motion picture ranch are to have a Vanderbilt cup race all of their own. Half a dozen curves in the road that winds around the San Fernando hills will furnish the scene for the thrills and spills that will probably exceed in excitement anything ever shown in the pictures.

On Saturday, March 27, sixty pupils of Parker high school, Chicago, Ill., accompanied by their instructors will visit the Selig Polyscope Company motion picture studios for the purpose of studying the technique of the photoplay. They expect to become acquainted not only with the technical arrangement of motion picture scenarios, but also with the technique of production, developing rooms, etc. On Friday, April 2, a class of seniors from Lane Technical School will pursue similar studies at the Selig studio.

Adolph Hilderbruner, trainer of wild animals in the exhibit of Selig Jungle-Zoo wild animals, at the San Francisco exposition, and his assistant, Gus Werner, grappled in a life and death struggle with an enraged tigress last week. They were trying to teach the tigress some new "stunts."

David Thompson left the Thanhouser studio recently, after four years' continuous work, for a much needed rest. One restful day last week Dave became—one event taking place within forty minutes of the other—exalted ruler of the New Rochelle Lodge of Elks and the father of David Thompson, Jr.

By special request of the entertainment committee of the Mutual Welfare League of Sing Sing Prison, which but a short time previous was known as the Golden Rule Brotherhood, the Universal Film Manufacturing Company presented last Sunday its second performance of moving pictures to the inmates within the past month. This time, however, the inmates had the pleasure of listening to King Baggot, leading star of the Imp brand of the Universal program.

W. R. Scates, central division manager of the World Film Corporation, has just returned from a ten days' trip throughout the East.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	165	....
Biograph Film Co.	65	75
General Film Co. *pref.*	51	54½
Majestic Film Co.	150	170
Mutual Film Corp. *pref.*	60	64
Mutual Film Corp. *com.*	84	87
New York Motion Picture Corp.	74	76
Reliance Motion Picture Corp.	37	45
Syndicate Film Corp.	105	125
Thanhouser Film Corp.	78	85
Thanhouser Syndicate Co. *pref.*	50	60
Thanhouser Syndicate Co. *com.*	60	70
World Film Corp.	4⅜	4⅞

General Film Company—There was an active demand for this stock during the past week, but with little change in the market quotations that have ruled for the past 3 or 4 months.

Biograph Company—This stock has had rather a dramatic career during the last two or three months, with a drop from 80 to 49, and back again to bids of 65 this morning.

North American Film Corporation—The first announcement was made in the film trade papers during the past week, in which an offer of $10,000 was made for a sequel to an unfinished story called "The Diamond from the Sky," which is featured as a picturized romantic novel in chapters. It is claimed that more comprehensive plans have been worked out for the distribution of this photoplay than any like production during the past several years.

American Film Manufacturing Company—The demand for this stock has naturally broadened owing to the heavy requirements in connection with the "Diamond from the Sky" and also the production of "The Quest," the first of the "Master Films" released by Mutual and also an extension of their regular business. This company now ranks among the leading manufacturers in point of film output.

Immediately upon their return to Universal City, Calif., from San Diego, where they went to take a number of scenes in the production of the twelfth installment of "The Black Box," Universal's special feature serial, Otis Turner and his company boarded a north-bound steamer headed for San

Dustin Farnum, Winifred Kingston, Courtenay Foote and Herbert Standing preparing to film a scene in "Captain Courtesy" at the Bosworth-Morosco studio in Los Angeles.

Francisco, where they are to stage a number of scenes for the later installments of "The Black Box."

The fifteen female candidates for the honor of being the Los Angeles festival queen during a planned celebration in Los Angeles, paid a visit to the Reliance and Majestic studio last week and were entertained in a royal manner. Each candidate represents one of the fifteen prominent industries in Los Angeles.

Edna Maison is doing some specially strong work in her part in the oriental series being produced by Burton King at the Universal studios, Universal City, Calif.

Harry Reichenbach as publicity promoter for the Metro Film Corporation, which is releasing "The Heart of Maryland" under the Tiffany Film Company's name, has the success of the Hippodrome's big first night showing of this picture, to his credit. The showing was a truly artistic one.

Leon J. Rubenstein, who has charge of Thanhouser publicity at the New Rochelle, N. Y., studio, came into New York last week and secured Gimbel Brothers' fashion promenade (both the models and the gowns) to appear in a forthcoming Thanhouser picture on the regular program.

C. J. VerHalen, of the Kriterion Film Corporation, while all but voiceless for the last week owing to a sore throat, still reported for duty every day and directed the work that went out from his desk.

Harry Horsley, superintendent of the Centaur factory and brother of the famous David Horsley, has done original things in his life, but he pulled the winner the other day when he ran his new Ford across his lawn and half way through his front door. The little "Flivver" was not badly hurt, but Harry's feelings were when his friends accused him of trying to take his car to bed with him.

The Centaur Film Company of Bayonne, N. J., was the scene of gay festivities on the night of March 17. A large dance was given in the studio, to which all the prominent motion picture actors and actresses were invited. During the dances a motion picture camera clicked constantly and when in the intermission an exhibition dance was held, two cameras were on the job getting every move.

Those who have been accustomed to seeing William Clifford and Marie Walcamp in films will be surprised to learn that henceforth Mr. Clifford will play character roles in the company headed by Pauline Bush. He will replace Lon Chaney, who in turn has been engaged as director of the J. Warren Kerrigan company.

Max Levey, of the Chicago offices of the World Film Corporation, is on a six weeks' trip through Indiana, Illinois and Iowa. William Weiss, another road man for the same firm, has been gone on a six weeks' trip through Wisconsin and Michigan, and is not expected back for another thirty days.

Back from a ten days' vacation, Harry Weiss, of the Chicago office of the World Film Corporation, is back at his desk trying to lose the nine pounds that he gained on the trip. In New York he was the guest of Mr. and Mrs. L. J. Selznick, and spent five days trying to realize how big the firm has grown since he was last in New York in June.

A marriage with the contracting parties standing on a huge steel girder of the twelfth story of a skyscraper in course of erection and a fight in a caisson 150 feet below the surface of a densely populated part of a city are the thrillers in which Maurice Costello and Estelle Mardo are the principals in "The Man Who Couldn't Beat God," the Vitagraph Broadway Star Feature that is now reaching the last stages of completion under the direction of Mr. Costello.

The California Kriterion Exchange opened offices at 734 South Olive street, Los Angeles, Calif., last week.

ROLL OF STATES.

MICHIGAN.

C. F. Groves has bought the Family picture theater in Greenville from Mr. and Mrs. Tremble.

The Gem theater in Hillsdale was badly damaged by fire March 14. George Beck was proprietor of the theater.

Seating capacity for 600 persons will be provided in the Purity theater, which is to be constructed in Saginaw for the Purity Theater & Photo Play Company, of that city, from plans prepared for Joseph P. Jogerst and Harry B. Hoffman, architects, of Detroit, Allen & Curtis, architects, of Saginaw, serving as associates. Simplicity and refinement will be qualities sought in the interior decoration and lighting. The cost of the structure is estimated at $25,000.

The Drury Lane is to be the name of a new high-class moving picture theater to be built by Frank Drew, manager of the Avenue theater, on part of the site now occupied by the Mather block at 250-254 Woodward avenue, Detroit. It will have a frontage of 17 feet on Woodward and a space of 60 square feet in the rear. Work to start April 1.

The Navajo theater will have its formal opening on the night of March 20 at Mulliken.

The Flint motion picture houses are in very satisfactory condition in regard to safety, is the statement of E. A. Maynard, deputy state fire marshal, who came to Flint for an inspection of the motion picture theaters. Only minor changes were ordered in a few theaters.

C. A. Kuhlman, proprietor of the Rex theater, who recently purchased the C. C. Helling block in Jackson, has announced that he will tear down the building September 1, and will erect a moving picture theater seating 1,500 persons. The theater will be the finest in the state outside of Detroit. The theater will be of buff brick construction, and an iron canopy at the front entrance will extend over the sidewalk. The front will be

Lillian Gish in scene from "The Lost House."

brilliantly illuminated with electric lights, and will present a beautiful appearance.

MINNESOTA.

A moving picture show has been opened in Big Lake under the manager of John Umbeshocker.

MISSOURI.

Having been closed for several weeks, the Star theater in

Maryville has been reopened under the management of C. S. and C. T. Young of Galesburg, Ill., having purchased the property from Bishop & Wilson of Kansas City, who last operated it.

J. H. Haggard purchased the Odeon theater in Nevada from J. H. Kaylor. The theater will be operated on Saturdays.

MONTANA.

The Majestic moving picture theater in Billings opened its doors to the public March 13. The theater possesses a seating capacity of 700 and is very artistically decorated. E. C. O'Keefe and V. C. Caldwell are the proprietors.

NEW YORK.

A motion picture theater, cafe and office building is to be erected on the site of the old Bushwick hospital, Howard avenue and Monroe street, adjoining the Schubert theater, Brooklyn. The property is owned by Michael Minden, and the contract for the erection of the building has been let to John Auer & Son. Construction will be started in a short time. It is to cost $35,000.

The Venus Film Corporation, motion pictures, $60,000; C. Lamb, J. M. Kelly, K. Flynn, 343 West Thirty-fourth street, New York.

Plans are under way by W. H. Faville of Dolgeville for the erection of a building containing three stories with a ground-floor theater. The building will cost $40,000 and will be one of the most up-to-date theaters in Dolgeville.

Chester J. Trumeter of the Rochester Motion Picture Company, Main street, West, and Plymouth avenue, Rochester, formerly connected with the Animated Weekly of the Universal Film Company, has joined the staff of the Mutual Weekly. He will work in western New York.

Plans are being prepared for the erection of a moving picture playhouse with a capacity of about six hundred, to cost $35,000, by L. S. Bolognino at 693 to 697 Eighth avenue, New York.

The Haymarket, the famous dance hall at Sixth avenue and Thirtieth street New York, will be turned into a moving picture house.

Lockport Amusement Corporation, Lockport, build and operate moving picture theaters, bowling alleys, $150,000; C. B. Hunter, W. F. Fossler, F. J. Overmann, Buffalo.

Metro Theater Company, conduct moving picture and other amusement houses, $50,000; N. Schneer, R. J. Fisher, A. J. Gulotta, 40 West Thirty-third street, New York.

The Elite theater in East Hazeltine avenue, Kenmore, was damaged by fire.

NORTH DAKOTA.

March 13 a new moving picture theater was opened at Cogswell.

OHIO.

A projection parlor will be one of the features of the new quarters of the Cincinnati Theater Supply Company at 123 and 125 Opera place, Cincinnati. In the parlor all feature pictures will be censored by the exhibitors before being shown in their own theaters. The company is now at 29 Opera place.

Clark & Son, managers of the Opera house picture show in Ashland, suffered a loss of about eight hundred dollars due to a fire which destroyed the machine and three reels of film.

The new Strand moving picture theater, to be built on the old Dunn property, South Main street, Akron, by Maurice Winter, will cost $40,000. The front will be built of white enameled terra cotta.

PENNSYLVANIA.

A fireproof photoplay theater situated on Chestnut street, Philadelphia, will be opened the latter part of the month. It will be known as the Arcadia and its capacity is 500.

Application for a charter has been made at Harrisburg for the Lackawanna Amusement Company, the incorporators of which are: Edward Neureiter, who will be the president; Thos. McDermott, secretary; Alderman John U. Schwenker, treasurer; John Lonsdorf, Peter Klein, John Lenzer and Anthony Steinmetz. The company is to be incorporated with a capital of $10,000. They will erect and conduct moving picture houses. Ground has been broken at South Webster avenue and Willow street, Scranton, by Contractor Louis Schwass for the first of their chain of moving picture houses, which will be known as the Gem. The building will be erected at a cost of $10,000 complete, this amount to include the fixtures. The building will be of stucco and will have a seating capacity of 600.

Nohema Film Corporation, Philadelphia; $50,000.

Sewickley will soon have a modern moving picture theater, the site for which is the former Dillon property, a lot 47x113 feet, at Beaver and Locust place.

SOUTH DAKOTA.

A new moving picture theater will shortly be opened in Yankton by Charles and Walter White of Sioux Falls.

Plans are under way for the erection of a new theater at Redfield to replace the Lyric, which was destroyed by fire February 15.

TENNESSEE.

The Grand theater of Knoxville will be converted into a motion picture house. The building has been leased by Henry E. Dougherty and will be devoted to motion pictures only. Motion picture machines, screen, musical apparatus and other equipment have been installed, and the house has been thoroughly renovated, special attention having been given the ventilation system.

TEXAS.

The Grand and Elk theaters in Marshall, which have been under the management of Powell & Moore, changed recently when Mr. Moore sold his interest in both theaters to D. W. Powell.

Mayor Halbert recently appointed the following committees who will serve alternately one month each as a board of censors to pass on moving pictures in Corsicana: Committee No. 1, Mrs. F. N. Drane, Mrs. J. M. Blanding, C. T. Bannister, J. L. Lonsford and W. M. Peck; committee No. 2, Miss Adline Stewart, George F. Miller and Al Sowell; committee No. 3, Mrs. J. S. Callicutt, Mrs. W. M. Wilson, R. E. Prince and Miss Blanche McKie; committee No. 4, Mrs. J. E. Butler, Mrs. Henry Iversen, Captain C. H. Allyn, W. G. Baker and F. A. Elliott.

The new Princess theater has recently been opened at Orange, with H. R. Kitterman as manager. The new house was erected at considerable cost, has its own power plant, and two Powers 6A projectors have been installed. The seating capacity is $300.

The Airdome theater at Orange has recently been enlarged, the management having added two hundred more seats. The Airdome is the largest theater in the world in proportion to the population of the little city of 8,000. It seats 1,500. Two Powers 6A projectors are installed, and the house uses Feature program.

The Metro Picture Corporation of Texas, Dallas; capital stock, $10,000. Incorporators: D. B. Reed, Albert Russell, N. L. Lindsley.

TEXAS.

J. J. Hegeman, owner of the new $10,000 motion picture theater now under construction on Main street, Temple, expects to open his new show house in a short time.

April 1, A. Pye, owner of the new brick picture theater on Main street, Smithville, will open his new theater.

WASHINGTON.

The new Washington theater, located at Sixth avenue and Fife street, Tacoma, has been re-opened after undergoing extensive improvements.

Spokane is to have a third new modern exclusive motion picture theater, which is to be established in the Iiler Grand block at the northeast corner of Post street and First avenue, by F. E. Starkey, local mining man, and to represent, including the cost of the site, an investment of $100,000. Plans are now being prepared for the theater and $30,000 will be spent in remodeling. The entire interior will be torn out and a complete new front installed on Post street, which will be the main entrance. The other walls will be left. A complete theater interior will be constructed and a new roof built. The theater will have a seating capacity of 650.

Work on the new Liberty theater at Spokane will be started very shortly. The structure will cost in the neighborhood of $30,000.

The Palace theater, at 1128 Pacific avenue, Tacoma, which has been conducted by John Siefert, has been purchased by L. A. Drinkwine and E. J. Manche. The concern will be known as the Palace Theater Company and will have offices in the Perkins building.

The Lyric motion picture theater, on Washington street, between Riverside and Sprague avenues, Spokane, has been sold by W. A. Windsor to J. W. Allender, operator at the Casino theater, and P. Gregory, a retired business man. They have organized the Alton Company and have taken immediate possession of the theater. Mr. Allender will assume active management. Considerable remodeling is contemplated and a new lease will shortly be closed by the new owners with Walker L. Bean, agent of the Lindelle block.

WEST VIRGINIA.

Mrs. Roome of Denver, Colo., and O. O. Smith of Sistersville have purchased the Lyric theater in that town.

L. H. Hoffman of Center Warwood is enlarging his moving picture theater by taking in another room. The new addition will be started immediately and when completed the theater will have a seating capacity of 500 persons, and will be one of the most up-to-date theaters in Warwood.

WISCONSIN.

The title to the Henry Boyle theater in Fond du Lac has been transferred to K. O. Kolstart and A. L. Greenberg of Hennepin, Minn., by Albert and Margaret G. Ganslee of Pembina county, North Dakota.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-22	The Maid of Romance	Biograph	1,000
D	3-22	Only the Maid	Edison	1,000
C	3-22	Sweedie Learns to Ride	Essanay	1,000
D	3-22	The Girl of the Music Hall	Kalem	3,000
C	3-22	Patsy Bolivar No. 13	Lubin	1,000
D	3-22	Retribution	Selig	2,000
T	3-22	Hearst-Selig News Pictorial No. 23, 1915	Selig	1,000
C	3-22	Mr. Jarr and the Lady Reformer	Vitagraph	1,000

Tuesday.

D	3-23	His Brother's Keeper	Biograph	2,000
C	3-23	Hans and His Boss	Edison	1,000
D	3-23	The Little Straw Wife	Essanay	3,000
C	3-23	Ham Among the Redskins	Kalem	1,000
C	3-23	An Expensive Visit	Lubin	1,000
D	3-23	The Outlaw's Bride	Selig	1,000
D	3-23	A Wireless Rescue	Vitagraph	2,000

Wednesday.

C	3-24	The Newly Rich	Edison	1,000
C	3-24	The Fable of "The Struggle Between Personal Liberty and the Wave of Reform"	Essanay	1,000
D	3-24	The Diamond Broker	Kalem	2,000
D	3-24	The Blessed Miracle	Lubin	3,000
D	3-24	Alice of the Lake	Selig	1,000
C	3-24	The Master of His House	Vitagraph	1,000

Thursday.

D	3-25	The Love Transcendent	Biograph	1,000
C	3-25	Two Bold, Bad Men	Essanay	1,000
D	3-25	Men of the Mountains	Lubin	2,000
C	3-25	A Titled Trio	Mina	1,000
T	3-25	Hearst-Selig News Pictorial No. 24, 1915	Selig	1,000
D	3-25	The Other Man's Wife	Vitagraph	1,000

Friday.

C	3-26	A Stop-Off in New Mexico	Biograph	500
C	3-26	A Hot Foot Romance	Biograph	500
D	3-26	A Theft in the Dark	Edison	3,000
D	3-26	The Great Silence	Essanay	3,000
C	3-26	The Tale of a Hat	Kalem	1,000
D	3-26	The Theft in the Night	Lubin	1,000
C	3-26	The Clam Shell Suffragette	Selig	1,000
C	3-26	The Lady of Shalott	Vitagraph	1,000

Saturday.

D	3-27	A Foothill Problem	Biograph	1,000
D	3-27	The Phantom Thief	Edison	1,000
D	3-27	The Outlaw's Awakening	Essanay	1,000
D	3-27	The Girl at Lone Point	Kalem	1,000
C	3-27	It Happened on Wash Day	Lubin	500
C	3-27	Si and Sue—Acrobats	Lubin	500
D	3-27	Perils of the Jungle	Selig	1,000
D	3-27	Lifting the Ban of Coventry	Vitagraph	3,000

Monday.

D	3-29	The Sister's Solace	Biograph	1,000
D	3-29	Killed Against Orders	Edison	3,000
C	3-29	Curiosity	Essanay	1,000
D	3-29	Poison	Kalem	2,000
C	3-29	Patsy Bolivar No. 14	Lubin	1,000
D	3-29	Ma's Girls	Selig	2,000
T	3-29	Hearst-Selig News Pictorial No. 25	Selig	1,000
C	3-29	Cutey Becomes a Landlord	Vitagraph	1,000

Tuesday.

D	3-30	The Americano	Biograph	2,000
C	3-30	Music in Flats	Edison	1,000
C	3-30	The Man in Motley	Essanay	1,000
C	3-30	Ham in the Harem	Kalem	1,000
C	3-30	Monkey Business	Lubin	1,000
C	3-30	The Legal Light	Selig	1,000
D	3-30	The Enemies	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	3-31	A Lucky Loser	Edison	1,000
C	3-31	The Fable of "The Demand That Must Be Supplied"	Essanay	1,000
D	3-31	The Writing on the Wall	Kalem	1,000
D	3-31	The Unmarried Husband	Lubin	2,000
D	3-31	Ashes of Gold	Selig	1,000
C	3-31	A Fortune Hunter	Vitagraph	1,000

Thursday.

C	4-1	Just a Lark	Biograph	1,000
C	4-1	A Coat Tale	Essanay	1,000
C	4-1	A Jitney Elopement	Essanay	2,000
D	4-1	The White Mask	Lubin	3,000
C	4-1	Moonshines	Mina	1,000
T	4-1	Hearst-Selig News Pictorial No. 26	Selig	1,000
D	4-1	The Heart of Jim Brice	Vitagraph	1,000

Friday.

D	4-2	The Sheriff's Dilemma	Biograph	1,000
D	4-2	The Boston Tea Party	Edison	2,000
D	4-2	Countess Veschi's Jewels	Essanay	2,000
D	4-2	The Siren's Reign	Kalem	3,000
D	4-2	In the Background	Lubin	1,000
C	4-2	Two Women and One Hat	Selig	1,000
C	4-2	When Dumbleigh Saw the Joke	Vitagraph	1,000

Saturday.

D	4-3	Destiny Decides	Biograph	1,000
D	4-3	When Gratitude Is Love	Edison	1,000
D	4-3	Ingomar of the Hills	Essanay	1,000
D	4-3	A Life in the Balance	Kalem	1,000
C	4-3	Mother of Pearl	Lubin	1,000
D	4-3	A Night in the Jungle	Selig	1,000
D	4-3	Janet of the Chorus	Vitagraph	2,000

Mutual Program

Monday.

D	3-22	Ancestry	American	2,000
D	3-22	The Game of Thrills	Reliance	1,000
C	3-22	Title not reported	Keystone	
C	3-29	Gussle's Day of Rest	Keystone	2,000

Tuesday.

D	3-23	The Duel in the Dark	Thanhouser	2,000
D	3-23	The Greaser	Majestic	1,000
C	3-23	When the Fire Bell Rang	Beauty	1,000

Wednesday.

D	3-24	In the Switch Tower	Broncho	2,000
D	3-24	In the Heart of the Woods	American	1,000
D	3-24	The Black Sheep	Reliance	1,000

Thursday.

D	3-25	Tricked	Domino	2,000
C	3-25	Title not reported	Keystone	
T	3-25	Mutual Weekly No. 12	Mutual	1,000

Friday.

D	3-26	His Brother's Keeper	Kay Bee	2,000
D	3-26	The Skinflint	Princess	1,000
D	3-26	Jealousy	Thanhouser	1,000

Saturday.

D	3-27	Bubbling Water	Reliance	2,000
C	3-27	Title not reported	Keystone	
C	3-27	Journey's End	Royal	1,000

Sunday.

D	3-28	The Old Chemist	Majestic	2,000
C	3-28	Mixed Values	Komic	1,000
D	3-28	The Spirit of Uplift	Thanhouser	1,000

Monday.

D	3-29	In the Sunlight	American	2,000
D	3-29	The Jewelled Dagger of Fate	Reliance	1,000
C	3-29	Title Not Reported	Keystone	

Tuesday.

D	3-30	The Magnet of Destruction	Thanhouser	2,000
D	3-30	An Image of the Past	Majestic	1,000
D	3-30	The First Stone	Beauty	1,000

Wednesday.

C	3-31	Shorty Among the Cannibals	Broncho	2,000
D	3-31	Reformation	American	1,000
D	3-31	The Primitive Spirit	Reliance	1,000

Thursday.

D	4-1	The Fakir	Domino	2,000
C	4-1	Title Not Reported	Keystone	
T	4-1	Mutual Weekly No. 13	Mutual	1,000

Friday.

D	4-2	The Spirit of the Bell	Kay Bee	2,000
C	4-2	The Schemers	Princess	1,000
D	4-2	The Artist's Wife	Majestic	1,000

Saturday.

D	4-3	Sympathy Sal	Reliance	2,000
C	4-3	Title Not Reported	Keystone	
C	4-3	A Corner in Babies	Royal	1,000

Sunday.

D	4-4	Doctor Jim	Majestic	2,000
C	4-4	Ethel's Deadly Alarm Clock	Komic	1,000
D	4-4	The Life Worth While	Thanhouser	1,000

Universal Program

Monday.

D	3-22	Mary's Duke	Victor	3,000
D	3-22	One Night	Imp	1,000
C	3-22	The Wrong Address	Joker	1,000

Tuesday.

D	3-23	The Human Menace	Gold Seal	2,000
D	3-23	When Jealousy Tumbled	Big U	1,000
C	3-23	It Happened on Friday	Nestor	1,000

Wednesday.

D	3-24	To Redeem an Oath	Laemmle	2,000
	3-24	No release this week	L-Ko	
T	3-24	Animated Weekly, No. 159	Universal	1,000

Thursday.

D	3-25	No. 329	Big U	2,000
C	3-25	Six Months to Live	Rex	1,000
C	3-25	Olive's Pet	Sterling	1,000

Friday.

D	3-26	Uncle John	Imp	2,000
D	3-26	The Danger Line	Victor	1,000
C	3-26	They Were on Their Honeymoon	Nestor	1,000

Saturday.

D	3-27	The Hidden City	"101 Bison"	2,000
D	3-27	The Ace of Clubs	Powers	1,000
C	3-27	Dixie's Day Off	Joker	1,000

Sunday.

D	3-28	The Desert Breed	Rex	1,000
D	3-28	The Bay of Seven Isles	Laemmle	1,000
C	3-28	A Change in Lovers	L-Ko	1,000

Monday.

D	3-29	Playing With Fire	Victor	1,000
C	3-29	The Supreme Impulse	Imp	1,000
C	3-29	Around the World in Ten Minutes	Joker	500
E	3-29	Swedish National Park of Lapland	Joker	500

Tuesday.

D	3-30	The Duchess	Gold Seal	3,000
D	3-30	The Love of Mary West	Big U	1,000
C	3-30	In a Jackpot	Nestor	1,000

Wednesday.

D	3-31	His Last Trick	Laemmle	1,000
C	3-31	Hearts and Flames	L-Ko	2,000
T	3-31	Animated Weekly No. 160	Universal	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Thursday.

D	4-1	The Cameo Ring	Big U	2,000
D	4-1	The Maid of the Mist	Rex	1,000
C	4-1	Olive's Hero	Sterling	1,000

Friday.

D	4-2	The City of Terrible Night	Imp	2,000
D	4-2	The Law of Love	Victor	1,000
C	4-2	His Only Pants	Nestor	1,000

Saturday.

D	4-3	The Oaklawn Handicap	"101 Bison"	2,000
D	4-3	Love o' the Parent	Powers	1,000
C	4-3	Love, Fireworks and the Janitor	Joker	1,000

Sunday.

D	4-4	A Lesson from the Far East	Rex	2,000
D	4-4	The Pinch	Laemmle	1,000
	4-4	No Release This Week	L-Ko	

United Film Program

Monday.

D	3-29	His Own Accuser	Ideal	2,000

Tuesday.

C	3-30	Ticket of Leave Man	Superba	1,000
D	3-30	Girl and the Butterfly	Premier	1,000

Wednesday.

D	3-31	The Rain of Death	Empress	2,000

Thursday.

C	4-1	Oh, You Popp	Starlight	1,000
C	4-1	A Woman's Way	Luna	1,000

Friday.

C	4-2	Crossed Wires	Empress	1,000

Saturday.

D	4-3	Victims of Satan	Regent	2,000

Sunday.

D	4-4	Man of the Hills	Premier	1,000

Kriterion Program

Week of March 22 to 27, Inclusive.

The Hawk and the Hermit	Paragon	2,000
Billy Convincing Father	Santa Barbara	1,000
The Stolen Invention	Monty	2,000
Taming Father	Thistle	1,000
The Greater Power	Santa Barbara	2,000
When You and I Were Young	C-K	1,000
Broken Vows	Trump	2,000
An Amateur Burglar	Punchinello	1,000
The Power of Prayer	Alhambra	2,000
Kriterion Komic Kartoons	Pyramid	500
American Winter Sports	Nolege	500
The Fisher Lass	Kriterion	2,000
Light Fingered Syd	Alhambra	1,000

Miscellaneous Features

Pathe Daily News No. 25, 1915	Pathe	1,000
Pathe Daily News No. 26, 1915	Pathe	1,000
The Bliss of Ignorance	Pathe	3,000
The Police Dog	Pathe	1,000
The Treasure	Pathe	1,000
The Gorges of the Tarn	Pathe	500
The Praying Mantis	Pathe	500
The Commanding Officer	Famous Players	4,000
Pretty Mrs. Smith	Bosworth	5,000
Satan Sanderson	Rolfe	5,000
The Lost House	Majestic Masterpicture	4,000
The Devil	New York M. P. Masterpicture	5,000
The Arrival of Perpetua	Shubert	5,000
Through the Enemy's Line	Great Northern	4,000
The Mysterious Man of the Jungle	Nash	3,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 23—Selig—March 22.—Gasoline blast wrecks plant of Crew-Levick Company, Brooklyn, N. Y.; Collier *Vulcan* sails from Philadelphia with food supplies to relieve famine in Palestine; fashions posed for by Lucile, Lady Duff Gordon; Inventor Lawrence Sperry tests new stabilizer for aeroplanes for officers of Italian navy, New York City, N. Y.; Chicago White Sox play practice game with Pacific Coast League team in Los Angeles, Calif.; *Pennsylvania,* biggest dreadnaught of all the world's navies launched at Newport News, Va.; war section contains views of the European struggle.

The Little Straw Wife—Essanay—(Three Reels)—March 23.—Zoe Ballentyne, a nine-year-old girl, falls in love with "Tuppy" Holt, a neighbor's boy of about the same age. He writes a proposal on an old piece of writing paper and when Zoe has reached womanhood she still treasures it. A scheming aunt forces her to marry Dudley Holt, who is really "Tuppy" grown up, but Zoe cannot forget her childhood sweetheart and cares nothing for her husband. She runs away from home and secures a position as social secretary to a St. Louis family and they are brought together again when Holt visits the family who employ her. When he assists Claire, the daughter of the house, to elope, Zoe's jealousy is aroused, for she thinks he is in love with Clare himself. Her husband notices her jealousy, and when he tells her that he is the "Tuppy" of her childhood, she admits that she loves him. A review of this picture appeared on page 477 of the March 27 issue.

Hearst-Selig News Pictorial No. 24—Selig—March 25.—Alfred Saunders climbs to top of Prudential building, Newark, N. J., to win bet; Moulin Rouge, famous old Paris theater, is destroyed by fire, Paris, France; with dogs as their only companions, three girls start to walk from Chicago to San Francisco; New York Giants in training at Marlin, Texas; new rescuing squad armed with various life saving devices becomes part of the New York City fire department; Grace Darling visits the Panama Canal zone; views of the accident in which Lincoln Beachy, the world's most daring aviator, met his death in San Francisco; war section, including views from Bolimow, Russian-Poland; Niedenburg, East Prussia; and Lowicz, Russian-Poland.

Lifting the Ban of Coventry—Vitagraph—(Three Reels)—March 27.—Despite the pleadings of his widowed mother and his sweetheart, Mary, Worth Stuyvesant goes to West Point where he studies to become a soldier. Mary visits him and meets Cadet Hanks, who falls in love with her. When she shows preference for Worth, Hanks quarrels with him and a fist fight follows, after which the men become good friends. Upon leaving West Point Worth is sent to the 39th infantry in Texas and, when Mary says he must either give up the army or her, their engagament is broken. Worth takes to drinking and is sent to an outpost by the commander of the infantry. His low life brings him in contact with Lola, an adventuress, who forces him to marry her while drunk. In time both realize the life they are leading and do all they can to help each other reform. The officers of the post decide to keep Worth in coventry as long as he remains under them and he and Lola are ostracised. A little girl is born to them and they are happy for a time, but the worry over their social position causes Lola's death. Worth goes to the Philippines with the troops, sending his child to his mother and Mary to care for. He is wounded and his dying words are that he has at last lifted the ban of coventry.

The Sister's Solace—Biograph—March 29.—A short time before the date set for his marriage to Rose, John Neville learns that his fiancee cannot live through the fatal illness with which she has been stricken. She passes away and as the wedding day approaches he loses his mind. The doctor announces that he will die unless the memory of Rose can be taken from him. The girl's twin sister dresses in Rose's bridal costume on the day of the wedding and goes to John. The sight causes him to lose consciousness and when he recovers the sister is nursing him. All memory of the past is erased and he loves only the sister. She has learned to love him and a short time later they are married.

Killed Against Orders — Edison — (Three Reels)—March 29. Miriam Nesbitt, as the girl whose wealthy father is suddenly found to be a common thief, is powerful in this picture. Tricked by her lawyer lover into evidence that sends her father to life imprisonment, she turns master thief herself. A review appeared on page 485 of the March 20 issue.

Curiosity—Essanay — March 29. — A pleasing little comedy in which Ruth Hennessy, Robert Bolder, Leo White and Ben Turpin will draw many laughs from almost every audience. It deals with the curiosity of a number of persons to know who mailed a note to the girl in the case, asking her to come to a certain bench in a certain park. Both the girl's aunt and uncle visit the bench, the former to spy on the girl and the latter to spy upon his wife and the man he believes to be her lover. A lunatic escapes from the asylum and gets into the affair and, for several hundred feet, the girl's lover, the uncle and the lunatic are scarcely able to themselves tell which is which, but in the end all is straightened out. C. J. C.

Poison — Kalem — (Two Reels) — March 29.—Jack Webb, son of a manufacturer of adulterated foods, enters his father's business without knowing of the great harm it is doing. He learns that the conditions in the factory cause suffering among the working class, Mary Hart, his sweetheart, is saddened because her mother is taken sick after eating some of the foods which his father sells. He learns of the wonderful work being done by Professor Lewis B. Allyn of Westfield, Mass., and visits him, securing a great deal of information regarding the manufacture of impure foods. Webb, however, refuses to listen to his son and says he can secure Professor Allyn's approval by bribery, but an attempt to do this fails utterly. The truth is brought home to Webb when his little six-year old daughter is taken ill from eating jam which he has put on sale and as he watches through the night at her bedside he learns that his factory is burning to the ground. The doctor announces that the little girl will live and Webb says that he does not care for the old factory and that he will build a new one in which nothing but foods of the highest class shall be manufactured.

Patsy Married and Settled—(Fourteenth of the Patsy Bolivar Series)—Lubin—March 29.—This closing episode shows Patsy after four years of married life. He is the father of twins and is assisted in caring for them by grandfather. Sykesey has no end of trouble with Tilly and, being out of work, applies to Patsy for help. Our hero, who is now the owner of a big berry farm, gives him work picking berries. The stork again hovers over Patsy's household and he almost collapses when the nurse tells him that he is now the father of five children, triplets having been born to Jane. However, as she is rapidly recovering her health and all the youngsters are well and happy, Patsy is seen happy and prosperous as the picture closes.

Ma's Girls — Selig — (Two Reels)—March 29.—A Tom Mix picture in which that popular Selig star is seen in the role of the villain. Sensational riding and one scene in which Mr. Mix is dragged by the heels through a river and up the opposite bank of the stream form the features. Eventually the villain and his renegade assistants are brought to justice while the plucky young sheriff wins the heart of the girl he loves. See review on page 485, issue of March 27. N. G. C.

Cutey Becomes a Landlord—Vitagraph—March 29.—Because he has proved a spendthrift during his college career, Cutey is left in charge of a tutor while his parents go South. He determines to get some money and, after feigning illness to get rid of the tutor, rents his house to Mr. Harley, whose family consists of one daughter. The butler forces Cutey to give him half the rent to keep quiet and then announces that he is off for a vacation. Cutey is forced to act as butler and when Rose Harley arrives he recognizes her as a former acquaintance, but she pretends not to know him and takes advantage of his awkward position. Numerous comical and embarrassing incidents follow one after another until Cutey is finally discharged by Mr. Harley after trying to steal some of his own clothes. He determines to confess all to Rose, with whom he has fallen in love, and returns minus his butler make-up on the same day his parents have selected to return from the South. They arrive as he is talking to Rose and he tells her they are lunatics. Then he goes to the door and makes them believe

he has been sick, but when they find woman's clothing in the house things begin to happen. Mr. Harley returns and when everything is in a turmoil Cutey is forced to step up and confess all. Both his parents and Mr. Harley approve of his marriage to Rose, however.

The Americano—Biograph—March 30. A story of early California. Madison, an American, has become the leader of a band of pirates making their headquarters on his ship, the *Falcon*. He learns that the famous mission El Refugio contains treasures which have been stored up for years by the monks and determines to raid it, when his crew insist that he lead them in one more expedition before he retires. Donna Isabella de Ortega, the daughter of a wealthy landowner, visits the mission on the day the pirates attack it and is rescued by Madison, who double-crosses his followers when they attempt to insult Isabella. The others of the band make their escape, but Madison is captured by Isabella's father. When he proves a genius for directing the reconstruction of the mission he is given his liberty and employed by de Ortega to do similar work. He falls in love with Isabella and, after again rescuing her when she falls from a cliff, proposes marriage, but this is curtly refused because he is an Americano, and she is a daughter of noble birth. He continues his work, however, and when the pirates attack the de Ortega estate once more and he again proves himself a hero by saving Lady Isabella the pride of lineage goes down before the admission that the Americano is a man worth more than any of those about him. When he again asks for Lady Isabella's hand he finds that the barrier has been removed.

Music in Flats—Edison—March 30.—This comedy is of a more strenuous nature than previous Wadsworth-Housman comedies and has one big feature—the characterizations of these two comedians when the screen is not filled with flying chairs, dishes, and fists. Artie takes

singing lessons. His teacher's voice arouses the admiration of the woman downstairs, and she sends him a "mash-note." By mistake it is given to Artie. He, of course, decides to follow it up and a general mixup freely scattered with fights follows. C. R. C.

The Man in Motley—Essanay—March 30.—One of the best one-reel pictures for the week, in which Ruth Stonehouse, Richard C. Travers and Harry Dunkinson have the leading roles. Mr. Dunkinson has probably never been seen to better advantage on the screen. He plays the role of Smith, whom fate has fitted to play the fool. The action takes place in India. Smith and Captain Howard both love Ruth Devereux. Through a misunderstanding, Smith attends the Rajah's ball dressed as Romeo and finds himself the only one present in costume. Later, humiliated, he is leaving, when

Ruth sympathizes with him, but refuses to marry him. Some natives attack Ruth and Captain Howard and Smith saves them, though Ruth, who has fainted, believes it was Howard who rescued her. Howard continues this impression by request of Smith who does not want to disillusion the girl. N. G. C.

Ham in the Harem—Kalem—March 30.—Ham and Bud in the Orient find themselves out of place, as they had planned to be bootblacks. They follow the Sultan's favorite wife, Fatima, and enjoy themselves to the fullest extent in the harem. They are captured and told that unless they make the sultan laugh within ten minutes they will die. Several things fail to make the sultan laugh, but an imaginary poker game finally produces the desired effect. The sultan becomes interested in poker and they take his entire fortune away from him. He calls in his money lender and when that worthy refuses to loan him more money he knocks him over the head and dumps him into a chute leading to the river. The sultan tries to treat Ham and Bud likewise, but they throw him into the chute instead. The adventurers then go to the harem to look for Fatima and when they learn that she has eloped with her lover they return to the chute and, after bidding the world farewell, plunge in.

The Writing on the Wall—Kalem—March 30.—An episode of the girl detective series. Webster, a multi-millionaire, is stabbed and the girl detective and Warrington, her assistant, are assigned to the case. The rich man who has recovered tells of a letter he received from "For Our Brothers' Association" a few days previous to the assault which threatened his life unless he agreed to share his riches with them. The girl detective finds a knife on which the letters F. O. B. A. are burned, and this serves as a clue. When another attempt is made on Webster's life he determines to flee the city and persuades Warrington and the girl detective to accompany him. They leave in an automobile but are followed by the ruffians of the blackmailing society in another car and the three are overpowered. The girl detective, however, manages to escape and returns to the headquarters of the F. O. B. A with help in time to rescue Warrington and Webster. The would-be murderer makes a final attempt to take Webster's life, but a bullet from the girl detective's pistol fells him before he can accomplish his purpose.

Monkey Business—Lubin—March 30.—A young man, who has just returned from South Africa, finds that the monkey he has brought with him for his sweetheart in his home village is not welcomed in the New York hotels, so he sends it to the girl by express. He also writes her a note saying she must take good care of the "little thing," as he killed its mother. The monkey arrives in the village about the same time a nigger lady and her little pickaninny are about to leave and in no time the pickaninny is inside the monkey's cage and the monkey running loose. The girl receives the pickaninny—also the note from her sweetheart—and this, together with the trouble the monkey causes, supplies laughs on a wholesale basis until the young man arrives and manages to explain matters. Joseph Kaufman and Ethel Clayton featured.

The Legal Light—Selig—March 30.—A one-reel western picture that will cause many laughs. Eugene Ford appears in the role of a woman lawyer who hangs out her shingle in a small western town. Tom Mix and a lot of other cowboys, smitten with the lady, at once plan to get into trouble that she may defend them. All rob the village general store the same night, leaving evidences of their presence behind, but when arraigned for trial and they send word to the lady lawyer, to secure her services, they learn with surprise, that she has married another man and it is he who volunteers to defend them. N. G. C.

The Enemies—Vitagraph—March 30.—Captain Waverlie, a rugged ugly-looking man, returns to his ship after burying his sister, Minnie, who was once beautiful but who, after a tragedy in her life, went down grade. He vows to be revenged upon the man who caused her ruin. He is loved by Irene, the shipowner's daughter, but keeps his distance

because of his position. To spite him she accepts the attentions of Sargent, a prominent lawyer. When he meets Sargent he instantly recognizes the man he has determined to kill. Captain Waverlie has a dermatological operation performed, transforming his facial characters into those of a handsome man, as well as one whose personality affects all those he meets. He rises in position almost immediately and gathers together a band of rough sailors. His plan progresses and he has Sargent shanghaied and puts him through all the tortures known to the lower class of seamen. At length he reveals his identity and leaves Sargent dying in one of the

lower decks with three pictures before him—those of Waverlie, his sister and the daughter of the shipowner. That night the moonlight reveals to the captain that is enemy is dead.

A Lucky Loser—Edison—March 31.—Carleton King is seen here as a man who determines to get all the joy possible out of his "night out." All the trouble comes as a result of his wife's picking his pocket while he is on the

way to a quiet little game. He nabs the wrong "thief," but does not get away with it. C. R. C.

The Fable of the Demand That Must Be Supplied — Essanay — March 31. — Gerda Holmes, Bryant Washburn and Richard Travers have the principal roles in this table which is built upon the theory that when a girl is romantic, romance must enter her life or she will not be satisfied. The heroine, Alice, is a girl of this type, and is tired of the love-making of her sweetheart, Harvey, who is just an everyday fellow. When she tells him of her desire, he arranges with her parents, her brother and her pretty cousin to give her a whirlwind romance which will satisfy her fondest desires. The plan works out to perfection and, after many hardships, Harvey manages to bundle Alice into an automobile at

midnight and rush away, while the "conspirators" from a safe hiding place enjoy the escape of the elopers. There are many points in this film that are deserving of mention, but space forbids. However, it may be said that it will prove pleasing to the average audience. C. J. C.

The Unmarried Husband—Lubin—(Two Reels)—March 31.—John Loyal, a hard working and simple living bookkeeper, adopts Elsie, an eight-year-old orphan, and cares for her as though she were his own child. He inherits a fortune and his unscrupulous employer, Scruggs, determines to get it from him. Scruggs' niece, Nell, a chorus girl who is out of work, is taken into the crooked man's confidence and she agrees to marry John and get all the money she can from him, dividing the spoils with Scruggs. John, feeling the need of a mother to care for Elsie, marries Nell but soon finds that she cares little for him. Hill, a man who has figured in Nell's past, meets her again and asks her to return to the stage. She attends a supper with Hill one evening when

Elsie is ill and John, discovering what she has done, follows and forces her to return home, knocking Hill down when he attempts to interfere. When they reach home Nell locks herself in her room. Hill follows and is about to shoot John when little Elsie runs into the room to ask why her "papa" and "mamma" quarreled. She receives the bullet meant for John and Hill is arrested. In the weeks which follow the child's struggle with death wakes Nell to a realization of her true self and she begs John's forgiveness and asks if she may become a real mother to little Elsie. He happily tells her she may. Ethel Clayton and Arthur Matthews featured.

Chains of Gold—Selig—March 31.—Guy Oliver and Stella Razeto are featured in this one-reel picture which has for its moral that love is more valuable than the greatest sum of gold ever collected. As David Bailey, Mr. Oliver has the part of a city business man, whose craving for wealth preys upon his mind until he is compelled to visit a brain specialist. This doctor advises complete rest if he is to be cured and the two repair to Rest Island, where David meets and falls in love with Susan Moore, the poor but pretty daughter of an old soldier. When Susan's father meets death by accident, Susan's mind becomes unbalanced, but David, who has learned to value love more than gold, decides to remain, in the hope of curing her, though the doctor is about to return to the city. Eventually love restores her reason and she becomes David's wife. N. G. C.

A Fortune Hunter — Vitagraph — March 31.—Rupert's uncle tells him that he has to go to work in the tannery and quit story writing if he wishes to live, but Rupert gives up all for art's sake and goes to the city. Because of his ability to write fine phrases he is hired as an ad writer for a fake rubber plant company and all is well for a while. His job is swept from under him, however, when the fake rubber plant company is raided by the police, but he is cheered up when he learns that his uncle has died and left him a fortune. He returns to his uncle's home and is handed the fortune by his uncle's lawyer. To his dismay, however, it consists of stock held in the fake rubber company, for which he formerly worked. Sadly he makes his way to the tannery.

Just a Lark—Biograph—April 1.—Lucille Bond, a daughter of wealth, is bored by society life and when she reads that a prairie schooner is for sale she plans a diversion by taking a trip in the woods in it. Accompanied by her maid she goes into the woods and is terrified to learn that a convict has escaped from a nearby prison. Don Herrick, an artist, sees her in the woods and later comes upon the prairie schooner. She mistakes him for the convict and covers him with a pistol, but he manages to explain his presence. For several days he is a regular visitor at the prairie schooner home of Lucille and one day appears dressed in the convict's garb, as that worthy has met him and forced him to change clothes. The sheriff's posse are close on the convict's trail and Lucille is forced to hide Don. He is discovered, however, and placed under arrest by the posse, but Lucille and her maid manage to explain his presence with the assistance of his dog, who recognizes him. The convict is captured and when they are alone again Don tells Lucille he is willing to become her prisoner for life.

A Coat Tale—Essanay—April 1.—The wife insists on purchasing a coat worth $100, but hubby refuses to buy it and he sends home a $6.95 coat with a $100 bill tucked in one of the pockets. Wifey is satisfied until she learns that the lady across the hall has a coat just like it for $6.95. She throws the coat out of the window and a negro street cleaner picks it up and takes it home to his wife. Later when hubby tells wifey about the $100 bill tucked in the pocket, they both start out in search of the coat, and hubby gets arrested while the wife who has found the colored woman starts a fight with her that results in both being brought to the station. The $100 bill finally pays the fines of all. N. G. C.

The White Mask — Lubin — (Three Reels)—April 1.—Yvonne, a duchess, is an exceptionally clever dancer and at the death of her husband, places their little son with friends and goes on the stage, concealing her identity behind a white

mask. The king falls in love with her and she allows him to learn who she is, but he keeps her secret. When Prince Nordoff learns who the white mask is, however, he immediately makes it public through jealousy of the king, and Yvonne is socially ostracized. She takes her son and goes to America. Years pass and she is living among new friends who know her as Mrs. Dean and is engaged to a man named Emerson. Her son is now a young man and is in love with the

daughter of a capitalist. Nordoff and another noble come to America with a plan which the former knows to be crooked, but which the latter thinks is all right. Nordoff again meets Yvonne and tells her that unless she helps him get her fiance into the plan, which he admits to her is crooked, he will expose her. She is desperate, but refuses. He exposes her, and when Emerson says he is through with her, her son angrily struggles with him. In the fight Emerson is killed. Yvonne, when she learns of her son's act, forces him to allow her to assume the guilt of the murder. When she is sentenced for the crime, however, the boy declares that he did the deed, but not soon enough to save Yvonne, for the strain has been too much for her and she dies. The partner, whom Nordoff tricked, locks him in a hotel until the police come for him, and the hotel takes fire, Nordoff perishing in the burning structure. Yvonne's son is eventually freed and is received with open arms by his sweetheart. Lillie Leslie featured.

Moonshines—Mina—April 1.—Harry, a real sport, arrives home after an unusually strenuous evening and falls into bed. He dreams that he has gone to the country, which is a mixture of the far North and the Kentucky hills, and that he is the hero in a three-cornered love affair in which fair Lunette and Tom the moonshine king are heroine and villain.

Another woman enters the dream in the form of Cordelia Broad-Face, a descendant of Pocahontas, and is the means of saving Harry's life. When he turns to Lunette, after Cordelia has disposed of Tom, the Pocahontas-like woman raps him over the head with a huge club. At this point Harry wakes with a start and finds it is morning. He at once sets out to take the pledge.

The Sheriff's Dilemma—Biograph—April 2.—Mollie, a school mistress in a western town, loves the minister, but he does not appear to return her affection. The sheriff loves Mollie and she attempts to help him to overcome his fondness for drink. An unjust suspicion of the relations existing between Mollie and the minister causes the latter to hand in his resignation. The sheriff under the influence of liquor quarrels with the minister and they come to blows. The mayor of the town takes the sheriff's badge and gives it to the minister and the latter immediately appoints the former sheriff as his deputy. The former minister, now sheriff, learns about this time that Mollie's father who is soon to visit her, is an outlaw whom he has orders to arrest. He promises Mollie he will not arrest her father, but sends his deputy to apprehend him, thus satisfying both love and law. The deputy wounds her father and when he dies in her home Mollie is convinced that the man she loves has broken his word to her. The sheriff, however, seeing that the minister now loves Mollie and realizing that she has always loved him he tells her that it was he who killed her father. About the same time the congregation learns that their suspicions of the former minister were unjust and ask him to return. He agrees to do this and at the same time asks Mollie to become his wife.

The Boston Tea Party—Edison—(Two Reels)—April 2.—Thrilling patriotism and exciting reproduction of historic events fairly surge through this film. Aside from its historic value this pic-

ture is above the average as a romance. Carleton King, Maxine Brown, and Pat O'Malley are seen in the principal roles. The photography is fine. In one scene a clever triple exposure is used with good effect. Most everyone is familiar with the story of how the colonists, goaded by England's unlawful and frequent taxations, ordered the "Monmouth," carrying a cargo of tea, removed from the Boston harbor. The British refused, and the colonists, disguised as Indians, boarded the ship while its crew and officers were enjoying themselves on shore and threw the boxes of tea into the water of the harbor. This was one of the indirect cause of the Revolutionary War. The scenes were taken in the exact locales in Boston. C. R. C.

Countess Veschi's Jewels—Essanay—(Two Reels)—April 2.—Alfred Tisdale, an employee of Mr. Soper, is invited to a week-end by the merchant and is glad of the chance to be with Ruth Soper, the daughter, whom he loves. On the train he meets a man named Rawdin who is also on the way to the week-end social, and their suitcases become mixed. Tisdale wears Rawdin's dress suit, as it fits him, but finding a black mask in the pocket makes him believe Rawdin is a crook. The first evening in the Soper home the family's silverware is stolen and Tisdale ,is accused of the theft largely because he has a black mask in his pocket. Ruth believe him innocent and, when her father locks him in a room to await the coming of the police, she helps him escape. When the automobile in which they are making their get-away breaks down, they take refuge in a barn and find the real thieves. Mr. Soper and the other guests who are following them arrive in time to help Tisdale overcome the crooks. As the police arrive to take charge of the thieves Tisdale runs into Rawdin and declares his suspicions of him. Rawdin, however, gives him the laugh and tells him that the black mask will be worn at a social the next evening.

The Siren's Reign—Kalem—(Three Reels)—April 2.—Upon the death of her brother, Marguerite Morrison takes his place as a member of the firm of Blake & Morrison. She secretly loves Blake, but he is blinded by the beauty of Grace, a chorus girl and marries her. A year passes and the firm is in financial difficulties, due to Grace's extravagance. Even her child does not interest her and upon pretense of visiting relatives she goes to New York, where she again takes up stage work. Blake, taking a business trip to New York, learns the truth and when he meets his wife with another man in a cafe he orders her to return home, but she spurns him scornfully. Later that night he forces his way into he apartment and, when she again mocks him, he throttles her. Leaving her dead body he returns home and after arranging his affairs takes a pistol from his desk. Marguerite fears that all is not well and calls up Blake's residence. As the butler is talking to her she hears a shot over the 'phone and hurries to his home to find him dying from the effects of the bullet wound he has inflicted in his temple. For the first time he learns of her love for him, and places his child in her arms, asking her to care for it.

In the Background—Lubin—April 2.—Estranda, a poor Italian laborer, gives practically all the money he earns to a professor in order that his son, Pietro, may become a famous violinist. One day the boy's chance comes and he secures an engagement at a social affair given by Mrs. Dayton, a society leader. It is then that Estranda learns that only by remaining in the background can he expect to have Pietro gain fame, as his lowly position would reflect on the boy's popularity. A year pases after Pietro has made good and the boy is in love with Mrs. Dayton's daughter, Lucy. A rival for the girl's hand learns of the work Pietro's father is doing and though the boy disowns him the rival threatens to expose him. Estranda learns of the affair and tries to prevent the rival from telling what he knows. This act arouses Pietro's manhood and he takes his father in his arms and tells who he is. The society leaders turn away from him in disgust, but one remains true to him—Lucy. Together the three plan for the future.

When Gratitude is Love—Edison—April 3.—Margaret Prussing and Thomas MacEvoy are seen in this drama of the North woods. Jack Howard, a young city chap, obtains work in a lumber

camp. He meets Maud Clark, daughter of one of the lumber-jacks, and is greatly attracted to her. One day as he stands watching his partner, Tibeau, wrestling with one of the other men Tibeau

challenges him. He accepts. The French-Canadian is thrown to the ground in no time, to the great amazement of the watchers. Tibeau resents this, and determines to be revenged on Jack. He attacks him on their next meeting, and only Jack's tightly laced high shoe saves him from an ugly cut from Tibeau's axe. He is taken to the Clark home, and soon falls in love with Maud, his nurse. The affair ends with their engagement.

C. R. C.

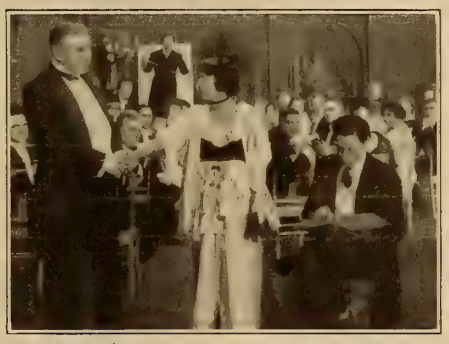
Ingomar of the Hills—Essanay—April 3.—G. M. Anderson and Marguerite Clayton have the leading roles in this picture which, though it is based upon an old theme, is treated in a refreshing manner, and will be popular with those who enjoy western pictures. At many points throughout the film the action holds one's interest strongly, while at all times it is of sufficient merit to please. The plot deals with the kidnapping of a girl who is on her way to her father's ranch, by a band of outlaws led by Ingomar. When the outlaw chief meets the

girl he falls in love with her and manages to effect her escape, risking his life to accomplish this purpose. When he sees her safely started towards home, he sits down upon the hillside with the Bible she has given him in his hand.

C. J. C.

A Life in the Balance—(An Episode of the "Hazards of Helen" Series Featuring Helen Holmes)—Kalem—April 3.—King attempts to tighten the brake of a freight car standing near the summit of a steep grade at Lone Point, but the brake chain snaps and the train commences to roll down hill. King loses his head and, instead of jumping, sticks to the car. As its flight rapidly increases he cannot jump without endangering his life. Helen sees his peril and mounting a pony rides to a point just before a curve, as she knows that if the car reaches this curve it will mean the death of King. She stretches a rope across the track and crawls hand over hand to the center of it and as the car passes she snatches King from it with her free hand and a moment later the car is dashed to pieces as it leaves the rails of the curve.

Mother of Pearl—Lubin—April 3.—John Diggs, a scientist, is so interested in his experiments that he completely neglects his wife, Pearl. The "mother of Pearl" makes her appearance and a week of suffering follows in which John is made to neglect his work almost entirely. Then mother goes away and Pearl attempts to apply her methods, but without success. She does succeed in taking John to a lecture, however, but he breaks this up by experimenting during the talk and causing an explosion. A panic follows and he is badly hurt. Pearl thinks she will have him to herself while he is ill, but instead he orders more research books. She is about to leave him forever when he suddenly realizes that he has been neglecting her and catches her just as she is leaving, after pursuing her about



the house in his wheel chair. They are reconciled and John promises to do all his work at his laboratory and give all his time at home to his wife. Arthur Johnson and Lottie Briscoe featured.

Destiny Decides—Biograph—April 13.—The girl is a stranger in the town and when she meets the man they realize they are in love. She tells him that he must know he past before they can marry and then unfolds to him the secret she has always kept, telling how another man tricked her into a mock marriage and then deserted her. The man, however, says that this is nothing to him and marries her. The man of her past learns of the marriage and comes to blackmail her. He tells her that though she thought the marriage a mock it was real and that she is his lawful wife. She prepares to leave her true lover and go away forever, but he learns her secret before she can do this and starts out to find the man who caused all her unhappiness. Just before he locates him the man is killed by a greaser in a dispute over a card game. All evidence points to the fact that the girl's true lover is the murderer and the girl herself believes that he committed the deed. Just as he is about to be led away the greaser is caught and forced to confess his guilt and the man and girl begin life anew.

Mutual Program

Joe Harkin's Ward—Princess—March 19.—On the death of his partner, Ned Lawson, Joe Harkins becomes guardian of the other's four-year-old child, Barbara. When he strikes it rich he sends Barbara east to be educated, and then, finding life intolerably lonely, he moves to a city where, being still a young man, he can enjoy life. Barbara returns from school and Harkin realizes that he loves the girl, not as a child and ward, but as a sweetheart. Feeling that it would be compromising for her to live with him, he tries to explain to her why they should part. Her ingenuous, "but could we not marry?" solves the situation. Boyd Marshall and Rene Farrington in the leading parts.

The Skinflint—Princess—March 26.—The "skinflint" refuses to help his son when the boy gets into a tight place, and turns a deaf ear to his daughter's pleadings for help for her sick husband and

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needy children. In a dream Silas Keene sees himself as he might have been, a kind father and a genial companion. He decides that it is not too late to, in some degree, make the dream a reality, and goes to the aid of his son and his daughter and her family, then buys a big house and surrounds himself with his kith and kin. He lives out the rest of his days as a happy, grandfatherly old man. Ernest C. Ward, David Thompson and Carey L. Hastings head the cast.

Bubbling Water—Reliance—(Two Reels)—March 27.—Bubbling Water is wooed by Chief Young Bull, but Gordon Lee, a white man from the East, comes between the lovers and wins the girl for his bride. They are married according to Indian custom and live together in

contentment on Lee's ranch for about a year. Then Lee is seized with a longing to return East. Shortly afterwards Young Bull visits the deserted wife, confesses that he still loves her, and offers to take her away, but she hesitates to consent. Finally she confides to him her secret—she is to have a child. Fearing that her loneliness and grief will kill her, the Indian sets out to find Lee. He locates him in a gambling den, and tells him of Bubbling Water's condition. Lee breaks down at this and hurries back to his ranch. Young Bull witnesses their reconciliation and his face darkens with hate for Lee, then fades into the stoicism of his race.

Journey's End—Royal—March 27.—Harry stole Charlie's girl when they were children. After forty years the enmity increases, though both have become ministers. Charlie's son loves Harry's daughter, but neither of the fathers will consent to their marriage. Polly and Paul elope and wire back that they are married, but a little too soon, for the justice of the peace refuses to marry them until morning. The marriage license blows out of Paul's room into the hands of a thief who is arrested the next morning, and the license is restored to the distraught couple. By the time that the fathers arrive the ceremony is over.

The Old Chemist—Majestic—(Two Reels)—March 28.—Frank Barker is accused of the murder of his uncle, an old chemist, on the strength of a letter which he wrote to the old man, threatening to strike him for his overbearing and niggardly ways. The only person who believes Frank innocent is his sweetheart, Leila Wilson. She engages Walter Kemp, scientific detective, to unravel the mystery. A few days before the trial Kemp visits the district attorney and relates the result of his investigations. On one of the pantry shelves he found, half eaten, a poisoned sandwich, and on the table where the bread was cut particles of a deadly drug. These and a few other little bits of evidence prove that the chemist died of the effects of the

poison left by his own carelessness on the table, where he cut and made himself a sandwich. The indictment is quashed and Lelia and Frank become married.

Mixed Values—Komic—March 28.—Roy Van Dyke and Jimmie, his clerk, forget the difference in their stations in discussing their prospective engagements, and also forgetting, on concluding the conversation, that they have each other's rings. Wealthy Alice Lewis' receiving a cheap imitation diamond from Van Dyke causes as much trouble as

Emily's receiving a good one from Jimmie. The restoration of the rings brings about the release of Van Dyke and Jimmie from jail.

The Spirit of the Uplift—Thanhouser—March 28.—After the death of Blinky, his pal, Whitey discovers that the dead man has an old blind father, whom he has made comfortable with $25,000. Whitey persuades Muggs to impersonate the son to the blind man and try to get the money. Muggs tells May, the girl who has been taking care of the old man, that he is impersonating Blinky in order that the dead man's father may not die of a broken heart. Later, under May's influence, Muggs determines to give up the game. Whitey calls him to account and they quarrel. Whitey makes up his mind to get Muggs, but in robbing a store he is caught by the police and Muggs is left to continue his new life. Starring Morris Foster and Minnie Berlin.

In the Sunlight—(Two Reels)—American—March 29.—A beautifully photographed story of two doctors, one of whom becomes a drug slave and seeks fame in the city, while the city doctor visits the country, acquires the practice of the other, and when the drug victim finally dies, marries his wife. See review on page 525 of this issue.

N. G. C.

The Jeweled Dagger of Fate—Reliance—March 29.—Larry Fiske loves Marion Giles, daughter of an old curiosity shop keeper. She is betrothed by her father, however, to Travers, a rich curio-hunter. A poor Italian girl, sorely in need of money with which to clothe herself and feed her child, sells Martin Giles an antique dagger with a jeweled hilt. She is suddenly taken ill in the shop and Marion helps her back to the rooms behind the store where she and her father live. Knowing that Marion admires the dagger Larry, who works in the shop, buys it for her for a wedding present. Travers sees the dagger laying on the table and recoils as though struck. Remorse and fear cause him to confess to Larry the story of how he wronged a girl in Italy who, on his attempting to leave her, threatened his life with this very dagger. Marion overhears the confession and she and her father lead Travers to the bedside of the Italian girl, where they extract from him a promise to marry her. The jeweled dagger completes its mission by bringing together the hearts of Larry and Marion. Winnifred Allen, Alfred Fisher, George M. Marlo and Gordon de Maine.

The First Stone—Beauty—March 30.—Irving Cummings and Virginia Kirtley in a dramatic one-reel picture in which both have splendid opportunities for acting. Mary Carr, deserted just before the birth of her child by a man who has misled her, finds refuge with Doctor Hardy, at the time when Rev. Arthur Johnson orders his son Ernest from home on account of disgraceful behavior. Years later, Mary becomes a governess of the children of John Steel, a wealthy widower, but when Steel begins to show her attentions, Rev. Arthur informs him of the girl's past and tells Mary that she has no right to win the love of an honest man. Next day the Rev. Arthur learns to his horror, by the confession of his dying son that it was his own boy who had brought about Mary's ruin and, after

confessing all to Steel, rights the wrong he had done Mary by marrying her to Steel.

N. G. C.

An Image of the Past—Majestic—March 30.—Jessie Curtis elopes with Jack Dexter. Her wealthy father, in a fury, disinherits her. Ten years later finds Jack very ill, the family penniless, and the three children out singing on the street, masked and costumed. In this fashion they wander beneath the windows of their grandfather's house. The lonely old man calls them in, listens to their story and promises to aid their sick father. Suddenly one of the children rushes across the room to a picture painted of Jessie when she was seven years old, and demands to know why his

sister's picture in the old man's home. The little girl unmasks and Curtis sees the great resemblance. He learns the children's identity and returns home with

them to forgive and help his daughter and her husband. J. H. Allen, Signe Auen and Charles Cosgrave featured.

The Magnet of Destruction—Thanhouser—(Two Reels)—March 30.—Arthur Ashley and Mignon Anderson featured. Lyell, head of an organization whose object is to injure the rich members of society, interests old Professor Hilton in his cause and persuades him to join the association. Arthur Grennell, the son of a wealthy manufacturer, joins also, thinking it a reform movement. Lyell falls in love with Hilton's daughter, Mignon, but she prefers Grennell. To put his rival out of the way, Lyell selects him to kill a wealthy capitalist. Realizing the nature of the organization, Grennell flees the city. Some months later Lyell, Hilton and Grennell all meet in a factory town. Lyell and Hilton are working in one of the big mills. The former handles a large rail-carrying magnet. Knowing that Grennell and his friends are to visit the factory, Lyell plans to drop the rails upon his victim. Mignon saves her lover by pulling the lever, causing the magnet to drop its load a few seconds too soon. The plot is discovered and Lyell is killed in trying to escape. Grennell and Mignon marry.

Reformation—American—March 31.—Edward Coxen and Winnifred Greenwood in a melodrama showing how a burglar and his sister, who is a shoplifter, finally reform, though, the sister is hounded for many months by a detective who formerly had failed to con-

vict her. When the brother escapes from prison and visits his sister, he is recaptured by the detective, but returns to the penitentiary to serve his sentence. When rejoining his sister once more the two make their reformation complete.

N. G. C.

Shorty Among the Cannibals—Broncho—(Two Reels)—March 31.—Shorty, after reading "Robinson Crusoe," falls asleep and dreams of hair-raising adventures on a cannibal isle. He is about to meet his fate in the boiling pot and be served up for the cannibal king's supper, when he wakes—to find the underbrush around him on fire from a lighted cigarette he has dropped, and the cowboys rushing to his rescue with buckets of water. Jack Hamilton featured as Shorty.

The Primitive Spirit—Reliance—March 31.—Tom Fuller is made a coward by his mother, who teaches him that any exercise of physical strength against an opponent is brutal. Mildred Duncan marries him for financial reasons, but in her heart she despises her husband for a weakling. The manlier Hugh Gates attracts her, and she believes herself in love with him. Tom, scenting estrangement and scandal, takes Mildred to the mountains. Gates follows. Roughing it has a remarkable effect on Tom, and he begins to realize that he never has been but half a man. When he catches Gates on the point of running off with Mildred he astonishes his rival by trouncing him. Tom then orders his wife into a canoe and paddles off with her. Mildred is completely subdued and for the first times loves and respects her husband.

The Fakir—Domino—(Two Reels)—April 1.—Mlle. Florine runs away from Dr. Ronaldo, a fakir and hypnotist, and is found by Tom Waldron, a young man prominent in society. He takes her home to his mother who adopts Florine. Later, Waldron and the girl become sweethearts and are married. Dr. Ronaldo, robbed of his chief attraction in the person of Florine, disguises himself as a Yogi and becomes a fad in society. He meets Florine at a fashionable reception, learns that she is the wife of the wealthy Tom Waldron and that night pays a visit to the house, where he uses his old power to make her rob the safe. The butler sees his shadow in the garden and notifies Tom, who sends for the police. The latter arrive just in time to see Florine hand the loot to Ronaldo. They shoot the fakir and arrest his accomplice, but quickly free her when they realize that she has acted under her former persecutor's hypnotic influence. Walter Edwards, Rhea Mitchell and Frank Borzage featured.

The Spirit of the Bell—Kay Bee—(Two Reels)—April 2.—Miguel Galvez, a Federalist, loves Dolores, whose heart is with Pedro, a young rebel captain. Miguel and his men demand that Dolores be surrendered to him, but the house has been warned and the girl has been taken to a mission for protection. Thither, after killing her father, Miguel goes, demanding the girl. The fathers refuse to deliver her over. At night, the mission being in great danger of an attack, Dolores disguises herself in white, hides behind the great bell and rises from it like a spectre, thus frightening the superstitious soldiers. Pedro arrives in time to save his sweetheart and the mission from the Federal blackguard, who is killed and his band routed. Enid Markey, Charles Ray and Jack Nelson starred.

The Artist's Wife—Majestic—April 2.—Adair, an artist, is engaged to his model, Jean, but puts her aside for his new love, a society beauty whose portrait he is painting. The girl's suitor, mad with jealousy, enters Adair's studio and fires at him. Jean flings herself between Adair and the weapon and receives the bullet in her hip. She is made lame for life. But the artist, cured of his infatuation, marries Jean and devotes himself to making her happy. Miriam Cooper takes the leading part.

Sympathy Sal—Reliance—(Two Reels)—April 3.—Charley Latimer from the East wins the affections of Sympathy Sal, who keeps the eating house at the station. Seth Selby, also in love with Sal, learns that she and Charley have planned a secret marriage, and notifies Latimer's father. The proud old gentleman starts West. Nearing his destination he is taken ill and arrives at the station in an almost unconscious condition. He is put into a wagon and the driver is instructed to take him to the nearest doctor. He is told that the man has smallpox. Immediately he unhitches the horse and gallops away. Sal, on her way to be married, comes upon the wagon and takes the old man to a shack nearby. Young Latimer, jealous, shoots at his "rival," but hits Sal instead. He nurses both back to health and receives his father's blessing on marrying Sal later.

A Corner in Babies—Royal—April 3.—Mrs. Jones and Mrs. Brown each have twins. They meet one evening to prepare a paper for their Mothers' Club and their husbands also convene to play cards in the opposite apartment. Two burglars enter the house. They hold up the women, take the infants, escape across the court on an ironing-board and hold up the men in the opposite apartment. The women follow over the ironing-board. The babies' cries bring the police and the burglars are captured. The twins, fathers and mothers are then reunited.

Ethel's Deadly Alarm Clock—Komic—April 4.—This is episode number twenty of the "Bill" series. An Italian person named Sylves causes a lot of unpleasantness by bringing Ethel's employer a bomb in the shape of an alarm

clock. Ethel also receives an alarm clock as a present from a devoted admirer who grieved when she was called down for being late. The two clocks get mixed. However, when it seems as if the spectator can bear no further suspense, help comes. Ethel is saved and Sylves gets the benefit of the bomb which he designed for others.

Doctor Jim—Majestic—(Two Reels)—April 4.—Doctor Jim Hilton becomes involved with Dave Farley, the reckless

son of Sheriff Farley, in a gun fight with Steve Boyle. Steve is shot and the doctor helps Dave get away with him to the hills. Mary Farley, who loves Hilton, helps him leave the vicinity. Later, her father follows Hilton into the wilderness and uses Mary as bait to catch him by spreading the report that the girl is ill at his camp. Mary worries so for the doctor's safety that she develops a high fever. Her father, frightened, goes out in earnest to hunt a physician. When he returns he finds Hilton taking care of Mary. Under the circumstances Farley feels responsible for Hilton's safety and shields him from the vigilance committee. The next day he accompanies Hilton to his camp, where they find Dave caring for Steve, who is far from being a dead man. Fred Burns, Catherine Henry and Vester Perry take the leading parts.

The Winning Hand—Reliance—April 5.—Tom Fleming, at the end of his rope financially, lays siege to the affections of a fair widow with a snug fortune and an only child. They become engaged. Little Evelyn, however, disapproves of the match from the very first. Partly on her account, the mother puts off the wedding. Meanwhile, Flynn, a creditor, presses Fleming unmercifully. He, in desperation, steals his fiancee's jewels. Evelyn holds Fleming up with a pistol and reveals to her mother the character of the man she was about to marry.

Universal Program

Too Many Bachelors—L-Ko—March 21.—Two bachelors, Moses and Abe, consider themselves ladykillers and try to charm pretty Peggy, but she scorns them both. They decide to abduct her, and, arriving at the house at the same time, become engaged in an awful fight which continues in a fastly-drawn wagon and ends in the mud, after they tumble over the edge of a cliff.

Animated Weekly No. 159—Universal—March 24.—Twenty-ninth infantry leaves New York for three years' service in Panama Canal Zone; Moulin Rouge, celebrated Paris theater, destroyed by fire; the funeral of Mrs. John D. Rockefeller; St. Patrick's Day celebration in New York City; the launching of U. S. S. *Pennsylvania* at Newport News, Va.; soldiers of the 38th Royal Ottawa regiment are presented with swagger sticks at Ottawa, Canada; Field Marshal von Hindenburg, commander of Germany's Eastern armies, and his bodyguard in Northern Poland; cartoons by Hy Mayer of Puck.

The Supreme Impulse—Imp—March 29.—Violet Mersereau and William Garwood featured. Ann Donnelson and Earl Graham, her lover, are seriously considering entering into matrimony, so seriously, in fact, that they read articles on the subject and investigate into the home life of married couples. Neither of these prove very promising and they decide that, as they are now happy as sweethearts, to remain so all of their lives. One of the articles of their agreement is that each can enjoy the society of other girls or boys if he or she so wishes. A few days of this proves that it will not last, as each becomes jealous of the other's friends. Ann's widowed chum is the mother of a little girl. The mother becomes ill and Ann nurses her, assisted by Earl in the evenings. They become greatly attached to the little girl, and long for one of their own. They visit another married couple and receive a new impression of married life. Happiness and contentment are the most noticeable factors in this home. Ann and Earl decide that married life isn't so bad after all, and hasten to get married.

Around the World in Ten Minutes—Joker—March 29.—This is one of the ever-popular animated cartoons. Views of the Swedish National Park of Lapland complete the reel.

Playing with Fire—Victor—(Two Reels)—March 29.—Marja, a gypsy, is stoned out of the camp, and fearing death, she places her little baby girl on the Roberts doorstep. Mr. Roberts finds the waif and decides to keep her. Years later Mr. Roberts' son, Bruce, returns from college and at a ball meets Cora, a bewitching beauty, who charms him. In the meantime Marja has seen Bruce and fallen in love with him. Cora tires of Bruce and casts him off, but he determines to see her again and gains entrance to the house through a window. A burglar who is in the house at the time, shoots Cora, and Bruce, being found beside the body, is accused of the

crime. Marja claims that she shot the girl through jealousy. When the burglar, who has also attended the trial, hears this he determines to confess. On his way back to the station he is struck by an automobile and before dying writes a confession. Marja is released and returns home to find Bruce awaiting her. Harry Myers, Rosemary Theby and Brinsley Shaw play the leading parts.

The Love of Mary West—Big U—March 30.—Edna Maison and Ray Gallagher featured. David Warren, a wealthy stock broker, loves but one thing in the world—his little child. When she dies suddenly he is prostrated with grief. One day, about a month after the little girl's death, a little child runs into him as he is walking down the street. Looking down he seems to see his own baby, and pushes the child aside, almost roughly. Mary West, a widow, witnesses the incident and attributes Warren's action to dislike for children. The friendship between her and the broker ripens into love. She keeps from him the fact that she has a little girl and refuses his proposal, thinking that it would mean parting from her baby. A lucky accident, though almost fatal at the time, reveals Warren's true love of children to the widow, and she accepts his proposal without delay.

The Duchess—Gold Seal—(Three Reels)—March 30.—Dennis Delaney, being a stern man, has a great deal of trouble with his tenants, who are led in their opposition by a man named Maloney. Dennis visits his cousin, Nora Delaney, known as the Duchess of Ballyhinch, and falls in love with her. While visiting at Squire Delaney's, Dennis receives a note from his mother inviting him to bring his cousin back with him. The old squire is more than delighted to have his pretty daughter mingle with society, and gladly consents to her going. Nora learns that Katherine Cazalet, who is staying with Dennis' mother, is the young fellow's fiancee, and her love gradually turns to hatred. One night Dennis wanders out into the country. It happens that on the same night Nora seeks the solitude of nature, and walks in the same direction taken by her cousin. She hears a shot and comes upon Den-

nis and Maloney struggling. Picking up a heavy piece of wood she deals Maloney a blow over the head, knocking him unconscious. Dennis, she finds, is seriously wounded. She gets him home, and nurses him back to health. Katherine marries Sir Brandrum Boileau, leaving Dennis free to marry Nora, whom he now loves more than ever. Cleo Madison and Joe King featured.

In a Jackpot—Nestor—March 30.—Mr. Newlywed cannot resist a trip to the club even the night following his marriage. He promises his wife to return at twelve, but just as he enters the clock cuckoos twice. He cuckoos ten times more himself to fool wife, but in vain. In the morning she preaches a sermon to him, and makes him promise not to go to the club any more. She goes to her mother's and that night hubbie brings the club to him, as he cannot go to it. He spies his wife returning and hustles his friends out. The detectives, watching the Lovejoy apartments from down in front, think that the hurrying men are the gamblers that they are after and arrest them. They plead not guilty and ask the judge to call up the Newlyweds for proof. Mrs. Newlywed answers the phone and clears them, but reads the riot act to her husband later. Eddie Lyons, Victoria Forde and Neal Burns featured.

His Last Trick—Laemmle—March 31.—Henry Penrose learns that his chaffeur, James Mordon, is an ex-convict, and is about to discharge him when his wife intervenes and induces him to give the man a fair chance to make good. Alma, Penrose's wife, has had a previous love affair with Herbert Manning, an unscrupulous fellow. She writes him, asking that he destroy all of her letters, and he, in reply, writes back that he is in need of money and makes an appoint-

ment with her for that night. Mordon comes upon them quarreling and learns the reason for the dispute. Manning has failed to keep his agreement. Mordon breaks into the latter's apartment and obtains the letters, but is killed in trying to escape. The next morning Mrs. Penrose reads the note left her by the chauffeur, stating that he is going to turn his last "trick" out of gratitude to her. The husband reads the account of the killing, but the reason for it is not given in the newspapers.

Hearts and Flames—L-Ko—March 31. —The girl loved the plumber, and was loved by him, but her father couldn't see the match and rudely kicked the plumber out of the house. Later the girl plugged up the sink with her blonde hair and father was forced to call for a plumber. Of course the daughter's suitor was the one who responded. In his confusion the plumber connected the water pipe with the gas pipe and vice versa. Meanwhile father had guests to dinner. When they want gas they get water and when they want water they get gas. Finally someone makes the mistake of lighting a match near the escaping gas. Fire departments, life nets and thrilling rescues play a prominent part in the rest of the picture, which ends by the plumber's falling into the cellar where there is five feet of ice cold water. Billie Ritchie, Louis Orth and Henry Bergman featured.

The Cameo Ring—Big U—(Two Reels)—April 1.—Mary Phillips, loved by both John Brown and Charles Bowers, chooses the former. Two years later finds them the parents of a little girl, Helen. Mary and Charles have carried on a friendly correspondence ever since the marriage. Clara Melbourne tells John that his wife is untrue and he, finding one of Mary's letters written to Charles, becomes convinced of the fact and leaves her. Years elapse. John is now a rich man in the city, and Helen Brown, a young girl endeavoring to earn a living in the metropolis. She appeals to a loan agecny for an extension of time, and meets the owner of the place —her father. He recognizes her through a cameo ring which he gave Mary years before. Through their daughter, John and Mary become reunited. Murdock MacQuarrie and Agnes Vernon starred.

The Maid of the Mist—Rex—April 1. —Rex, a young novelist, sets out for the mountains in search of local color. By the terms of his father's will he is forbidden becoming married until he is twenty-five years old. Ray meets Pauline and falls in love with her. He receives a letter from the city telling him to return at once, but before leaving is secretly married to Pauline. She receives no mail from him because her former lover is postmaster. He, likewise, does not hear from her. The girl and her father move to a distant mining region. Ray returns to the mountains, but cannot find any trace of Pauline. He publishes his book, "Maid of the Mist," with an original picture of Pauline on the cover. A baby is born to Pauline and her father swears vengeance on Ray. A party of tourists leave a copy of the novel which the old man finds. Going to the city he locates Ray through the publisher and forces him to return with him to the mountains. Ray produces the marriage certificate and is only too glad to claim his little family. Pauline Bush and Ray Gallagher featured.

The City of Terrible Night—Imp—(Two Reels)—April 2.—King Baggot, Ned Reardon and Frank Smith featured. Jack Van Rensselaer, a wealthy bachelor visits the slums in search of excitement. He precipitates himself into it in short order by defending a pretty girl, whose refined and quiet ways have aroused the enmity of the other girls. Jack escorts the young girl home, which is resented by her father. He tries to reason with the old man, who is a foreign nobleman, but Rudolph will not listen to him, and attempts to thrash him with his stick. This Jack seizes and breaks over his knee. The argument is witnessed by a passing policeman, who stops Jack and questions him, but finally lets him go. Half way home, Jack decides to return and convince the old man that he meant no wrong to Olga, his daughter. He arrives at the shop just in time to intercept a man who has stabbed Rudolph as punishment for a part he took in a revolution in his native country. The assassin escapes and Jack is arrested for the crime. He escapes from the officers and returns home but is rearrested, this time his valet also being taken into custody. In the meantime, the real assassin, delirious from the blow Jack gave him while trying to capture him, is arrested as being drunk, and is thrust into the cell with the valet. The latter learns from the man's babbling that he is the murderer. Jack is released and he and Olga are married.

His Only Pants—Nestor—April 2.—The artist is having a hard time of it in the city. Miss Brownlee gives a reception to all the artists, intending to pick out one of them to paint her picture. The artist and his chum attend, but do not mix with the crowd. Miss Brownlee spies them sitting alone, takes a liking to the artist, and chooses him. The next day the artist sends his trousers to the tailor's to be pressed, but when he sends for them the shop is closed. Miss Brownlee and her chum arrive, and the artist dons a tablecloth, explaining that he always wears the queer costume while painting. When the chum comes in the artist divests him of his trousers and later goes out to lunch with the ladies, leaving his chum in a hungry, disconsolate heap in the other room. Miss Brownlee's friend, who has taken a great liking to the artist's chum, returns to the room and, not receiving any answer to her knock, enters. The chum flees to the fire escape, where he is spied by the policeman on the beat. Things are finally straightened out, however, and the artist at last begins to see prosperity for his chum and himself. Lee Moran, Billie Rhodes and Jack Dillon featured.

The Law of Love—Victor—April 2.—Ada Meade objects to her father's marrying a second time, and leaves home. Her uncle, a rich miner, sends Meade $20,000 to be given to Ada. Meade engages Graves to find his daughter, and later sends him a photograph of the girl. In the meantime Ada has secured employment in Graves' office as stenographer. She intercepts the photo mailed by her father, and replaces it with one of another girl. Graves' partner, Hastings, whom Ada dislikes, recognizes the picture substituted by Ada as that of one of his friends, and schemes to have the

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Clair Meachum, Manager
Livonia, N. Y., March 5, 1915.

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girl claim the money. Graves receives a demand from his broker for more money, but cannot meet it. Hastings and the imposter enter and claim the $20,000. Graves is about to give it to them when Ada interrupts with the remark that the money is not in the safe, but in the other office. She rushes out and returns with an envelope full of blank paper which she gives to the girl. The broker's clerk again calls for more money, and Ada gives him the $20,000. Meade arrives in answer to Graves' telegram and, to everyone's surprise, embraces Ada. The broker's clerk returns with the good news that Ada's money has brought Graves through safely.

The Oak Lawn Handicap—Bison—(Two Reels)—April 3.—John Deering buys Liberty Belle, a mare of fine breeding and speed but looked upon as an outlaw by the jockeys, none of whom can be tempted to ride her. One day "Pudge" Hill, a strange little fellow, drifts into the Deering stable and proves that he can handle the notorious Liberty Belle. He is employed as stable boy, and each day puts Liberty Belle through her daily paces. The mare is entered in the celebrated Oak Lawn Handicap. Ed

Hovey, a scheming bookmaker, hires "Shang" Baker to help him and together they bribe the blacksmith to put crooked shoes on Liberty Belle. Their scheme is discovered by "Pudge" and he is the next to receive their attention. On the day of the race Hovey's men abduct Jockey Wells, who was to ride Liberty Belle, causing a panic in Deering headquarters. Hovey then makes his big mistake in mistreating "Limpy" Joe, once a successful jockey but now a crippled hanger-on at the track. Joe releases Wells, who arrives at the track just in time to mount and ride to victory. The schemers are ruled from the track and Joe is established for life in the good graces of Deering. Marie Walcamp, Sherman Bainbridge and Rex De Roselli have the principal parts.

Love, Fireworks and the Janitor—Joker—April 3.—Young Griggs, private secretary to I. Gottawad, a millionaire, takes a book from his employer's library and strolls leisurely to a nearby park. Mrs. Clymer, who has social aspirations and a pretty daughter, seeks to entrap Griggs, and, returning a card which he has dropped out of the book, she insists on his calling the following evening, believing him to be Gottawad. Griggs is impressed with the girl's looks and accepts. After knocking several times Griggs opens the door of the Clymer home and enters. He discovers that he has forgotten his dress suit waistcoat, and, hearing someone approaching, he dashes into the library adjoining. His retreat cut off, he is an astonished witness to the dress rehearsal gone through by the family for his reception. Mike, the janitor, accidentally lights one of the roman candles which he has obtained "as a proper send-off" and in a moment the room is full of flying balls of fire and other fireworks. Gottawad arrives and demands explanation for a note which he received from Mrs. Clymer, disillusioning her as to Griggs' identity. In the end the young fellow succeeds in winning the girl, and the excitement of his first visit is forgotten.

Love o' the Parent—Powers—April 3.—Sydney Ayres and Doris Pawn featured. Joe Saunders, bad man, lives in a crude log cabin with his little daughter, Billy. Out of food and money, he holds up the Overland stage, buries the gold and his mask under the blankets of his bunk, and takes to the wilds. He meets the sheriff's daughter and they fall in love. Shortly afterwards Nan is informed that her father has been shot by the outlaw. She swears vengeance. A wedding is planned between Saunders and Nan, and for the first time the girl enters the outlaw's cabin, and there sees his motherless child. Billy brings out the mask and bags of gold and places them in her lap. Then she realizes that she is about to marry her father's murderer. She accuses Saunders of the crime and he confesses, knocking the rifle from her hands and running to mount his horse. Just as he is about to swing into the saddle the sharp crack of a rifle rings out and the outlaw drops dead. Nan then devotes her life to the raising of Billy.

The Pinch—Laemmle—April 4.—Spider Dale, a crook, rescues Anne, a factory employee, from the foreman and then hastens to get out of sight of Officer Weldon, who is approaching. Weldon, who is in love with Anne, later receives strict orders from headquarters to round up Spider Dale and his gang. They raid the gang's rendezvous, but the crooks escape. Spider, wounded, stops in a doorway and there, to his surprise, meets Anne. Without asking any questions she takes him upstairs and proceeds to bind up his wound. Weldon drops in and notices the blood stains but can get no information from Anne. He leaves, but returns shortly accompanied by another officer. This time they catch Spider. Weldon, when he hears Anne's story of Spider's kindness, is perfectly willing to allow the crook to escape, even though he and Anne had planned on being married on the reward for Spider's arrest, but the arrival of his fellow officers necessitates his turning the crook over to justice. Upon Spider's release, Weldon and Anne, now married, hunt him up and invite him home for supper.

A Lesson from the Far East—Rex—(Two Reels)—April 4.—The Reverend Hobart Ross, home on a vacation from his mission in China, finds that his father has married a second time. His wife, Fanny, a young girl, takes a liking to Hobart, and he, unconsciously, encourages her affections. Holiday season arrives and with it Fanny's sister, Ann, fresh from school. Fanny's efforts to keep Hobart to herself result in Ann's being thrown into the company of Nelson, a former college chum of Hobart's. Nelson and Anne go skating and on the way back stop at a roadhouse for supper. In the meantime, at home Fanny has attempted to place Hobart in a compromising position, but has failed. Hobart receives a suspicious note from Nelson and decides to investigate. It is as he feared. Just as he finishes marry-

ing the sobbing couple, he receives a note from his little friend, Wee Sin, in China, telling him that unless he hurries back she will have to marry someone else. He hurries to answer it in person.

Feature Programs

Alliance

The Lone Star Rush—Alliance—(Five Reels)—Climax.—The film is founded upon the novel of Edmund Mitchell. After rescuing Rhodda, a prospector, from the desert, Harry Murray is promised a share in a rich claim, but Potosi Jim jumps the claim and the shock of this act kills Rhodda. Later Harry succeeds in interesting his brother Jack in the claim and the two start to seek it, while Potosi Jim and Blaxland, his partner, bring to the gold field Colonel Baylor, a capitalist named Cuthbert and the latter's daughter, Hilda, who also start for the claim. Potosi Jim and his party secure the Lone Star claim, the name given by Potosi Jim to Rhodda's find, but it proves to be only a small pocket and when goldseekers arrive they are disappointed. Meanwhile Harry and Jack have found a new Eldorado and the miners rush to their claim, where all become rich. Potosi Jim and Blaxland are shown up as villains, the colonel joins Harry and Jack on their claim, and eventually Harry marries Hilda.

Fox

Anna Karenina—Fox—(Five Reels).—A famous story by Count Leo Tolstoi done in motion pictures with Betty Nansen in the leading role, ably assisted by Edward Jose and Richard Thornton. Anna becomes the wife of Baron Alexis Karenina and for a time both are exceedingly happy. Shortly after the birth of her child, however, Anna yields to the love pleas of Prince Vronski, and when her affair is discovered the baron drives her from his home despite her pleas that she be restored once more to his love and her place as mistress of his household and the mother of his child. The baron has been trained in the diplomatic service and is frigid to all her protests of innocence. She spends most of her days longing to be with her child again, and Alexis, too, suffers, but sternly represses his feelings. At last, driven desperate by her sufferings, Anna hurries

to a nearby railroad station and throws herself in front of a fast express train. In death her body is admitted to the house, from which in life she was barred and Alexis bends over it, able at last, to open the flood gates of his sorrow, as he kneels by the woman that was.

Mutual Master Pictures

The Devil—New York Motion Picture—(Four Reels).—The famous play of Franz Molnar splendidly done in pictures with Bessie Barriscale and Edward Connelly featured, supported by such players as Arthur Maude, Clara Williams, Rhea Mitchell and J. Barney Sherry. See review on page 524, this issue. N. G. C.

Paramount

The Commanding Officer — Famous Players—(Four Reels).—Alice Dovey is featured in this adaptation of the celebrated military drama by Theodore Burt Sayre. The commanding officer, played by Donald Crisp, is a fighting man not interested in social life. When Captain Waring, the second in command, tries to borrow money and is refused, he appeals to Brent Lindsay of an adjacent mining town, and the latter accepts his note for the loan. Major Bingham and his daughter, Floyd, live at the post and both Waring and Lindsay are courting her. Lindsay utilizes the note to force Waring to withdraw his attentions, but when the girl learns of Lindsay's affair with a dance hall girl called "Queen" she accepts the commandant's proposal of marriage. The commandant is the guardian of two children left by his dead sister and after marrying Floyd he learns that Lindsay is continuing to pay his wife attentions. He quarrels with her and leaves on a hunting trip. While out walking with Lindsay, Floyd is photographed by Captain Waring and the photograph is used by Waring to recover the note from Lindsay. They quarrel and when Lindsay is found dead circumstances point to the commandant as the murderer. He believes his wife guilty. When the infuriated men of the mining town attempt to lynch him, his name is cleared by "Queen," who has witnessed the murder and who tells the true story of the tragedy.

Pretty Mrs. Smith—Bosworth—(Four Reels).—Fritzi Scheff is featured opposite Owen Moore in a thoroughly enjoyable comedy drama. To escape the monotony of home life, Drucilla marries Ferdinand Smith, a missionary and

she meets Forrest Smith with whom she falls in love, and after learning that goes with him to Africa. Later she leaves him and return to America to visit her friend, Letitia Proudfoot, when Ferdinand has been lost at sea, she marries him. Still later, Forrest, threatened with suit for non-support, departs, and Drucilla, free once more, falls in love with, and marries Frank Smith, a wealthy clubman. Too late, she discovers he is extremely jealous and finally divorces him. While at a small hotel, Ferdinand, Forrest and Frank all appear and Drucilla is only able to avoid them with the assistance of Letitia. Eventually she decides to resume her life with the husband whom she really loves best of all, the last one.

Pathe

Pathe News No. 18—Pathe.—Views are given of the relief ship sent to Belgium by the state of South Carolina; Governor Walsh of Massachusetts holding a reception to 8,000 people; Cornell athletes preparing for the baseball and track season; the departure of the Brooklyn Federal League baseball team for spring practice; wreck of a Boston and Maine train at Claremont, N. H.; the opening of the Panama-Pacific Exposition and, in the war section, scenes taken at Plymouth and London, England, and at Terbasse, Algeria.

Pathe News No. 19—Pathe.—This issue of the weekly contains views of the juvenile farmers receiving their diplomas from the assistant secretary of agriculture at Washington, D. C.; New York City's newspaper artists inviting the mayor of New York to their banquet; a fashion parade at Chicago; the breaking of ground for the new memorial chapel at Arlington, Va.; scenes along the Dardanelles where the Turkish forts are being destroyed by the fleet of the Allies, also war scenes taken at London, England, Vincennes, France, and along the Aisne in the same country.

The Devil Worshippers—(Thirteenth Episode of the "Exploits of Elaine")—Pathe—(Two Reels).—Elaine Dodge is lured to the home of a spiritualist by Long Sin, the Chinaman, and while there is captured by the members of the Clutching Hand's band and carried away through a secret passage. The Chinaman plans to wed her to a gold image of a Chinese god, but Kennedy, who is present in disguise, interferes at the critical moment and the Chinamen attack him. He is saved by the arrival of Jameson with a squad of police, however, and Long Sin, being captured, agrees to reveal the identity of the Clutching Hand to Kennedy if the latter will spare him from punishment. See review on page 526, this issue. N. G. C.

Too Much Bull—Pathe.—A slapstick comedy dealing with the troubles of a theatrical manager who has a "dead" show on his hands. Elsie Panque, the stunning leading lady, captures the hearts of all of the village cut-ups, but casts them aside lightly. One of the farmers decides to work into her good graces through the leading man and the press agent. He invites these two gentlemen out to his farm to go hunting. They find that they cannot shoot game from a distance, so disguise themselves as a bull and get up close. Their appearance angers a real bull, and he gives chase. They run through the village streets, attracting everyone's attention. The chase ends at the door to the theater. Just as the crowd is about to mob the bull impersonators, the show manager blandly informs them that this is a part of the show. Eager to see the rest of such a wonderful performance, the people file into the theater. C. R. C.

A Famous German Resort—Pathe.—This is a series of splendidly photographed views of Wusbaden in Germany. On the same reel is:

A Visit to Spain—Pathe.—Showing the beautiful "Gulf of Rosas." A short scenic on "The Fjords and Mountains of Norway" completes the reel. C. R. C.

Monkey Intelligence — Pathe.—Here the monkey is shown both in a wild and domesticated state. A most amusing playful fight takes place between a

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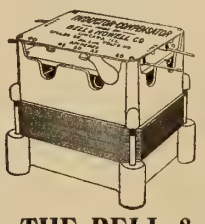

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gibbon and an orang-outang. It compares to a fight between a small dog and a lion, and, queerly enough, the little gibbon is the only one of the two that does any fighting, the orang-outang merely defending himself against the little fellow's attacks. C. R. C.

Ima Simp—Pathe.—As a detective, Ima Simp is a wonderful dreamer. If he could only accomplish a small part of the things he dreams of doing! But always, at the crucial moment, Ima's nerve fails, and he loses out. C. R. C.

The Quality of Forgiveness—Pathe—(Three Reels).—Jack Tutt, Roy Watson, Margaret Nichols and Joyce Moore take the principal parts in the story of a woman who drank Life's cup of bitterness to the dregs—who went through a hellfire of treachery and deceit,—and came out illumined with an unearthly light. Deceived by a man she adored,—struck blind in the green spring of her youth,—married to a man she mistakenly believes to be her lover, she lives a long life of darkness. Then comes the unmerciful light, and with the restoration of her sight the hideous truth of a life of lies is the first thing she visions. For a moment she yearns for the comparative happiness of her blindness; then with a soul-stirring struggle she throws off the cloak of injustice in which she so long been mantled, and emerges radiant with the quality of forgiveness.

Pathe Daily News No. 20—Pathe.—This issue of the topical shows the departure of Francis de Lackeo from Washington, D. C. to San Francisco on a bicycle which he is to pedal all the way; the departure of the Chicago Federal League team for spring training camp; the burial of a Syrian Bishop from a Brooklyn church; the flood which recently swept over Venice, Italy, and in the war section views taken at San, Austria, Cambridge and Aldershot, England; and Nairobi, British East Africa.

Pathe News No. 21—Pathe.—This issue of the topical shows Colonel Roosevelt, Elbert H. Gary and others inspecting sweat-shops in New York City; members of the Osage Tribe of Indians testifying before a special investigating committee in Washington, D. C.; the erection of several giant bridge spans on the new Randall's Island structure, New York City; the arrival of the German commerce raider *Prinz Eitel Friedrich* at Newport News, Va., together with the mobilization of Italian troops at Rome, Italy.

Pathe News No. 22—Pathe.—The Elks entertain children at Hudson, Massachusetts; the first battalion of French Canadians leaves Quebec for Europe; Professor W. K. Chung weds Mrs. Chung F. T. Fong in the Chinese Presbyterian Church of New York City; Lincoln Beachy is killed while flying at San Francisco, California; the city of Rome, Italy, is inundated, and the world's largest battleship, *U. S. S. Pennsylvania*, is launched at Newport News, Va., in this week's issue of the topical.

Serial Publication

Runaway June — Reliance — (Episode Ten)—(Two Reels)—March 17. — Ned and his detective manage to board the steamer carrying Blye and his party. Seeing June alone Ned approaches her, and is received with open arms. Blye discovers the two together, and has the deck hands overpower Ned, telling them that he is a dangerous lunatic. From then until the end of the voyage Ned is kept a prisoner in one of the staterooms. The detective secures a chisel, and slips it to Ned, enabling him to make his escape just as the steamer enters the harbor. Ned jumps overboard, is picked up by some fishermen, and taken ashore. There he rejoins Burton who has seen Blye and his party board a yacht. He knows the yacht's name and where it is bound but how are he and Ned to get on board? C. R. C.

Runaway June — Reliance — (Episode Eleven)—March 24.—Ned and Blye meet on shore, and the former is arrested for attacking the man with the black vandyke. June escapes from the yacht in a tender, and is taken aboard a motor boat, manned by an old Italian, Giovanni, who tells the girl of the romance of his youth, and how his sweetheart, Marietta, ran away with Tony, becoming a member of a band of pirates that preys upon the neighboring islands. Blye misses June, and gives chase in his yacht. Ned, who has broken out of jail, follows in a motor boat. The Italian steers his boat through a narrow inlet and Blye, unable to follow, shoots him. June starts inland in search of aid for the wounded man, and falls in with the island pirates. In a quarrel over the division of spoils one of the men stabs Toney. Dying, Tony directs June and Marietta to some hidden treasure. Tony's murderer and his companion find them unearthing the gold, and threaten their lives. The women are saved from the pirates by the timely arrival of Ned Warner. Marietta, knife in hand, chases the pirates, and Ned and June are left alone together—but only for a moment for Blye and his men appear and overpower Ned. C. R. C.

Universal Special

The Black Box—Universal—(Episode Four)—April 4.—This installment is named, "An Old Grudge," and begins with Quest's efforts to locate Ian MacDougal. Taking up the trail from where the crook leaped from the train he follows it to a cave near the railroad, where he finds the dead body of the former butler. Red Gallagher, one of the section men, recognizes Quest as the man who had him sent to prison, and determines to get even. He and his pal capture the detective, and lock him in a section house, intending to burn it, but Quest escapes before their return. They follow him to the tower where he again foils them. The detective attempts to stop the passing freight, and, failing, grasps the signal arm, and swings himself onto the top of the last car. In the meantime strange things have happened in the city. Inspector French and Mrs. Reinholdt call at Quest's house to see the jewels, but receive no answer to their knock. They enter, and are horrified to see stretched out on the floor in Quest's study the dead bodies of the Salvation Army girl and the detective's under-study. Lenora notices that Craig is queerly affected by the sight. The inspector does not want to suspect Quest, who has just arrived, breathless, but in the absence of other evidence he falteringly states that "it looks bad."

World

What Happened to Jones—World—(Five Reels)—Brady.—Fred Mace is featured in this picture based upon George H. Broadhurst's play of the same name, which relates how Ebenezer Goodly conducts an academy for young ladies. He and his wife, two daughters and sister-in-law are eagerly awaiting a visit from the professor's brother, the Bishop of Timbuctoo. When Jones, a traveling salesman, follows Cissy Vandergould, an heiress, to the academy, he is mistaken for the bishop by the professor and his family. Meanwhile Dick Heatherly, engaged to Marjorie, the professor's daughter, induces the professor to attend a prize fight in the interests of science. When the place is raided and the professor and Dick are saved by Jones, who has also been present, he demands their protection under threat of exposing them to the police and so he is foisted upon the family as the real bishop. When the real bishop appears, he is mistaken for an escaped lunatic and has much trouble in finally explaining matters, after Jones and Cissy have eloped.

The Arrival of Perpetua—Shubert—(Five Reels).—Vivian Martin is featured in this first picture produced by Monsieur E. Chautard the new French director. Perpetua is a rich little girl with a guardian very much older than herself. Though she longs to remain with her guardian, who is an absent-minded dreamer, she is sent to her father's half-sister, Miss Majerdie, with a predilection for monkeys, parrots, cats

and dogs. Though Perpetua runs back to her guardian, Thaddeus, she is shipped back to his sister's. The pretty girl is pursued by innumerable suitors, whose ardor cools when she is declared to be penniless, but the moody guardian who has loved the girl all the time, steps in to claim her, when she believes herself poor, for it was only her previous wealth that had prevented his declaring his love for her. Miss Martin is said to be at her best in this picture.

The Press Agent Says—

That Vivian Rich, the American-Mutual star, recently had a stenographer come to her apartment. It was a Sunday afternoon, the time this popular actress sets apart for answering correspondence. "Previously," Miss Rich explained to her friends, "I had made it a practice to answer in my own handwriting every letter which seemed sincere and nice, but that Sunday I was three weeks behind and so I thought I'd dictate my replies and catch up that way."

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A very excellent love story full of dramatic situations. An unusual powerful cast including ***Edgar Jones, Louise Huff*** and ***Joseph Kaufman***

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A Powerful Drama by ***Shannon Fife***
Featuring ***Romaine Fielding***
Direction ***Romaine Fielding***

"The District Attorney"
Drama by ***Charles Klein*** and ***Harrison Gray Fiske***
With ***George Soule Spencer*** and ***Dorothy Bernard***
Direction ***Barry O'Neil***

"The College Widow"
Comedy by ***George Ade***
Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Direction ***Barry O'Neil***

"The Evangelist"
Powerful Drama by ***Sir Henry Arthur Jones***
With ***Gladys Hanson*** Supported by ***George Soule Spencer***
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First Release May 3rd—Book NOW!

The first chapter of this mammoth production will be released May 3rd through every Mutual Exchange in America. It will be in three reels. Thereafter, a two reel chapter will be released each week. It will be an independent release, and may be obtained regardless of the regular program being used.

EXHIBITORS: See our representative at the Mutual Exchange nearest you for full booking information or write us at once. Don't miss YOUR opportunity to secure this sensational attraction. *Act Now!*

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, APRIL 10, 1915 No. 15

Four Big Companies Open Own Offices

AND OTHER IMPORTANT NEWS

THE many rumors which have been afloat for some time that several of the licensed manufacturers were to unite in a new feature combination have materialized.

Announcement made in the East shows that the Vitagraph, Selig, Essanay and Lubin Companies will, in the future, release all their special feature productions direct to the exhibitor through offices of their own, and a story on a different page in this issue of MOTOGRAPHY contains a definite announcement as to the policy of the Lubin Company, which has opened offices in the Mecca building at 1600 Broadway, New York City, and will handle all the Lubin masterpiece films from there and other branches which the Lubin Company will establish, renting films direct to the exhibitor.

The Broadway Star Features, releasing the big multiple reel productions of the Vitagraph studios, has taken headquarters in the same building, and it is expected will soon announce the opening of other offices throughout the country for the handling of those Vitagraph films considered too long to be put out through the General Film Company.

It is also understood that Essanay and Selig are to open offices, either by themselves or in conjunction with the other manufacturers, for the purpose of releasing direct to the exhibitor all the big films made under those brands. Estimates as to the capitalization of the new combination run anywhere from $5,000,000 to $50,000,000, though the exact figure is a matter that has not been made public.

Emphasis must be laid on the fact that the new plan of operation will not in any way interrupt the regular releases of Vitagraph, Lubin, Essanay and Lubin on the General program, since these four manufacturers will as before put out their regular one and two reel pictures in the usual fashion, and the big features only are to be handled independent of the General Film Company.

Manufacturers Favor a Federal Censor

At a meeting held at the Hotel Astor, New York City, on the afternoon of March 24, which was attended by representatives of practically every big film manufacturing company in the country, it was decided that, while there was no need for any censorship of motion pictures, it was advisable, in deference to public opinion, to institute a movement for the appointment of a federal board of censorship.

Marc Klaw presided during the meeting and the committee which reported upon conditions in regard to censorship consisted of J. J. Kennedy, H. E. Aitken, P. A. Powers, Adolph Zukor and J. E. Brulatour. After the committee had declared that they believed the movement to establish a federal censor board was advisable, a vote was taken, which resulted in the unanimous approval of the committee's decision.

Those present at the meeting were: J. J. Kennedy, General Film Company; H. E. Aitken, Mutual Film Company; Joseph Brant, Universal Film Manufacturing Company; Adolph Zukor, Famous Players Film Company; Mark Brock, Paramount Film Company; J. E. Brulatour, Peerless Film Company and Raw Stock Supply Company; William Fox, Fox Film Corporation; C. Livingston, Thanhouser Film Company; W. W. Irvine, Vitagraph Company; J. A. McKinney, Universal Film Company; Richard A. Roland, Metro Film Company; E. D. McGovern, New York Motion Picture Corporation; Robert T. Kane, Prohibition Film Company; William Steiner, Photo Drama Company; William Schimpf, General Film Producing Company; A. Polacoff, Quality Feature Film Company; P. A. Parsons, Pathe Exchange; P. G. Melies, Melies Manufacturing Company; William J. Lee, Picture Playhouse Film Company; Harry R. Raver, Itala Film Company; Samuel Goldfish, Lasky Feature Film Company; F. E. Kahn, Mutual Film Company; J. R. Freuler, American Film Manufacturing Company; J. P. Dunning, Reliance Film Company; A. J. Cobe, Alliance Film Company; Aubrey Mittenthal, Mittenthal Film Company; D. W. Griffith, Majestic Film Company; Charles S. Jamison, Equitable Film Producing Company; A. Blinkhorn, Blinkhorn Photo Play Corporation; E. M. Saunders, Metro Film Company; D. MacDonald and H. G. Kosch, Alliance Film Company; E. D. Horkheimer, Balboa Amusement Company; H. J. Streyckmans, Progressive Motion Picture Company; F. C. Liebow, Liebow & Apple Feature Film Company; E. J. Doolittle, Blinkhorn Photo Play Company; M. E. Marsh, E. & W. Laboratory, and Philip Lewis, Lewis Pennant Features.

Back with the Universal

A telegram received at the New York offices of the Universal from President Laemmle indicates that that busy individual has taken a few moments off from the festivities and functions marking the formal opening of Universal City as a municipality, to transact a little outside business.

Mr. Laemmle expected to see the Smalleys when he reached California, and they had made plans to see him. It did not take them long, therefore, to come to

an understanding after a conference between Messrs. Laemmle, Cochrane and Powers. Mr. Laemmle announced that the Smalleys will resume their place on the Universal program, except that they will be used for making feature pictures rather than one-reelers.

The acquisition of Phillips Smalley and Lois Weber, as Mrs. Smalley is known in filmdom, brings back once more to the Universal a combination of personality, directing, playing and scenario writing genius which have seldom been seen in the industry. Mr. Smalley, besides being an extremely handsome and brilliant leading man, is a thoroughly tested and competent director. Miss Weber is one of the best scenario writers and actresses in the world today. For three years she never failed to write at least one scenario a week, which was accomplished while playing the leads in films, and sometimes even directing them herself.

Signs Up Big Stars

Harry Woodruff, Dustin Farnum, H. B. Warner and Lewis J. Cody, stellar lights of the theatrical world, recently affixed their signatures to a New York Motion Picture Corporation contract to appear in Thomas H. Ince features.

Mr. Woodruff, who is well known to the theater-going public of America for his interpretation of different Shakespearean roles, and also for his wonderful success in "Brown of Harvard," received many offers from film manufacturers but rejected them all, until he finally succumbed to the inducements of Thomas H. Ince and Ad Kessel. This will also be Mr. Cody's first appearance in pictures. Cody was persuaded to join the ranks of photoplayers a few days ago following his appearance in Los Angeles in "The Whirl of the World." Of Dustin Farnum and H. B. Warner there is little to be said, as their work in the silent drama is well known.

Mr. Ince says that now he has the greatest collection of stars ever gotten together by one company, for in addition to the aforementioned players, there are now at the studios playing George Beban, William S. Hart, Bessie Barriscale, Howard Hickman and Walter Edwards, and with these players working in large productions it looks very much like the New York Motion Picture Corporation intends doing big things, for it is only recently that the corporation took over the large Willat studios and laboratories at Fort Lee; the building of large studios at Hollywood, Calif., is now in operation, and the Keystone and Santa Monica studios are being rebuilt.

Pennsylvania Fighting Censorship

The war against censorship in Philadelphia seems likely to be fought out to a finish on Tuesday, March 30, when a public hearing will be held in the House of Representatives at Harrisburg, Pa., with George Quintard Horowitz, an attorney representing the Motion Picture Exhibitors' League, and Samuel F. Wheeler, counsel for the Exhibitors' League of Philadelphia, on one side, and Attorney General F. Shunk Brown on the other side.

As everyone knows, J. Louis Breitinger, state censor, has been the object of severe attacks by both exhibitors and exchange men for many weeks past, all efforts to have him moderate his rulings or even "be reasonable" having failed.

Exhibitors have joined with the exchange men in their fight against Mr. Breitinger and such prominent men as J. W. Sahner of Pittsburgh, J. W. Bennethum of Philadelphia, Ben H. Zerr of Reading, George Levinson and H. B. Miller of Pittsburgh, and H. J. Schwalb of Philadelphia have been among the most prominent in a campaign against Breitinger. Leaflets containing extracts from the Pennsylvania daily papers anent the arrest of Exhibitor Segal by Mr. Breitinger have been scattered broadcast throughout the state and a postal card campaign is now being waged on every senator and representative by the picture theater owners in their districts. Slides depicting the famous Liberty Bell and the statement that censorship is in direct opposition to the spirit of 1776 are being shown in theaters all over Pennsylvania in an endeavor to arouse the public to the seriousness of the situation.

The exchange men, in their battle with Mr. Breitinger, have called for itemized bills for the services he claims to have rendered, so far having failed to receive a reply. Specifically the charges that the exchange men will file against the censor in the public hearing are as follows: That Mr. Breitinger prepared a bill for censoring motion pictures and voted for it while he was a member of the legislature; that while a member of the legislature he acted as counsel for the Exhibitors' League and received pay for influencing legislation; that he illegally forced exchange men to maintain a censor's office at their expense, despite the fact that the Pennsylvania law specifically states that the state shall pay for all censoring out of the fees of $2.50 collected for the viewing of each film; that he bought expensive furniture for his Philadelphia office and installed his own brother-in-law as chief clerk, and forced the film men to pay for the illegal maintenance of the office; that he issued hundreds of exhibitors' cards to personal friends, members of the legislature, bartenders and elevator men in the city hall, and that as many as thirty-six of these passes were presented at one theater in one day; and that certain film exchanges in Philadelphia advanced money to the censor's office for current expenses when the state failed to provide the needed money.

One of the opening shots in the campaign of the exhibitors and exchange men against Mr. Breitinger was the following telegram sent to Governor Brumbaugh:

> The arrogant, narrow-minded, suspicious and unlawful methods of J. L. Breitinger, as chief censor of motion pictures, have caused a public scandal to which your attention has doubtless been attracted by the accounts in the daily papers during the last week. We feel it our duty to lay before you the facts in our possession and with that purpose in view, respectfully request an appointment with you at your earliest convenience. Pending a thorough investigation we are asking you to suspend Mr. Breitinger from office, in order to prevent him from carrying out the several retaliatory measures he has threatened against the exchanges and exhibitors, which will be enforced because they have turned on him the searchlight of publicity. Mr. Breitinger is absolutely drunk with power and if he is not restrained by your excellency our business will be ruined.

The governor, after receipt of this telegram, referred the matter of the complaint against Chief Censor Breitinger to Attorney General Brown. "My idea is the censor and the heads of the moving picture theaters should get together and talk things over. I have asked Mr. Brown to find out what each side has to say and will learn from him later about the matter." Both the governor and the attorney general have expressed their approval of censorship, and both the exhibitors and the exchange men feel that not only the governor, but also the attorney general will be against them in the public hearing. However, they feel their cause so just that they look forward to a decision in their favor when their side of the story has been heard.

Leads in American Serial

Miss Lottie Pickford, sister to "Little Mary," will play the lead in "The Diamond from the Sky," the $20,000 prize novel now being picturized at the "Flying A" studios for the North American Film Corporation.

Miss Pickford, the exact type wanted by the author, was selected after more than twenty-five of the best known women of the screen had been considered for the part. Working opposite Miss Pickford in a dashing young heroic role will be Irving Cummings, the "James K. Hackett" of the screen.

The cast of the North American serial, "The Diamond from the Sky." Lottie Pickford in the center, with William Russell and Irving Cummings. Top row: Lillian Buckingham, Orra Humphrey, Eugenie Forde, Charlotte Burton, George Periolat and W. J. Tedmarsh. Director Jacques Jaccard in the foreground, flanked by his assistants.

To the part Mr. Cummings will bring an abundance of heroic masculinity and a wealth of real dramatic ability. He has a part that a matinee idol on the speaking stage ought to play for nothing—one of those swashbuckling lover's roles so needful to the best of melodramatic situations. This, coupled with Miss Pickford's sympathetic appeal, makes a wonderful combination for the two leads, who will be given the strongest supporting cast thus far offered in a serial production.

Imagine Charlotte Burton and William Russell, for instance. They are recognized leads. Miss Burton is admittedly one of the best "heavies" on the screen, and to those who know and admire her work, the strength she will lend to the dramatic action will be readily apparent.

Mr. Russell's giant physique is well known to motion picture fans. He is one of the biggest men physically on the screen and this bulk added to an unusual ability to interpret even the most subtle situations has made him a dominant factor in the many feature productions in which he has appeared for Famous Players, Lubin, Thanhouser and other companies.

To Miss Eugenie Forde has fallen a most remarkable characterization. She was engaged especially for this role, that of Hagar, a gypsy woman, whose son—but we mustn't tell the story. Suffice it to say that Miss Forde with George Periolat, acknowledged to be one of the best character actors on or off the screen, will lend a touch of character work of tremendous import to the story and presented in a way that makes the interest doubly compelling.

Mr. Periolat is an old Mutual favorite, although when engaged for the cast of "The Diamond from the Sky," was leading man to J. Warren Kerrigan. Lillian Buckingham in a role offering a peculiar setting to her talents, Orra Humphreys in a serio-comic part, and W. J. Tedmarsh in an eccentric role, complete the cast of principals which will carry "The Diamond from the Sky" to the country's motion picture fans.

Jacques Jaccard is the producing director. While this $20,000 prize photoplay will have many thrilling situations it will not be a mere collection of stunts. It will present a story of genuine heart interest with the thrills so interwoven that they will give a logical emphasis to this stirring narrative of today. The first chapter of "The Diamond from the Sky" will be released May 3.

Charlotte Burton.

Irving Cummings.

Lottie Pickford.

Three principals of the cast which will present the North American Corporation's serial, "The Diamond from the Sky."

Lubin to Release Direct

The announcement recently made by Ira M. Lowry, general manager of the Lubin Company of Philadelphia, that his company would release its big special feature productions direct to exhibitors has created much interest in the motion picture world. A New York office will be opened in the Mecca building at Forty-eighth street and Broadway within the next few weeks and at about the same time distributing offices will be opened in other large cities.

The Lubin Company has a number of important productions, in which distinguished stars are featured, ready for release as soon as distributing plans are arranged in detail. Among these masterpieces are "Eagle's Nest," by Edwin Arden, in which Arden and Romaine Fielding are featured; "The Sporting Duchess," Cecil Raleigh's comedy drama, with Rose Coghlan and Ethel Clayton and supported by George Soule Spencer; "The Valley of Lost Hope," a spectacular drama by Shannon Fife in which Romaine Fielding is featured; "The District Attorney," Charles Klein and Harrison Grey Fiske's well-known drama, with George Soule Spencer and Dorothy Bernard; "The College Widow," George Ade's sparkling comedy, featuring Ethel Clayton and George Soule Spencer; "The Evangelist," Sir Henry Arthur Jones's powerful drama in which Gladys Hanson is starred, supported by George Soule Spencer, and "The Climbers," by Clyde Fitch, in which Gladys Hanson will be featured and supported by an all-star cast of Lubin players.

Among the other big features now in the making or shortly to be produced are "The Light Eternal," by M. V. Merle; "Mrs. Dane's Defense," by Henry Arthur Jones; "The Great Divide," by William Vaughn Moody; "The Woman in the Case," "The Truth," "Captain Jinks" by Clyde Fitch, and a number of other famous plays.

In every production a distinguished star will be featured, according to Mr. Lowry, and neither time nor expense will be spared in making the release a masterpiece in every sense of the word.

New Brand for United

It is announced that the Colonial Motion Picture Corporation has secured a franchise to release a weekly one-reel comedy on the United Film Service Program. The contract is said to extend for a period of two and one-half years and stipulates that the first release must be made the latter part of April. The Colonial Motion Picture Corporation has chosen the trade name of "Cameo" as its releasing brand.

Attention is also called to the fact that this activity marks the beginning of a new era for the Colonial Motion Picture Corporation, which will in no way interfere with its manufacturing of feature film subjects, such as its release of Sir Gilbert Parker's "The Seats of the Mighty."

Muriel Ostrich Joins Vitagraph

The newest addition to the forces of the Vitgraph Company is Miss Muriel Ostrich, who began work last Monday. Miss Ostrich will be seen in a number of roles that are distinctly different from any work she has done previously. Her first appearance for the Vitagraph Company will be in a three-reel feature. Miss Ostrich recently was stricken blind while at work on a film and for a time it was feared that she would never recover her sight, but she is now prepared for active work.

Berst Hints at Future Activity

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, has just completed his first official inspection of the three Selig studios on the Pacific coast. As a result, Mr. Berst states that more features are to be made than in the past and new stars are to be engaged.

"Not only will we put out even more pretentious features than in the past," he said, "but Selig strength in all releases will be made greater. We are after more quality and will attain it. The remarkable facilities at hand at our Coast studios are astonishing. I had no conception of the beauty and completeness of the Mission studio at Edendale or the locations, equipment and splendid acreage of the Selig Jungle-Zoo, which adjoins beautiful Eastlake Park.

"The western studio at Glendale is also very complete. With such studios, and a country round about which seems created for motion picture purposes, we certainly will be able to advance our products in every way."

No details of the plans of Mr. Selig and Mr. Berst for the immediate future have been announced, but indications are that the three Selig studios of the Pacific colony are going to become unusually busy places in the near future.

Rolfe Secures Faversham

After having been announced as signed by almost all the big motion picture producers, William Faversham, at present starring in his most recent success, "The Hawk," announces this week that through the office of Alice Kauser he has agreed with the B. A. Rolfe-Metro Picture Corporation to appear exclusively in screen productions for that producing and distributing concern. William Faversham, perhaps one of the spoken drama's most dignified and attractive stars, has long held a foremost position among the highest class stage artists. His wide popularity, great vogue during the past fifteen years and his exceptional dramatic ability have created for him a name such as few attain. For the Rolfe-Metro organization, Mr. Faversham is writing the scenario of his first subject, from the manuscript of a play that was written for him some time ago, but which he deferred producing owing to a contract calling for the immediate production of "The Hawk."

William Faversham.

The Rolfe-Metro Corporation interests are said to have agreed to pay Mr. Faversham $15,000.

From Vaudeville to Pictures

An offer to join one of the foremost film companies has been made to Minnie Allen, the vaudeville impersonator, and the end of her present tour will in all probability find her a stock member of the company in question. Miss Allen is the daughter of Dan W. Allen, New York representative of the Morgan Lithograph Company, and the description, "The Little Volcano of Mirth," follows her name on whatever program it appears. She was born in Canada, educated abroad, and began her theatrical work in America. Her first application for a position was in answer to an ad for a ragtime pianist. After securing the place she wrote home: "Daddy, you used to think I could play 'rag.' But I never played such raggy 'rag' in my life as I do now!" Next she added dancing to her piano-playing accomplishment and impersonations, together with her playing and dancing, made her act a head-liner. The accompanying impersonation shows her in an impersonation of Sarah Bernhardt, in which she sings "Tipperary" in French. It was this bit of work which really brought her the invitation to act as comedy character type lead in films, in which role the screen will probably claim her in a few weeks.

Minnie Allen.

Robinson Wins Suit

William J. Robinson, promoter, of 14 East Sixtieth street, New York City, who sued Louis C. Van Riper of the Vanoscope Company for $2,000,000 in three actions arising out of Mr. Robinson's connection with the company, was given a verdict for damages in the amount of $100,000 on Saturday, March 21, by a jury in Judge William Hunt's part of the United States District Court, says the *New York Herald.*

The jury had before it the facts in the action in which Mr. Robinson alleges his reputation was injured by Mr. Van Riper ousting him from the presidency of the company. Mr. Robinson alleges that statements made to the stockholders by Mr. Van Riper reflected on him and were false and it was in this matter that the jury returned the verdict of $100,000.

In another phase of the action in which Mr. Robinson alleged that Mr. Van Riper violated the terms of a commission contract by disposing of the European patents for $1,500,000 without rendering an account, the jury found for the defendant.

Still another phase touching on Mr. Robinson's allegation of breach of contract and in which he asks for $1,000,000 will be called for trial next month.

The Chicago office of the World Film Corporation set a new record for itself recently when it signed up nineteen contracts in four days.

New Plant to be Erected

Expansion of the motion picture industry in Southern California goes on apace. Thomas H. Ince announces that the New York Motion Picture Corporation, which already has one of the best plants in the country at Santa Monica, has closed a transaction by which it will take over sixteen acres in Los Angeles bounded by Sunset boulevard, Santa Monica boulevard, Fountain avenue and Hoover street.

On this ground the company will expend about $150,000, and the new plant will be ready within a few weeks. This will be in the nature of an extension, as Inceville, the present location of the Kay Bee, Broncho and Domino films, still will be maintained.

Two companies, possibly three, will continue to utilize the Santa Monica territory for the production of western pictures. The new studio will serve as the plant for the making of all modern pictures, for the four-reelers now being made for release twice a month and for the twelve and fifteen-reel Ince features which are contemplated by this producer.

Plans respecting the new property call for the erection of eight outdoor stages, an indoor glass-covered studio, 100 dressing rooms, a wardrobe building, property building, scene docks, garage and the divers other smaller structures essential to a complete plant.

Consummation of this is the outgrowth of the annual tour of inspection now being made by Adam Kessel, Jr., and Charles O. Baumann, heads of the New York Motion Picture Corporation, who has been in Los Angeles for more than two months, visiting their Inceville and Edendale plants.

John Hardin Joins Kleine

John Hardin, formerly manager of Pathe's Chicago office, has joined the Kleine forces and will assume charge of George Kleine's Dallas office. He succeeds Harry Scott, resigned. John Hardin is one of the best known film men in the United States, and has been actively identified with the business for many years. He was one of the first men in Chicago to enter the film business, having handled the department for Montgomery Ward & Co. in the early days when that institution formed an important factor in the distribution of machines and pictures. He spent ten years with the Edison company in the capacity of Chicago manager, and later as assistant to Mr. Plympton in the studio.

To Produce "Fine Feathers"

"Fine Feathers," by Eugene Walter, the photoplay version of which is to be produced by the Cosmos Feature Film Corporation, enjoyed a huge success as a play. It ran for three months in New York City with the S. R. O. sign displayed continuously, after which it met with equal success in Chicago, running for over six months at the Cort theater, and meeting with like success throughout the cities of America. In the photoplay version of "Fine Feathers," there are several thrills which are sure to delight. The main thrill of the picture consists of the flooding and subsequent breaking of a dam, the flooding of a town,

The following artists have been decided upon to complete the cast of "Fine Feathers": Jane Reynolds, the wife, Janet Beecher; Robert Reynolds, the husband, David Powell; John Brand, the business man, Lyster Chambers; Mrs. Collins, the neighbor, Alberta Gallatin; Dick Meade, the friend, Henry Gsell.

The beginning of the rodeo, which was one of the spectacular features of the opening.

Viewing the taking of a big spectacle, which will later be released on the Universal program.

Getting their picture "took." From left to right: R. H. Cochrane, Carl Laemmle, Isador Bernstein, Mrs. Laemmle, Master Laemmle.

The Universal officers appreciate their mascot, as is shown by their attitude in this snapshot.

The throng gathered in front of the big stages to see Universal stars in real life.

Pressmen on Universal trip. From left to right are: Hugh C. Wier, W. A. Patterson, William Allen Johnston, Homer Croy, J. D. Thatcher, N. J. Page and Joe Mitchell Chappell. In front are Kitty Kelly and Ed J. Mock.

These views faintly indicate what a big time the visitors had at Universal City.

Pernicious Bill Introduced

Senator Herbert Slater of Santa Rosa and Assemblyman Harry Encell of Oakland, California, have simultaneously introduced bills in the California legislature to "stop the torturing of the lion's den and the brutalities of the tiger's cage."

These legislators have been encouraged in their action by a San Francisco newspaper, which, under flaming headlines, announces "Ban Proposed on Tamed Beast Shows. Fatalities and Manglings That So Many Times Attend Such Practices Inspire Two Bills. Are Likely to Go Through."

One of the articles in a series being printed by this newspaper says in part:

"Every few days the headlines tell how some lion or tiger or panther turns against the cowing revolver, or red-hot bar and rends his torturer in the presence of fainting women, shrieking children and stampeding men. . . . So extra hazardous is the occupation of the animal torturer, so frequent are the blood-lettings, the rendings and the killings, that the accident and liability insurance men will not take a risk on the life or limb of the man or woman who enters the care of the fretful, half-cowed beasts."

The art of cinematography is the target for all unjust legislation that can be conjured up in this day and age. This latest legislative action, if it is not buried in legislative committee, will deal a terrific blow to the motion picture industry. It would seem that while times are hard in this country, while capital is in a state of fear, that attempts of some unknown legislator, inspired by a sensational newspaper to cripple a great industrial enterprise, should be checked.

The printed stuff about "half-cowed beasts," "torturings," etc., are pure bumcomb. Any motion picture actor will tell you that every precaution is taken to guard against danger, and there is less risk taken in animal picture plays than in many other motion pictures daily released to the public.

The wild animal pictureplays are deemed elevating, and only the other day a prominent educator wrote the Selig Polyscope Company congratulating that concern because of its Jungle-Zoo single-reel releases, which were termed educational for the school children.

Millions of dollars have been invested by motion picture manufacturers in the golden state. The Selig Polyscope Company alone has invested a million dollars in a beautiful zoological garden, which is not only utilized to film wild animal pictures but is open for the pleasure and profit of the public. It is an ill return to these motion picture concerns that they must now be compelled to combat unjust legislation that would forever bar the performances of wild animals in motion pictures produced or shown in the state of California.

If this bill becomes a law, the state of California will suffer along with the motion picture companies. It will mean the closing down of large industrial enterprises; it will mean the loss of employment to thousands; it will mean that the free advertising the golden state has obtained through motion pictures will be lost and that other localities will profit thereby.

It would seem that the business men of Los Angeles and elsewhere would immediately put their shoulders to the wheel of progress and bring pressure to bear to kill this pernicious bill, which, backed by a sensational newspaper and fathered by rural legislators, threatens to become written in the statutes of California and cost that state millions of dollars.

To Buy Films Direct

The Michigan Theaters Corporation, with capital stock of $5,000, has been organized at Detroit, Mich., with the object of buying moving picture films direct from the manufacturers instead of through the distributors and film exchanges. The new concern is said to number among its members 100 owners and managers of picture theaters in the state of Michigan. Its officers are: A. W. Blankmeyer of the Grand Circus theater, president and general manager; A. Arthur Caile, vice-president Majestic Theater Company, secretary, and Henry J. Guthardt of the Museum theater. These and William F. Klatt, who owns a chain of theaters in Detroit, are members of the board of directors.

When being interviewed by a Detroit newspaper, Mr. Blankmeyer said: "Michigan is the first state to have an organization of this kind, but inside of two months we hope to see similar combines or circuits operating in Illinois, Ohio and Indiana, for exhibitors will have to go out of business unless they can get their feature films for less money, and the only way they can save money is to cut out the film exchanges and deal directly with the companies who make the films."

New Film Plant

Plans are under way for the construction at North East, Pennsylvania, this summer, of a motion picture manufacturing plant to be built by the Niagara Film Company, the offices of which are located in the Marine Bank building.

General Manager W. B. Brigham of the company announced last week that the probable cost of the new building will be in the neighborhood of $100,000, and that the plant will be erected on the site of the North East race track, which includes nearly five acres of land. It is expected to include a studio, power plant, assembly hall and a laboratory, and work will begin on or about June 1. The company also plans operating a film exchange and a chain of theaters. The officers of the company are: John McClelland, Albion, president; J. L. Meldon, Erie, secretary; W. B. Brigham, treasurer and general manager, and D. C. Walter, assistant manager.

Essanay Players in Southland

A company of fifteen Essanay players has gone South to make several special feature photoplays requiring a southern atmosphere. The first scenes are being taken at Chattanooga, Tenn., and after completing work there the players will go farther into Dixie for other scenes.

The first company will return in about a month, when another will go South. This will be kept up for several months, until the features are finished. Among those in the first company are E. H. Calvert, Bryant Washburn, Lillian Drew, Mabel Forrest, John Cossar, Grant Foreman, Eugene Acker, Bertram Bates, Betty Scott, May Skinner, Jack Meridith and Charles E. Ashley.

Breese Engaged

Edmund Breese, until recently starring in the big dramatic success, "Today," left New York last Friday evening for Saranac Lake, New York, in company with the members of the organization composing the Popular Plays and Players, where work was immediately begun on the production by that concern of a

motion picture feature, based on Robert W. Service's great poetic classic, "The Shooting of Dan McGrew."

Runaway Juners Home

"Runaway June" has run away home and all the young subalterns of the British garrison in Bermuda as well as the "winter boys" at the hotels are in mourning. During the five weeks of their stay on these beautiful islands they were the life of the place. They organized all sorts of athletic contests and unique entertainments and not the least interesting things they did were contained in the five episodes of the big George Randolph Chester photoplay serial which were produced there.

When the steamer *Bermudian* pulled out of her pier it was aglow with the red dress coats of the officers, and as the merry Juners waved their farewells a great cheer went up from the military men and the guests of the hotels. The actors are thoroughly tanned from their constant exposure to the tropical sun. The last notable social event was the entertainment of the "Runaway Juners" by Capt. Grant-Suttie of "The Queen's Own," in his sumptuous residence. It was a brilliant affair—a dinner of forty-seven covers, supplemented by a dance.

The final or fifteenth episode in two reels will be produced immediately upon arrival in New York. It will contain the solution of the many baffling mysteries in this interesting comedy-drama of the screen. There you will learn why June, the runaway bride, was so relentlessly pursued by Gilbert Blye, "the man with the black VanDyke," why she and the other members of Blye's party did so many amazing things, and why poor Ned Warner, the deserted husband, was kept in the dark as to the motives of all concerned. It will be a surprise, indeed.

Joins Bosworth-Morosco Forces

Charles Whittaker, who came to the coast with the Lasky Company, has joined the Bosworth-Morosco forces in Los Angeles to act as assistant to Oscar Apfel. Mr. Whittaker's experience in the motion picture business has been long and varied and makes him a particularly valuable asset to Mr. Apfel.

Alfredo Gondolfi, one of the best known and most capable cameramen in the film industry, has also been secured to "turn the crank" for Mr. Apfel. Mr. Gondolfi has been in the motion picture game practically from its inception, having started with Pathe Freres in Paris and working at various times with the Gaumont and Italia companies in Europe before coming to the United States to assume the position of head cameraman for the Pathe Freres' American company.

"The Eternal City"

On Thursday evening, April 1, the Studebaker theater in Chicago was the scene of a private invitation showing of "The Eternal City," the famous photoplay adapted from Hall Caine's story of the same title, which was produced in Italy and England under the direction of Edwin S. Porter and Hugh Ford, with Pauline Frederick featured. This is the first release of the Select Film Booking Agency, recently organized to distribute "The Eternal City" and a series of selected film attractions to theaters equipped to present de luxe motion picture offerings for long runs.

Baltimore's Ball Next Week

Baltimore, Maryland, is planning on the greatest Photoplayers' ball ever held, the date set for the affair being Saturday, April 10. J. Howard Bennett, chairman of the dance committee of the Maryland Exhibitors' League, under whose auspices the ball will be given, visited New York recently to make arrangements for the co-operation of eastern film people in the affair, and feels sure that in addition to Siegmund Lubin he will have present Arthur Johnson, Lottie Briscoe, Crane Wilbur, Mary Charleson and Florence Hackett, while the Universal Company will be represented by Rosemary Theby, Harry Myers, Mary Fuller, Ben Wilson and King Baggot; the World Film Corporation by James and Clara Kimball Young; the Vitagraph Company by Hughie Mack, Flora Finch, Dorothy Kelly, Edith Storey, Norma Talmadge, Lillian Walker and Wallie Van, and it is expected Edison will send Mabel Trunnelle, Herbert Prior, Marc McDermott, Gertrude McCoy and Miriam Nesbitt, while it is hoped that still other companies will be represented by prominent players.

Show Folks in Chicago Politics

The "show folks," including those in the motion picture industry, have organized a political club to take part in the mayoralty election in Chicago, and are backing William Hale Thompson, the Republican candidate for the office.

A meeting has been called on April 2 at the Cort theater, in the heart of the theatrical district, at which the majority of those interested in the various branches of amusements are invited to attend.

The object of the organization is to secure fair treatment against adverse legislation, and in Mr. Thompson the backers of the "Show Folks' Thompson-for-Mayor Club," as it is known, believe they have found a worthy champion.

New Name for Selig News Bulletin

The name of the newsy little press bulletin issued weekly by the Selig Polyscope Company has been changed from *Selig Weekly Press News* to *Paste-Pot and Shears*. At the time of its first appearance it was described in these columns and since that time it has increased in value from the news-editor's point of view with every issue. It treats subjects of interest in a manner which cannot help but hold the reader's attention.

Mysterious Feature Coming

Hobart Henley, Imp star, has been allotted the star part in an Imp feature that has just been started and the nature of which is not disclosed by the studio. Nor is the nature of Mr. Henley's part. It is the lengthiest Imp to ever be made, being one reel longer than Imp's famous "Traffic in Souls," and is expected to create a similar nationwide sensation, the tip states.

New Detective Series

Wharton, Inc., announces the purchase of the picture rights to the great Lloyd Demarest detective stories written by Fred Jackson. These stories the Whartons will probably begin to film sometime this summer.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

ALTERNATING CURRENT.

WHEN it is necessary to use "alternating" current for the projection of pictures, it is also necessary to use certain special precautions if satisfactory results are to be obtained.

In the first place, the current itself is not steady, which might be expected from its name, but it is far from being the kind of unsteadiness you would expect, and there are several other kinds of peculiarities which are well worth looking into, which we shall attempt to do without getting lost in a maze of technical terms.

We have seen how the electrical current flows along a wire or other conductor, just as if it were some extremely refined fluid with the strange quality of being able to travel through solid substances easier than through empty space. In fact it acts as if space were solid, and solid things were holes and streaks in space, some of them being clear openings, offering little obstruction to the current (such as copper, silver, etc.), and others (such as rubber, wood, water, etc.) being more or less filled with obstacles (perhaps little specks of empty space), thus causing more or less "resistance" to the current.

The best resister or "non-conductor" is a perfect vacuum which means a portion of space from which everything material has been exhausted, even the air and other gases, so that when we try to send a current through such a piece of space it simply cannot penetrate it any more than water would flow through a piece of flawless glass.

In Figure 22 is shown a photograph of a "spark" of a so-called "static machine," which generates electricity at extremely high pressure or voltage but low amperage (several million volts, perhaps, and only a small fraction of an ampere). This spark marks the passage of the current or "discharge" from the "terminal" marked + to the one marked —. You can see what a hard time it had getting across, and if it had not been for the dust in the air it never would have made the jump unless the pressure had been much increased or the terminals brought closer together. The particles of dust served as stepping stones, or rather acted just like relatively big holes in a space that was already dotted with myriads of little "holes," which is what the "molecules" of air act like to the electric current. Now

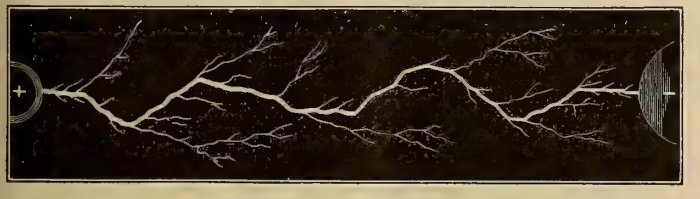


Fig. 22. "Spark" discharge from a static machine.

all these "vacancies" in an otherwise perfectly good chunk of space provide a fair chance for the high pressure current to break through, so as soon as the pressure exceeds the resistance, the air is literally ruptured by the passage of the spark, which also burns up the dust which it encounters, splits up the molecules of oxygen (which with nitrogen and small quantities of other gases makes up the air or "atmosphere") into their constituent "atoms" and recombines these atoms into special molecules of "ozone."

EFFECT OF ELECTRIC SPARK.

At the same time it manufactures dozens of other chemicals by combining the gases of the air with what is left of the dust particles (for dust is made up of a little of everything), and incidentally, if any disease

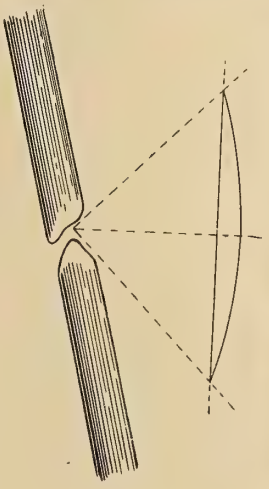


Fig. 23. A positive arc.

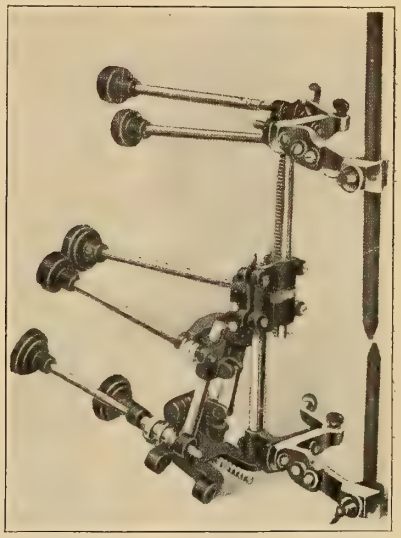


Fig. 24. A motion picture arc lamp.

germs happen to get in the way they stop working right there, for it would be useless to try to get out of the way, as it takes only a few millionths of a second to make the entire trip, and the heat is great enough to vaporize any known substance. The healthful effect of a thunder storm is mainly due to the production of ozone by the discharges of lightning acting on the oxygen of the atmosphere. This ozone kills germs by setting free atoms of "nascent" or fresh oxygen which "oxidizes" them or slowly burns them up. Thus many more germs die this way than are struck by lightning.

The kinds of electricity with which we are chiefly concerned just now are those currents which have voltages low enough to be of use for making an "arc" and for this purpose they must also be at least 45 or 50 volts. In practice we either buy the current, or make it with a boughten dynamo, so we have to take it the way it comes and make the best of it.

We have already learned that the best current for an arc is a direct current of voltage 45 to 50, and amperage 20 or more. Commercial currents are usually 110 or 220 volts, and if it is already direct it is put through a rheostat to reduce the voltage so that over half of the current is wasted. There are many places, however, where direct current is not to be had, and this has led to some very interesting developments.

Let us consider first why the direct current is most satisfactory. In Figure 23 the upper carbon is shown with a slight hollow in its lower end, while the lower carbon is more pointed. This hollow is where the "crater" is formed and where the carbon is literally boiled away. It always forms at the positive "pole" and, on account of its intense brilliancy and small size,

is ideally adapted to throw the necessary concentrated beam of light.

POSITIVE AND NEGATIVE ARCS.

Now when the current is "alternating" (which simply means that it flows first in one direction and then in the other or opposite direction) both carbons will be alternately positive and negative, and hence no definite crater will form, and instead there will be a relatively large "arc" or arch, spanning the space between the carbons. This arc is present also with direct current, but is not so noticeable.

The boiling carbon is scattered throughout the arc, instead of staying in one spot, and hence there is produced a diffuse instead of a concentrated beam of light. When examined closely (usually by permitting it to project itself on the wall through a pin-hole) it looks like a bluish-violet ball held between two white-hot carbons. Therefore, with alternating current we have to try to concentrate light coming from two separate white points and a blue ball many times bigger than a direct current crater.

And this is not the only difficulty, for when we come to project pictures with an alternating current arc, we find a new kind of a flicker, which is due to the fact that the shutter of the projecting machine cuts off the light so many times each second that the flashes so produced bear a near relation to the "alternations" of the current. Thus when using so-called "60-cycle" current (which means that the direction of the current changes 60 times per second) if we equip the projector with a "three-wing" shutter, Figure 27, and run at the rate of 20 pictures per second, there would be 3x20, or 60 flashes each second, which would be one flash for every change of current. This might do if both remained constant, and the flashes came when the current was at its greatest intensity, but of course this would not be

Fig. 25. A sheet metal rheostat.
Fig. 26. A transformer.

the case, and the very slightest variation would bring the light flashes of the shutter and the dark intervals of the current together, with the result that the picture would fade away, only to come back again to full brilliancy as soon as the current and the shutter caught up to each other again. This might be in a tenth of a second, or two seconds, or rarely, a couple of minutes, the result being a most exasperating and irregular flicker past all control.

TWO-BLADE SHUTTERS.

Some currents are 25-cycle, and here a projection speed of 17 pictures per second with a three-blade

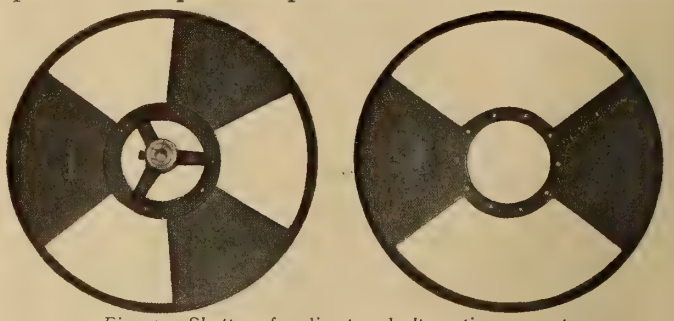


Fig. 27. Shutters for direct and alternating current.

shutter would make 51 flashes, or about two to each alternation of the current, causing another kind of confusion but fully as bad. To make the best of this condition, two-blade shutters are used. They make around 40 flashes per second, at the usual speed of projection, and as 40 is neither a factor nor a multiple of either 25 or 60 there is less of that particular fault.

This does not remedy the other difficulty of the large faint arc produced by the alternating current, which can only be done by converting such a current into a direct current, several methods of doing which will be described later on. However, the alternating current is in use in many theaters, and the demand for apparatus adapted to it has led to the development of some interesting devices.

TRANSFORMERS.

Any kind of current, whether direct or alternating, can have its voltage reduced by passing through a rheostat, a special form of which is shown in Figure 25, in which the customary wires have been replaced by thin sheets of metal, the effect on the current being precisely the same. There is another property of the alternating current which enables us to do things that cannot be done with direct current. Every time a current changes direction or strength, there are set up in the surrounding "ether" what are known as "magnetic waves," and these waves have the peculiar property of "inducing" other currents in wires or the like that happen to be anywhere in the neighborhood, so that by alternating a current passing through one wire and simply bringing another "idle" or "dead" wire in proximity to it there will be found to be a current in the erstwhile dead wire, but this new current dies the instant that you stop alternating or changing the other current.

If the original alternating current is high voltage and passing through a fine wire, and the "secondary" wire is comparatively large in diameter, the new current will be lower in voltage. Now this happens to be just what we are looking for when we buy alternating current at a pressure of 220 volts and want to use it at 50 volts, so inventors have been busily developing what are known as "transformers" to take the high-pressure, unusable currents and transform them into lower pressure currents. The principles have long been known, but the problem has been to design a practical and convenient transformer exactly suited to the needs of the exhibitor.

One of many types is illustrated in Figure 26, its construction and use being very simple. One pair of wires shown at the top carries the original alternating current at 110 or 220 volts pressure, and between these

two ends of wire there are thousands of feet of comparatively fine wire, wound in coils. Inside of this "primary coil" is another or "secondary coil" which has its terminals in the other pair of wire connectors. This secondary coil is of coarser wire, and within it the magnetism, generated by the alternating current in the primary, causes a brand new current of a voltage of about 55 (for it is well to have enough to allow for fluctuations in the supply) the difference between this and the needed 45-50 volts being taken up by a small resistance.

CARBON "LAMPS."

In Figure 24 the positive or upper carbon is shown slightly out of alignment with the lower or negative carbon. This is to bring the crater to the front as in Figure 23. With alternating current it is customary to place them in line, as there is no definite crater and one carbon acts just like the other, except as "heat rises" the upper one will be some hotter and hence burn away a little faster.

With direct current the upper or positive carbon burns away about twice as fast as the lower, hence it is usual to have it extra long, as in Figure 24, or some larger in diameter. A "cored" carbon is one which has a center part or core of softer material, so as to coax the crater to form in the middle where it is wanted, as it has a bad habit of wandering all over the point of the carbon, especially if the latter be not uniform in quality.

There does not seem to be much similarity between the long ragged "spark" in Figure 22 and the small round crater of the projection arc, but the difference is of degree and not of kind, and it comes about in this wise.

High pressure can easily overcome great resistances, even though the total current is small in quantity. It is just as a very fine needle will penetrate where a blunter and larger instrument would not. So with the electric current. A weak current of high voltage will go long distances over fine wires almost undiminished, but a much greater current of lower voltage will waste its substance heating up the wire, and only a small fraction will arrive at the other end. Similarly the "static" discharge illustrated in Figure 22 went through 10 inches of dry air (one of the best "insulators" known) while the 47 volt current of the arc cannot "jump" more than a tenth of an inch, although once it has jumped it continues to span half an inch or more on account of the better conduction of the vapor of carbon, etc.

(*To be continued.*)

Pathe Cameraman Wounded

It's a long, long way from New York to the place with the unforgettable, unpronouncable name, Przemysl, but it seems less when one sees certain fine pictures of the siege in the Pathe News and learns that the Pathe special correspondent, Ercole, who took them, has been wounded and decorated for bravery under trying conditions.

When it was learned that Przemysl was destined to become famous in spite of its name, the Pathe News sent its special war correspondent in Russia, Mr. Ercole, straight to the Galician front to the Russian army besieging the city. He was sent there to get pictures, and he did so. While he was turning his camera he was hit by a piece of shrapnel and painfully wounded, but he did not cease to turn, and in consequence has been decorated by the Imperial Government of Russia with the Cross of the Order of St. George.

His films were rushed by way of the Pathe agencies in Moscow, Stockholm and London to the United States, so on the very day the newsboys were using their 57 different ways of pronouncing Przemysl to tell the public that the Austrian fortress had fallen, in the Pathe News projecting rooms at Jersey City the editorial staff of the "News" was looking at some very fine pictures of the siege. Now all over the United States people are seeing in the "News" one of the big scoops of the year.

Many Bret Harte Characters

In "The Lily of Poverty Flat," the April feature film release of the California Motion Picture Corporatoin, there will pass in a procession on the screen most of the picturesque pioneer characters made world-famous in the novels of Bret Harte.

There is "Truthful James," woolly headed and frowsy of beard, a dynamo for energy and a staunch friend. There is Colonel Starbottle, the "gallant warhorse of the Calvaeras democracy," glorious in gray plug hat, blue frock coat, ruffled shirt, brocaded vest and white drill trousers, swinging a sword cane and chewing tobacco between cocktails. There is his nephew and law partner, the rascally young gambler, immaculate in attire and black in heart.

Jack Hamlin, scrupulously elegant in black raiment, self-possessed under all circumstances, honorable, albeit his chosen profession is cards, ranks as the real hero of this new photoplay, although the man who wins "The Lily" is the dashing, debonair young miner, Joe.

In the panorama of Poverty Flat's eventful history flit other characters: John Folinsbee, proprietor of the mining camp store; Sanchez, the half-breed Mexican who turns outlaw; Lotski, the shrewd, scheming Hebrew, and his daughter, Sadie; the sheriff and his deputy, with a motley assortment of miners pressed into service as vigilantes when occasion demands it; Dolores, the fiery Spanish girl; an octogenarian Indian and his lithe and beautiful granddaughter; the stage driver and express messenger, both victims of Indians when the stage is held up.

"The Lily," the title role, is the belle of the village. Beatriz Michelena plays the part, illuminating it with archness and vivacity which have made her previous screen appearances in "Salomy Jane" and "Mignon" eventful in the motion picture world.

Who Wants This Job?

The state of Ohio is finding it rather difficult to secure a man to fill the place of Harry E. Vestal, who recently vacated his position as one of the state censors. The position was offered last week to Bert B. Buckley, an attorney of Dayton, but though the position carries with it a salary of $1,500 and the member appointed will have all his expenses paid when traveling, Mr. Buckley refused to accept the job. It will now be offered to some one else. Suggestion for Mr. Buckley's appointment came from the office of Governor Willis to the state industrial commission.

What Is a Nov-Ad?

In the motion picture trade papers of late, a new coined word has appeared which has set exhibitors thinking. The question is, "What is a Nov-Ad?"

The solution of this mystery can be received by writing for a 1915 Nov-Ad catalogue which is published by the Novelty Slide Company of 67 West Twenty-third street, New York.

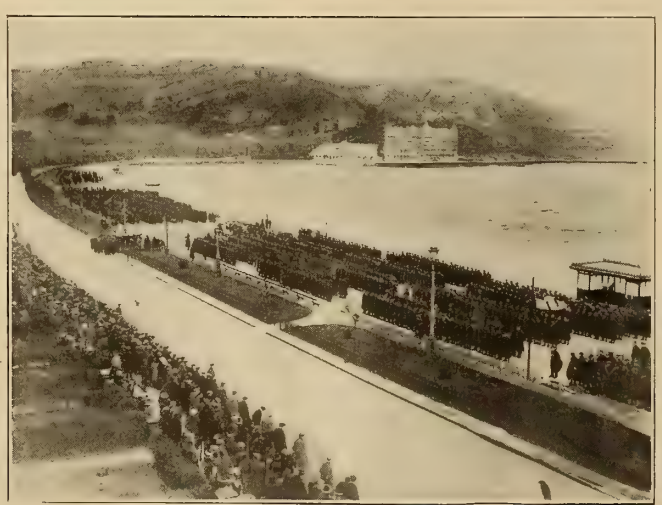
News of the Week as Shown in Films

Cardinal Farley and Mayor Mitchell reviewing St. Patrick's Day parade in New York. Copyright 1915 Universal Animated Weekly.

Armless wonder driving car from coast to coast. Copyright 1915 by Pathe News.

Columbia crew off for the first spin of the year. Copyright 1915 by Pathe News.

German Red Cross caring for wounded at Lowicz, Poland. Copyright 1915 Hearst-Selig News Pictorial.



English Chancellor reviewing troops at Llandudno, Wales. Copyright 1915 Hearst-Selig News Pictorial.

Lloyd George inspects Welsh brigade at Llandudno, Wales. Copyright 1915 by Universal Animated Weekly.

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Volume XIII CHICAGO, APRIL 10, 1915 Number 15

Why Is Comedy Funny?

IT is our custom, when speaking of those subjects alleged to be comic in character, to differentiate between various brands or orders of comedy. Thus we demand a humorous drama, declaring we will have no slapstick buffoonery; or, conversely, we want the "rough stuff" exclusively under the impression that the picture show attendance does not appreciate the more subtle forms of wit.

Yet the psychological authorities are claiming now that there is no true distinction between wit, humor and slap-stick clownery. They are all founded upon the same fundamental quality of human nature.

Charlie Chaplin comes out on the screen, rolls his eyes and wobbles a little on his round heeled shoes. Instantly the audience screams with laughter. Why? Ford Sterling or Billy Ritchie walks in front of an automobile and is promptly telescoped, to the intense merriment of the fans. What is there in this burlesque of a pathetic accident to occasion risibility? If we try to analyze the emotion, without ourselves being overcome by the temptation to giggle, how can we sensibly explain the great principle of humor? Dr. Leonard Keene Hirshberg of Johns Hopkins University offers the following:

It is according to the latest researches that abrupt discovery by one person, or rather the sudden feeling of vanity, of a sense of momentary supremacy, symmetry, and superiority in themselves over the individual or situation that is amusing, that causes the comedy. By habits, customs, superstitions and prejudices most people have a standard of comparison to which all activities, behavior and conduct must conform.

Any deviation from this normal form, if made slowly, gradually, and by things and persons that are honored and respected will pass muster without a smile. Even if a bit of behavior is done by one who is expected to do that particular thing, it will be watched and studied with attention. Thus, if a dancing master stands forth in an isolated position and performs a few strange gyrations, others round about will applaud and try to imitate him. If, however, a Methodist minister were to do exactly the same thing, not necessarily in his pulpit, but even in a dance hall, ribald laughter would be his just deserts.

A humorist always tries to destroy the logical sequence of words, events and human behavior. The more the puritan loves symmetry, the more your merry Andrew hates it. The former bolsters up all perfection, the latter renders it ridiculous by a sudden termination of the correct proportions. The greater the contrast and unexpectedness in this artificial asymmetry, the funnier the result.

Superiority is a sensation that accompanies your recognition of an abruptly appearing inconsistency in form, word, action or event. When Mrs. Malaprop says that the sight of the poor cat floundering about in hot grease was "heart-rendering," your vanity is tickled to think that you know that the correct word is heartrending. This together with the asymmetry and inconsistency as well as contrast in the sentence, all stir your risibilities.

There is no true distinction, as some philosophic quibblers would have you believe, between wit, humor, slap-stick buffoonery, and Aristophanesian fun. All of them are based upon these same fundamental things—whereas one has to do with words, another has to do with thoughts; while a third has to do with behavior, the fourth has to do with events:

Vanity,
Superiority,
Debasement,
Incongruity,
Asymmetry,

Sudden, emphatic contrast. It is all a mere matter of elementary addition. Even those instances of pathos that are upon the border-line of laugher and sorrow are linked closely together. For do not both of them stir you to tears? The warp of melancholy is intermingled with the woof of hilarity, and both weave a textile that covers the heart.

If you would know, then, why a particular occurence, phrase, situation, or bit of behavior stirs your midriff, pause calmly for a moment and honestly study your feelings. Your vanity will be given a shock if Alexander Pope was right, when he said: "Gentle dullness ever loves a joke." This, however, is only part of the truth, for gentle wisdom and gentle education also love jokes.

To jest is human; to be serious, a crime!

Chaplin, then, is a hero; Sterling and Ritchie and all the others are public benefactors. And the reason why people laugh at them may or may not be clearer to you after reading Dr. Hirshberg's opinion. Or perhaps it is not really necessary to know why an action is funny, so that we know it is; and the consciousness of its humor is automatic and instinctive and needs no bidding. For we doubt, after all, if years of study of the principles laid down would make a spontaneous comedian out of sober material; and comedy must certainly be spontaneous and unstudied in effect, at least, to be comedy at all. And on the other hand, we know that many a humorous artist has made the world laugh without ever hearing or caring about the psychology of his profession.

It may be that the hard pressed and ultra-serious director of comedy productions will derive some illumination from the simple analysis given above; but we still believe the true comedian, the man whose presence and actions really get the laughs, must be born that way.

Now the Golden States Threatens

ASININE legislation has long been a concomitant of motion picture history; but the climax has been capped now by the introduction in the California legislature of the most ridiculous bills that ever uncovered the ignorance of a lawmaker. Their aim is "to stop the torturing of the lion's den and the brutalities of the tiger's cage." In less poetic language, these bills are intended to kill all wild animal and jungle pictures produced in the state—and practically all such pictures are taken in California. The misguided gentlemen who fathered the bills are being aided and abetted in their efforts by a yellow newspaper published in San Francisco.

There is no need to tell motion picture men that the "danger," the "torture" and the "brutalities" are absolute fabrications—pure bunk. These animal pictures are among the most delightful and instructive of all productions. By stopping them the State of California will be (next to the public) the greatest loser. Through the picture manufacturers that state has gained by millions of dollars and thousands of employed citizens, not to mention the most tremendous dissemination of free advertising any state ever had. And now California is threatened with the cancellation of all these benefits through the sickly sentimentality and gross misinformation of a couple of rural "representatives of the people."

It takes more than one or two legislators to pass a bill, and it is hardly conceivable that any more of them will see the same hobgoblins that possess these two. But it never pays to take chances with an unknown quantity, and every effort should be made to acquaint the business men of California with the foolishness of this action. The right kind of publicity always kills the kind of proposed legislation that is both silly and harmful.

Censor Praises Edison Picture

The Edison Company is the proud possessor of an unsolicited letter from Mrs. Jeanie Noble Whaley, a member of the National Board of Censorship, in which she praises its production, "The Stoning," in which Miss Viola Dana was featured. The picture was made with the object of pointing out a moral as strongly as possible and that it should be appreciated by those who pass judgment on the merits of the films, as regards their fitness for public exhibition, is pleasing to its creators. Following is part of Mrs. Whaley's letter:

Nearly a week has passed before I have had one moment to tell you how much and how deeply I felt and enjoyed the perfect picture from the Edison studio, "The Stoning." It surely will carry a lesson to hundreds of people—harsh fathers, thoughtless mothers; young, foolish, untaught girls—and more than that—show evil men and unjust people what havoc can be made by their acts. No human being could see that film without being deeply and lastingly impressed.

The simplicity in telling the tragedy made its tremendous strength. The cast is in perfect harmony; each lived his part. I don't remember ever having seen a story visualized which touched me so deeply. My heart ached for the dear little girl and swelled with indignation against the cruelty of her neighbors. Please congratulate Mr. Plimpton. It is the story he told me long ago he wished to put before the public; it is done and it is perfect. Murder can be committed without hand or weapon, as is plainly shown. No guilty conscience will escape if there be one in an audience.

Walter Arthur, the head of the Vitagraph camera department, has resumed his work at the studio after a long siege of illness.

Just A Moment Please

What's all this we read about their renovating the Favorite Players' studio after Carlyle Blackwell got through playing "The High Hand"? We thought that a bully production, but it only goes to show that one man's opinion isn't worth a lot.

—

If one-half of all that we have read about the hard feelings of both parties to that Pennsylvania censorship controversy are true, that battle in the legislative halls at Harrisburg, Pa., on Tuesday evening, March 30, will be a pippin. Personally, we'd rather have a ringside wire to that battle than the one in Havana the week following.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode Two:—"The Misadventures of Kathie."

(Part One.)

"I scarcely know how to begin," said Kathie, the first of the Seven Suffering Sisters to be summoned to relate her trials and tribulations before M. A. Gnate, "Di" Rector, Ed Itor, Sue Brett and other important personages of the Jumbo Film Corporation, at the suggestion of Sue. "Why, just begin at the beginning and tell us what happened to you," encouraged Sue. "Oh, it was horrible," Kathie began, "and none of us suspected when my father, Major Dare, started for India and the kingdom of Ahaha one-half of the things which were going to occur. Not hearing from my father within a full half hour after his departure, I began to suspect that something awful had happened to him and accordingly set out for Ahaha myself, armed only with a cheese sandwich, a clean handkerchief and a box of face powder. After landing I proceeded inland to the capital, where I was at once summoned before Prince Umbrella, whom I was told had imprisoned my father. When I spoke to him about the matter he promptly seized me and threw me into a den of lions, but by dashing my face powder into their eyes I blinded them and, climbing the wall, escaped. Just outside the wall, however, I met with two panthers, a tiger and a ferocious man-eating dinosaur. All of them started straight toward me."

(To be continued.)

—

The first thing Bill Russell did upon arriving in Santa Barbara, we understand, was to buy a ranch. Jay Cairns even hints that Bill's friends in the Screen Club will not be surprised to learn it's a chicken ranch.

—

OUR BURG.

Ingvald C. Oes, the well-known Noo Yawker, was lamped on Main St. one day the past week. Busy as two men, he appeared, when seen.

The guests of the Universal Special begun to blow back into our Village Fri. morn. of last wk., and several of our prom. cits. was even back to their desks on Sat. A. M.

J. R. Freuler, the pop. film Pres., dropped off the rattler from Noo Yawk last wk. and began to work as hard as ever. J. R. is getting to be a regular commuter.

Harry Vestal, the used-to-be film censor, paused in Our Burg this wk. on his return from Universal City.

William J. Sweeney was this wk. to our offis for a call. The welcome sign is always out, come again Bill.

Geo. Cox left for Akron, Ohio, this wk.

The w. k. Paul Bush is making a tour of the Iowa kerosene circuit.

Joe Brandt flitted into Our Village and out again this wk. Why the hurry, Joe?

—

W. J. BRYAN PLEASE NOTE.

Bill Steiner is said to be the hardest worker on Prohibition in the state of New Jersey. Can it be due to the recent visit of Billy Sunday to the Effete East, we wonder?

—

Our calendar tells us it's Spring.

—

But, gosh, we'd never guess it. N. G. C.

Some Current Releases Reviewed

Reliance's "The Outcast"

Reviewed by Neil G. Caward.

WONDERFUL acting by Mae Marsh and Robert Harron, the two featured players, make the Reliance four-reel picture, "The Outcast," soon to be released as a Mutual master-picture, one of the best of this series of films.

Miss Marsh has a role that gives her splendid opportunities for the emotional work for which she has proven herself time and again so capable, while Mr. Harron also rises to splendid heights in the big scenes of the production. The two stars are supported by such popular players as Ralph Lewis, Mary Alden, Spottiswoode Aitken and Jack Dillon. Miss Alden interprets one of the character roles for which she has become famous. Mr. Lewis plays the part of the judge, and Mr. Dillon is convincing in every particular as the prosecuting attorney.

The film, as everyone knows, is founded on a story of the same title by Thomas Nelson Page, and the screen version is one that will give an hour's enjoyment to anyone.

From the earliest times when films were made court room scenes have appeared on the screen, but never in the writer's memory has there been a more convincing set, and one in which the action itself follows real incidents of a big murder trial more closely than does the court room scene shown in reels one and two of this master-picture.

Mae, the girl of the slums, whose antecedents are unknown, falls in love with Bob, a waiter in the cheap cafe in which she dances, though Graves, a Bowery sport, endeavors to win her affections.

Bob has been released under suspended sentence,

Mae Marsh and Robert Harron in a big scene from "The Outcast."

and consequently has to walk the straight and narrow path, though he is often tempted to fall into evil ways. However, when Graves becomes unduly offensive and follows Mae to her room, Bob, who discovers them, goes to the defense of the girl and is present when Mae, to save his life, shoots Graves.

Mae is captured by the police after a running fight, but Bob escapes. The trial of the outcast for murder

The interesting courtroom set in "The Outcast."

takes up two full reels of the picture, but there is not a single dull moment in this two thousand feet of film, and as the trial closes Mae is found guilty and returned to jail to await her sentence. Bob returns during the trial, hoping to save Mae from conviction, but is himself arrested and held to await trial.

Mae's lawyer, while waiting the sentence of his client, investigates her past, and by means of a photograph he finds in her room, locates her grandfather, who tells him the story of Mae's mother, a simple country girl who had fallen in love with and later been deserted by a young lawyer from the city visiting in the locality.

The attorney, on the day that Mae is to be sentenced, is able to prove that the young lawyer who deserted Mae's mother is none other than the judge who heard Mae's case.

When this fact is made known the judge adjourns court and retires to his chambers, where the shock later proves too much for him, and he succumbs to heart failure.

The next day another judge, after learning all the facts of the case, suspends sentence on Mae and permits Bob to go free. The two then realize their lifelong ambition, and retire to the quiet country home of Mae's grandfather where they begin life anew.

"The Poetic Justice of Omar Khan"

Reviewed by Neil G. Caward.

A CONVINCING story of the Orient, called "The Poetic Justice of Omar Khan" is the Selig release of Monday, April 12.

The picture features Guy Oliver and Stella Razetto and was produced by Edward J. Le Saint. Its desert scenes are particularly convincing and quite a

bit out of the ordinary, so that one's interest is held until the very last.

Whoever is responsible for the sub-titles in the picture is also to be congratulated for the splendid choice of his wording, the story being helped out considerably by the sub-titles, and certain delicate portions of it gotten over in this manner.

Philip Hyde, American attache to an oriental land, receives a visit from his friend, Omar Khan. During the conversation, Philip makes known that he is very much worried over the apparent disloyalty of Neva, his wife, and the many attentions being paid her by one David Harcourt.

Neva's dependent cousin, Joan, whose life has not been a happy one, is also a member of the household and much attached to Philip, though the latter scarcely suspects her devotion. After several clandestine meetings with Harcourt, Neva decides to elope with the man she really loves, and while Philip is in Khartum on business she departs, leaving a note which Joan finds, in which she begs her husband not to seek to follow or find her.

Joan is broken-hearted and appeals to Omar Khan for assistance.

Weeks before Amir Pasha, a desert chieftain, dreams of a white woman for his harem, the loveliest white woman that money can buy, and at last dispatches by a messenger a note to Omar Khan, offering him an immense sum if he can procure for him his heart's desire.

Omar Khan receives the message upon returning home after his visit with Joan, and is at once struck with an idea for meting out poetic justice to the heartless woman who has deserted her husband.

Within an hour a little party of stern-faced men set out on the trail taken by Neva and David Harcourt. Soon the two are overtaken and carried away by the followers of the desert chieftain. At a lonely spot on the desert, Omar Khan halts the little cavalcade while he points to a train slowly passing in the distance. Neva is told that that train bears her husband back to his ruined home, and then she realizes for the first time that her punishment has begun.

The months pass by and when next we see Harcourt he is nothing but a lifeless form stretched on the

Deserted in the desert by the wild tribesmen.

desert wastes, while in the distant camp of Amir Pasha a white woman lounges in the loose garments worn by the ladies of the harem.

With the passage of years Joan and Philip declare their love for each other and happily marry, the picture closing with a flash of the interior of their happy home, and another to a lonely stretch of desert-land outside the camp of Amir Pasha, where his white wife

Kissing her husband good-bye, she left with the other man.

lies cold and still, having sought death as the only means of escape from his clutches.

Edison's "Out of the Ruins"

Reviewed by Charles R. Condon.

THE possibilities for stirring scenes and dramatic climaxes in Rupert Hughes' story, "Miss 318 and Mr. 37," are unusually well adapted for screen portrayal, as is shown by Edison's "Out of the Ruins," a three-reel screen version of it, directed by Ashley Miller and booked for release on April 23. The situations are unique and refreshing, the action quick and ever-interesting, and a number of the scenes spectacular and teeming with realism.

The story holds right up to the climax in the middle of the third reel where the shop girl, her sweetheart, and her wealthy girl friend, entrapped in the burning department store, are seen standing at the only avenue of escape, a window overlooking a building nearby. A thrilling rescue follows, and then the story, by means of some clever little bits of work, is brought to a happy conclusion. The suspense sustained throughout the picture is sufficient to make the "everything happy and as it should be" ending wholly acceptable.

Much of the success of the production is due to the pleasing true-to-life impersonations of its cast, chief of whom are Mabel Trunnelle as Lizzie Mooney, the little shop girl known as Miss 318 to her gallant fireman sweetheart, whom she knows as Mr. 37, a role in which Patrick O'Malley is seen. Gladys Hullette is well cast as the millionaire's daughter, Priscilla Varden. Mr. Delmore plays the part of Hal Vandevelt, attorney for Hirschberg and Poswalsky, the department store owners, and Marie La Manna that of Lizzie Mooney's younger sister, Rosa. The remainder of the cast contributes earnest and convincing work in support.

The opening scene shows Lizzie and Rosa Mooney clearing up their counter in the Mammoth department store, preparatory to leaving for home. The store, an immense place, has previously been visited by the city fire inspectors, and has been declared unsafe, but Hirschberg and Poswalsky, the owners, have ignored

the warnings to reinforce the walls and increase the number of fire escapes, preferring to take a chance on not having a fire and jeopardizing the lives of their em-

A tense moment in Edison's "Out of the Ruins."

ployes and patrons rather than incur the expense of the ordered improvements.

Through odd circumstances Lizzie meets John Phillips, the fireman stationed in the local theater in her neighborhood. She tells him she is No. 318 in the Mammoth department store, and the next day receives a visit from him. The floorwalker approaches and warns her that she is not allowed to receive callers during working hours. Phillips causes him to apologize by saying that he is a purchaser, and then, to carry out the part, he buys a dress and presents it to Lizzie. Their friendship soon develops into love, and one day the fireman drops in with an engagement ring which Miss 318 blushingly accepts.

Millionaire Varden's wife and daughter, Priscilla, stop at Lizzie's counter while she is adoring her ring, and mutual friendship springs up between the two girls. A fire breaks out in the store, and all escape except Lizzie, her sister, Rosa, and Priscilla, who are up on the balcony. Crazed with fear, Rosa leaps to death in

In the hospital after the fire scene in Edison's "Out of the Ruins."

the flames below. Phillips, passing near the store, sees the flames, and makes his way to Lizzie's counter. He assists the two girls to a window overlooking a building nearby, and catches the rope thrown him by Vandevelt, who has discovered their plight from the roof of the other building.

Lizzie refuses to go until Priscilla has first been rescued. Phillips, with Priscilla on his back, makes his way, hand over hand, across the space between the two buildings. They get over safely, but exhausted and suffering from a number of minor injuries, which were forgotten in the excitement of the moment. The wall collapses and Lizzie is found pinned beneath the ruins. She is revived at the hospital, where she is reunited to her gallant Mr. 37, also a patient. Priscilla is found at last by her agonized parents, and also by Vandevelt, who deems the hospital as good a place as any for proposing marriage.

American's "His Brother's Debt"

Reviewed by Clarence J. Caine.

ANOTHER one of those delightful human interest stories, for which the American Film Manufacturing Company is justly noted, will be released in two reels on April 5 by this firm, under the title of "His Brother's Debt."

Eight players are entitled to credit for the realistic

The younger brother is lectured by the neighbor girl's father.

characters which appear on the screen in this production and which really appear to live. Among these eight Winnifred Greenwood's work is especially praiseworthy. In the role of a simple little girl of the middle classes, living a quiet life at home, she is more than convincing, and later in the story as a woman, married to a man who does not love her but whom she has learned to love, she is strongly appealing. She proves her versatility again in changing completely from one type to another and making each so distinct that it is hard to realize it is the same actress who appears in both.

Ed Coxen and Edward McKiernan, as two brothers of the working class, draw their characters almost as well as Miss Greenwood does her's, while the other players, Al Fordyce, Lucille Bauer, John Steppling, William Bertram and Josephine Ditt are equally worthy of the parts for which they are cast.

Next to the acting, the story itself is of interest. While nothing thrilling happens, the plot is so cleverly ararnged and "put over" that the crises teem with dramatic appeal and the interest rises steadily until the climax is reached. Henry Otto, the director, has done something which any producer may point to with pride and which we believe will meet with the approval of the great majority of "fans" the country over.

The settings selected by Mr. Otto are in accord with the splendid characters drawn by the players and the photography adds all that is needed to make the film thoroughly delightful. Productions of this variety are always welcome.

The story follows: Arnold Downs and his brother Frank are employes of the Block Construction Company and are the main support of their father. Clara Myers, a neighbor, is the girl in the case and is in love with Frank. While Frank is courting Clara, Arnold puts in his time learning and is soon promoted to an official position in the plant. In this position he often meets his employer's daughter Sadie, and another love affair is the outcome.

An explosion at the works kills Frank, and Clara, realizing what their love has been, confesses to her mother. Clara's father overhears and goes to the boy's house to interview their father. Their father has been prostrated at his son's sudden death, and the doctor has warned Arnold that any excitement will kill him. Clara's father discloses Frank's relations with Clara to Arnold, and to save her name demands that Arnold marry her. This he does in order to spare his father another shock.

Five years later finds Arnold a competitor to his

Husband in name only.

old employer, Block. Even with passing years Block has never forgiven Arnold for not marrying his daughter instead of Clara, for Sadie has gone into a state of melancholy. Block, by bribing Arnold's bookkeeper, is supplied with a copy of all Arnold's estimates, which drives Arnold to the verge of bankruptcy.

It remains for Clara and her child to pay their debt to the father and husband in name only, and through a peculiar prank of fate the bookkeeper is caught at his dishonest acts. The little child, adept at putting puzzle pictures together, finds a torn letter in the office waste basket and by matching it her mother discovers the cause of Arnold being underbid by Block. That night Clara and her father, disguised as robbers, enter Arnold's office and make a prisoner of the scheming bookkeeper. The following morning they present the evidence to the nearly bankrupt contractor, who realizes that Clara has learned to love him dearly. He is saved from ruin, and happiness appears to be in store for him.

"The Atonement," a Vitagraph Broadway Star feature, now in course of production under the direction of Tefft Johnson, has one of the largest and most elaborate interior sets ever used by the Vitagraph Company.

"Runaway June"

Reviewed by Charles R. Condon.

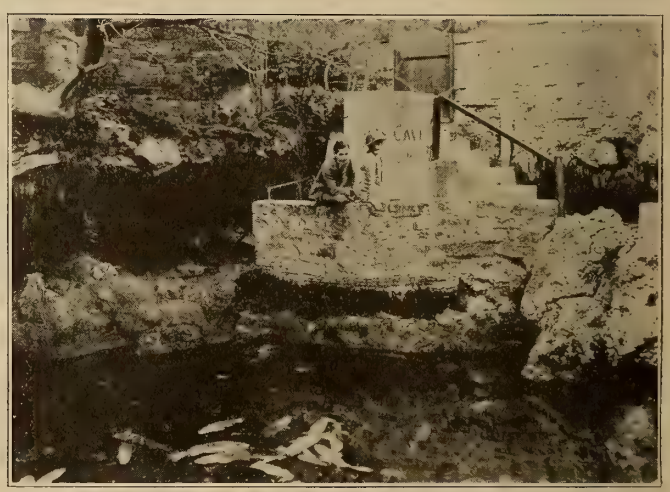
TRAGEDY is the dominant factor in the twelfth episode of "Runaway June" entitled "The Spirit of the Marsh." Introducing it are two distinct thrills.

Cunningham takes June sightseeing.

The first is the model's wild leap from a high cliff to certain death in the water below, and the second comes with Durban's losing his footing in his struggle with June. He steps into the bog beside the narrow path through the marsh, and is gradually sucked into its depths.

The photography throughout is above that of the average picture both in clearness and in restful effect, albeit that it rained in Bermuda nearly all of the time that the players were there. There were intervals of five or ten minutes between showers, and during these the company took the exterior scenes. The photography is especially distinct in the scene showing June and Durban at The Devil's Hole, a well-like recess in the rocks literally filled with fish.

The end of the preceding chapter left Blye covering Ned with a pistol. He orders his prisoner taken out to the yacht, and then accompanies June to the



June and Durban visit Devil's Hole.

hotel where Edwards and Cunningham are entertaining friends. One of them is Durban, an artist, who makes no secret of the fact that he married Betty for her money. It is commonly known, also, that Mimi, a model, is the object of his affections, and that he is

supporting her in a bungalow almost within sight of his house.

Durban is introduced to June by Cunningham, and the two are mutually attracted to each other, though for different reasons. June's fascination for Durban is her beauty, while she is taken with his magnetic personality and interesting conversation. They go out for a bicycle ride to see the beauties of Bermuda. On returning, instead of accompanying June back to the hotel, Durban begs to be excused, and takes a short cut home to start work on a recent order, a painting of "The Spirit of the Marsh."

Blye summons Ned before him, and informs him that he means no harm to June, and that, moreover, if he (Ned) will agree not to make an attempt to rejoin June at the end of five days' time Blye will deliver her to him, safe and sound. Realizing that it is useless to combat this man's power, Ned agrees.

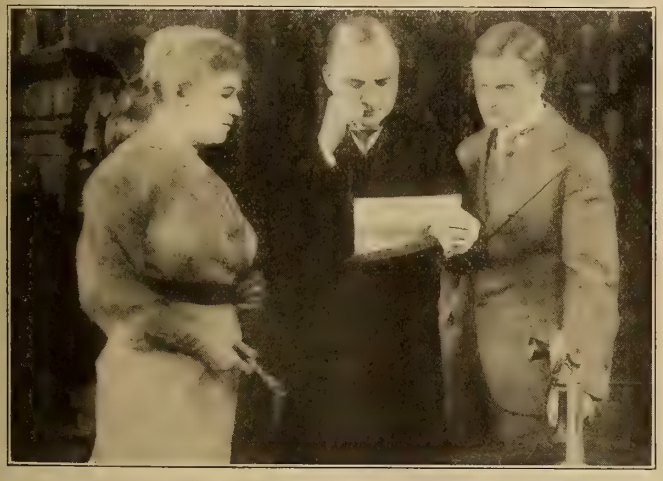
Durban conducts Amy, his model, to the marsh where she is to pose, in filmy attire, for his painting. Losing control of himself, he attacks her. She breaks away from him, and flees towards the shore, the artist in close pursuit. Reaching the edge of a steep cliff overlooking the water, Amy warns Durban not to come nearer or she will jump. She fulfills her threat, and is found at the water's edge by her brother. He is about to kill Durban when Amy, recovering, lifts her arm just in time to prevent him.

The next morning June steals out at sunrise to disport herself on the shore, clad much as Amy was the day before. Durban sees her, and decides that she is just the person to pose for his painting. After considerable pleading, she consents, and accompanies the artist to the marsh. He again forgets himself, and this time finds an equal match in June, who fights desperately. During their struggle Durban is pushed off of the narrow path, and slowly but steadily is sucked into the slimy depths of the mire. Mimi, also a witness to the tragedy, is almost hysterical with grief.

"The Exploits of Elaine"

Reviewed by Neil G. Caward.

"THE RECKONING," the title of the fourteenth episode of "The Exploits of Elaine," finally results in the exposure of the Clutching Hand, the villain who



Kennedy discovers a new clue to the Clutching Hand's identity.

has so long pursued the heiress to the Dodge millions.

Craig Kennedy, the scientific detective, with Jameson, his assistant, are able to prove by means of a broken letter "T" on a typewriter used by the Clutching Hand in writing some of his messages, that the master criminal is none other than Perry Bennett, Elaine's lawyer.

Bennett hides in the Chinaman's home.

The exploits of Elaine, however, have apparently only just begun, for though the Clutching Hand is temporarily, at least, out of the way, a crafty Chinaman, leader of a band of celestial bandits, seems likely to cause her as much or more trouble in the future as did the Clutching Hand in the past. The new series of exploits will begin the week following the release of this film and continue the story.

After Wong Long Sin, the Chinese adventurer, has delivered a bomb to Kennedy's apartments by direction of the Clutching Hand, Kennedy by means of an electric x-ray machine discovers the complicated workings of the bomb and after opening it finds within a sheet of typewritten paper that gives him a new method of finding the Clutching Hand.

By means of the battered letter "T" on the typewritten sheet found in the bomb and other documents which come from the office of Perry Bennett, Elaine's lawyer, Kennedy is able to convince himself that the various messages were all written on the one machine, and later finds that machine in Bennett's office.

Bennett, realizing his game is over, exposes himself to Elaine by giving way to his anger and before her very eyes changes from Bennett, the man she loves, to the Clutching Hand, a veritable madman. After a battle with Jameson, Bennett escapes and flees to the home of Wong Sin, his Chinese accomplice, where the Chinaman administers to him an oriental drug that he declares will suspend animation and permit him to exist in a veritable living death for months.

Ere passing into the unconscious state, the Chinaman secures from Bennett the plans showing where his fortune is hidden, and announces that if he finds the fortune at the spot indicated on the plans he may later administer an antidote for the drug he has swallowed, thereby restoring him to life. Craig Kennedy and Elaine, however, ignorant that this drug has been administered to Bennett, think the Clutching Hand dead, and after beholding his apparently lifeless body, depart for Elaine's home, where a love scene occurs that leads one to believe Kennedy may yet win the fair heiress.

"Runaway June" will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California with all expenses paid.

"The Return of Richard Neal"

Reviewed by Clarence J. Caine.

FRANCIS X. BUSHMAN at his best in a typical Bushman role, supported by such excellent players as Bryant Washburn, Ernest Maupin, Harry Dunkinson and Nell Craig, makes the three-reel production to

Francis X. Bushman as Richard Neal.

be released by the Essanay Film Manufacturing Company on April 17, entitled "The Return of Richard Neal," a picture of exceptional merit and one which will do justice to the feature position on any exhibitor's program.

Many who have followed motion pictures closely will recall the splendid "Richard Neal" series put out by the Essanay Company the early part of last year. In the present film, the scientific detective, which Mr. Bushman created at that time, returns and solves a mystery of no small proportions.

Throughout the three thousand feet the interest is never allowed to lag and, while the story is arranged so that the audience may know many things that the detective does not, its denouement is never made obvious. Dramatic scenes are many and convincing, and Mr. Bushman clearly demonstrates in all of them the wonderful histrionic ability which has made him popular the world over. The direction of the production is also deserving of credit, for from the scenario, which was carefully

Neal wins the battle of minds.

prepared, the producer has taken everything worth while and cleverly presented it.

We believe that pictures like this one will satisfy practically any audience on their own merits alone, without resorting to the other methods often used to put the "selling punch" into them.

Early in the story of the film Gideon Hall, a reckless young man in love with Doris Blake, is saved from suicide by "Count" Nikola, a clever criminal with an original method. Nikola lends him enough money to cover a heavy gambling debt and in return asks that Hall introduce him into society. Hall agrees and in the course of time Nikola is introduced into the Blake home. Doris feels a strange attraction for the man and feels that she must go to him. It is the influence of Nikola's mesmeric mind over her will.

Nikola hypnotizes Doris and tells her that at 3:13 a. m. on a certain day she will get out of bed, go to her father's art gallery and steal the famous painting by Musee and will drop it out of the window. Doris obeys and at the appointed time the family is aroused by a scream, and they find Doris unconscious on the floor murmuring "3:13." A doctor is called. He realizes that she is under the control of another mind and secures Richard Neal, psychological expert.

Nikola sets her at another task, that of bringing a large sum of money to his house at a certain time. Blake learns the secret from Hall, who is also under Nikola's influence, and sets a trap for him. The trap works, the two minds clash and Neal's stronger will wins. The girl is awakened, Nikola is exposed, and Doris restored to her family.

"The $20,000,000 Mystery"

Reviewed by Clarence J. Caine.

WITH the showing of episode twenty, Thanhouser's serial, "The $20,000,000 Mystery," comes to a close. The many little plot threads which have been left unfinished in the preceding episodes are picked up in the two thousand feet which comprise the final installment, and when the last scene fades from the screen and Zudora is safely snuggled in the arms of her lover, John Storm, with the plotters out of the way forever, everything that has happened has been explained.

As the picture begins Zudora's locket catches on Storm's coat as they embrace and falls to the floor. As the jewel in the old-fashioned setting is broken by the fall, Storm and the heiress take it to a jeweler's to have it fixed. Zudora removes her mother's picture from the locket before they leave and finds a piece of paper beneath it which tells her that her father's will had been left in charge of a trusted friend, Captain Radcliffe, long before.

With this important fact in their possession Storm and Zudora hurry to Detective Hunt's office, where they find Villiers and the officer of the law going over Zudora's identification papers. Baird is notified and announces his determination of learning where the plotters have hidden the will, as that is all that is now necessary to prove Zudora's claim to the fortune. The reporter does some detective work and discovers that the will is hidden in the top of the secret table in Madame Duval's home.

Hunt and Baird go to the mansion during the absence of the adventuress and Captain Radcliffe and the detectives get in an open window and secure the long-sought document. When Madame Duval and Radcliffe return and discover the will missing they realize that at last they are about to be trapped. They determine on a bold plan to escape arrest and invite Zudora and Storm to a social at their home. The pair accept, acting on the advice of their friends, and dur-

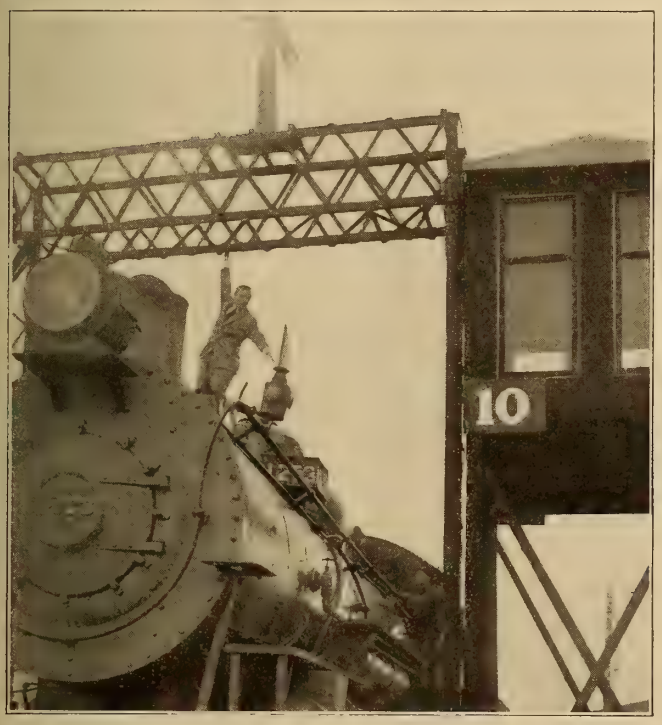
ing the gayety of the evening the adventuress and her co-plotter slip away and manage to board a private yacht waiting in the harbor.

Despite the efforts of Hunt and Baird to head them off, the yacht sails out to sea and the plotters pass out of the lives of Zudora and her friends forever. A short time later Zudora and Storm are married and Villiers turns over all the riches to the heiress which were rightly hers.

"The Black Box"

Reviewed by Neil G. Caward.

THRILLING action which will make the average audience sit up and gasp will be found in the fourth episode of the Universal serial, "The Black Box," which is entitled "An Old Grudge." In the second reel of this picture Herbert Rawlinson, playing the part of Sandford Quest in the picture, climbs out on a semaphore which extends above a railroad track and drops down on the



Sanford Quest leaps to the train.

top of a rapidly moving freight train passing beneath the tower. The slightest misstep on Mr. Rawlinson's part would surely have resulted in serious injury, but his successful performance of the feat adds a most realistic thrill to the picture.

As the story begins one sees Sandford Quest, accompanied by Lenora, start out to investigate the supposed death of Ian MacDougal when he jumped from the train while being taken to the penitentiary.

Ere departing, Quest leaves a check in his home for the Salvation Army girl and leaves word that he will return before noon to keep an appointment with Mrs. Reinholdt. Arrived at the station nearest the point where MacDougal leaped from the train, Quest and Lenora find that Laura, who has preceded them disguised as a man, has arranged everything with the section boss.

The two mount a handcar and proceed down the track to a point where MacDougal leaped from the train. In a cave not far from the railroad they find the body of the dead MacDougal, his fall and consequent exposure having proven too much for him.

When Quest leaves the train, however, he is seen by "Red" Gallagher, a man whom he formerly convicted, and Red plans to "get even." While Laura and Lenora remain behind to see that MacDougal's body is properly buried, Quest sets out in an auto to return to the city, but Gallagher punctures a tire with a rifle bullet and captures the scientific detective.

The ex-convict and his pal lock Quest up in a handcar house that stands near the track, but by means of the aniahaldyte which he has with him the detective manages to cause an explosion so that one side of the house is completely destroyed and he then rushes out to a nearby signal tower to have the operator flag the freight train just approaching.

The operator informs Quest that he cannot stop the train and, seeing Gallagher and his pal waiting below, Quest determines to board the train at any cost. Climbing out upon the semaphore he drops down on the swiftly moving train, thus returning to the city. Gallagher and his pal escape in Quest's abandoned auto and speed away for parts unknown.

When Quest reaches home, however, he finds his home in a topsy-turvy condition. Mrs. Reinholdt and the police inspector have called to claim her jewels and found the dead bodies of Quest's secretary and the Salvation Army girl who had called for her check. Since the inspector has found near the dead secretary's body a bloody paper-weight bearing Quest's name, together with a clock that had stopped at 11:15, he believes that thus the time of the crime is fixed, and turns to Quest with an inquiry as to where he was at that moment.

Quest replies that at 11:15 he was in a signal tower five miles away, and asks the inspector if he suspects him of having committed the deed. The inspector frankly confesses that he had such a thought, but that he is now thoroughly convinced that he did not commit the crime, since he was far away from the scene of the murder at the time. At this point the film ends, to be continued a week later.

"Pretty Mrs. Smith"

Reviewed by Mabel Condon.

THE release of "Pretty Mrs. Smith," the five-reel feature picture in which Fritzi Scheff is starred, is the first film offering of the Oliver Morosco Photoplay Company, in association with Bosworth, Incorporated. The play in which Miss Scheff had a successful Broadway run, affords, as a film play, plenty of action and opportunity for Miss Scheff to display the variety and fineness of her wardrobe. Both assets are valuable ones as film requisites go, and since the fame of the Scheff wardrobe is quite as universal as that of the dark-haired, vivacious Fritzi herself, it is quite as important that the wardrobe receive this special notice on its debut in the film world.

It is also Fritzi's debut and the accomplishment of photographing well is hers. She is quite the same Fritzi on the screen that she is on the stage and portrays well the role that the scenario maps out for her. Leila Bliss, as chum of the pretty Mrs. Smith, provides the laugh-making element of the story and is assisted in this service by the meek little man whom she threatens to marry. And no one has any doubt but that she does.

Louis Bennison, as the missionary, Ferdinand Smith, is the first one to bestow the title "Mrs." upon the popular Drucilla. When the latter has tired of the prosaic life in the missionary field and returned to chum

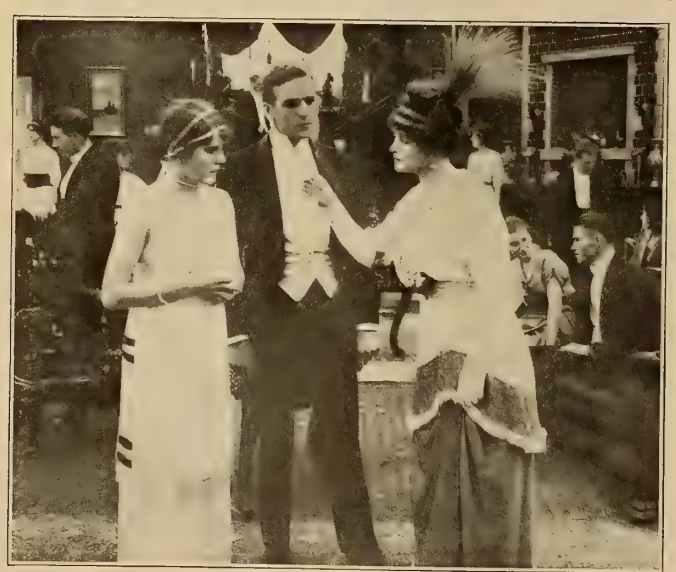
and country, she later learns that the Rev. Ferdinand has been lost at sea, so becomes the wife of Forrest Smith (Forrest Stanley), a poet, who develops alcoholic tendencies and disappears one day, leaving a note and his clothing on the sea shore. Frank Smith (Owen Moore) is the third Smith to add his name to hers, but because of jealousy they separate, Mrs. Smith going to a seaside resort, where she is followed by her husband and where both Ferdinand and Forrest Smith later appear. Amusing complications arise and the solution, as offered by Ferdinand, is that since he is legally dead after an absence of seven years, and since Forrest Smith married Mrs. Smith before the expiration of that time, that Frank Smith is her legal husband. And so the pretty Mrs. Smith is pleased to have it. The photography, scenes and settings are a credit to the production.

Pathe's "The Price of Fame"

Reviewed by Charles R. Condon.

APRIL 17 marks the first release of the "Who Pays?" series, a group of twelve plays being produced by the Balboa company under H. M. Horkheimer's personal supervision, and being released by Pathe. Each picture is to be three reels in length and complete in itself, though the general trend of the story in each will be to point out the real sufferer in the domestic troubles confronting us today. This first release, "The Price of Fame," features Henry King as Henry Merwin, the young man whose condition and circumstances in the last scene fully answer the question, "Who Pays?" and Ruth Roland as Ann Booth, later Merwin's wife.

The picture is finished in every way. The studio work is artistic; the exterior scenes are in keeping with the story; the photography is beautiful, and the acting strong and convincing. The theme is not a new one in bare outline, but in treatment it takes on a decidedly original appearance, inasmuch as after certain complicated situations are established, events are allowed to take their logical course, and impending misfortune is not frustrated by a hero or heroine in order to bring



Scene from Pathe's "The Price of Fame."

the affair to a happy conclusion. The result is a realistic portrayal of life as it is seen every day. The ending, though not a smiling one, is wholly gratifying, coming as a natural sequence to the action.

Henry Merwin, a young farmer, decides to try his luck in the city. He obtains a position as driver of a milk wagon, and sends for his sweetheart, Ann Booth. They are married on her arrival, and live happily in a little bungalow. A year later shows them absorbed in their new-born infant. Then Opportunity beckons to Merwin. He meets a professor who offers to send him to Europe to have his voice cultivated.

His long absence from Ann, combined with the attentions showered on him on his return, cause Merwin to feel ashamed of his plain wife, and a divorce follows. The opera star settles enough money on her, however, to make her comfortable for the rest of her life. One night something snaps in his throat, and he spends the rest of his fortune endeavoring to recover his voice, but in vain. He drops lower and lower in the social scale until he finally reaches the bottom, a victim of his vices. Who pays?

"Sign of the Rose" Ready Soon

Unless unforeseen conditions arise to destroy the smoothness of the schedule to which he is clinging, Thomas H. Ince should establish a precedent for speed and celerity in the production and release of multiple-reel features. Such a statement is inspired by the fact that, according to reliable information, "The Sign of the Rose," which Mr. Ince is producing for the screen, will be ready for presentation within the next few weeks. Less than six weeks ago Mr. Beban arrived at Inceville and immediately went to work before the camera. This week there comes from the shores of the Pacific the announcement that the production is more than half finished.

Prior to the noted actor's arrival, everything possible had been done to permit of a ready commencement of activities on the international masterpiece, and to this fact, in a great measure, is ascribed the reason for such unprecedented swiftness in motion picture manufacture. Supplemental to this, however, is the careful method employed in his work by the director-general of the New York Motion Picture Corporation.

Producer Ince is a man who does a lot of thinking before he acts. In his mind's eye he visualizes everything he intends to do. That which is finally adjudged unnecessary is eliminated, so that when the time arrives for the toil involved in production not a minute is lost. About him, while he is working, Mr. Ince has a corps of men, divided into groups, each of which is at the beck and call of a lieutenant. The men have their orders—this one to do this and that one to do that—and in this way the countless duties entailed in putting on a feature are dispatched.

In "The Sign of the Rose" Mr. Ince has tackled a job of mammoth proportions. The piece, it will be remembered, was used by Geo. Beban as the vehicle for his remarkable triumphs on the vaudeville stages of England and America for five years. So internationally popular did it become that Klaw & Erlanger produced it as a four-act play on Broadway and it is this version of it, with some revisions, that Mr. Ince is converting into a drama for the screen. While the burden of the acting throughout the story rests on the shoulders of Mr. Beban, a very strong cast is working in support of the celebrated star. Virtually the entire company of principals, in addition to Mr. Beban, was sent from New York to appear especially in the Ince production.

Brevities of the Business

Filmdom needs no introduction to Leon J. Rubinstein, the gentleman pictured to the left, for, in the words of Edwin Thanhouser, he is the dean of the press corps of the motion picture industry, the year 1906 having marked his entry into the field as editor of one of the very first trade journals. After seeing the *Film Index* started nicely on its way, "Ruby," as he is known to everybody in the film game, next championed the independent cause, and became editor of *Film Reports*. Still later he supplied much of the publicity and advertising copy for such brands as Imp, Powers, the Kessel and Bauman interests, Eclair and the Sales Company program. He next took a whirl at producing special educational films and then three-reel sensationals, which necessitated the building of the Ruby Twinplex studio, which he only recently disposed of to become director of publicity for the Thanhouser Film Corporation of New Rochelle, N. Y. Just where and when the nickname of "Ruby" first appeared history neglects to state, but the name attached itself to him, and still sticks. Leon J. frankly admits being married and boasts of one son, in this being radically different from some of the matinee idol stars who make frantic efforts to conceal their marriage, for "Ruby," when asked whether he'd rather be single, invariably answers "Nixey."

President S. S. Hutchinson, of the American Film Manufacturing Company, has closed a deal for the purchase of a plot of ground adjoining the present holdings of the American studios at Santa Barbara, Cal. The property covers a quarter block to the north of the studio and will be improved at once to meet the growing demands for increasel facilities. By the purchase of this property the American Film Manufacturing Company has become the largest individual taxpayer in the city.

Miss Virginia Pearson, well known for her excellent work in several Broadway productions in recent seasons, has returned to her first love, the Vitagraph Company.

Dorothy Bernard has been specially engaged by Kalem to appear in the three-act drama, "The Second Commandment." This is one of a series of ten, each of which is based upon one of the ten commandments.

Edison is reviving as a three-reeler the one-reel success, "With Bridges Burned," from the story by Rex Beech. Director Ashley Miller is lengthening it and Mabelle Trunnelle, who played in the one-reel version, is again playing the same role she had five years ago.

Thomas H. Ince, director-general of the New York Motion Picture Corporation, is this week superintending the cutting and assembling of "The Sign of the Rose," the combination of silent and spoken drama in which George Beban will be starred. About 40,000 feet of films have been used in picturizing the character artist's masterpiece, but this quantity will be reduced by the cutting process to about 10,000 feet.

Elsie Cort, Joe Massey, Veronica Larkin and Ray D. Clifton are the latest players to be added to the ranks of the companies producing for the Kriterion Program at Santa Barbara, Cal.

Opie Read's widely read novel, "A Yankee from the West," is now in production at the Majestic studios on the west coast. Henry Walthall is playing Billy Milford, the college-bred man.

An important announcement by the Vitagraph Company that will be of interest to moving picture patrons is the lately rejoined Maurice Costello-Van Dyke Brooke combination, in which Mr. Costello will be seen in pictures directed by Mr. Brooke. It is two years since these two worked together, Mr. Costello having been his own director for some time.

Miss Neva Gerber has been engaged as the new leading lady of the American Beauty Company.

The Cosmos Feature Film Corporation have acquired the services of David Powell to play opposite Janet Beecher in the photoplay version of "Fine Feathers," by Eugene Walter.

The inimitable Frank Daniels, of comic-opera fame, was initiated into the mysteries of motion picture production and acting for the camera at the Vitagraph studios last week when he began work in the four-part comedy, "My Uncle Bob," written expressly for him by Paul West.

Jack Tucker, comedian, writer, artist and a member of the famous vaudeville team of Williams and Tucker, has joined the Lubin players and has gone to the Lubin Southern studio at Jacksonville, Florida, where he will be featured in a number of his own comedies.

William McDonald, who formerly played burlesque lover parts at the Keystone studios, has been assigned a part in the American Feature Company under the direction of Thomas Ricketts.

William Fox, head of the Fox Film Corporation, has selected Harry Spingler to enact the juvenile role in "The Plunderer," picturized from Roy Norton's famous modern romance of the same name. Rehearsals of the photoplay are now in progress at Dahlonega, Georgia, under the direction of Edgar Lewis.

FILM FOLK FLASHES.

Charles J. Schaefer, proprietor of the Keystone theater, Sheridan road, Chicago, Ill., has issued invitations for the premier performance on April 6 of the three-act part Essanay drama, "The Lady of the Snows," adapted from the novel by Mrs. Carter H. Harrison, wife of the mayor of this city. The event will be attended by members of Chicago's most exclusive society.

"The Birth of a Nation," the big D. W. Griffith production based on Dixon's book, "The Clansman," is now in its eighth week at the Auditorium theater, Los Angeles, and will continue to run indefinitely at that house.

Another shipment of Jungle-Zoo wild animals recently went to the Pacific Coast from the Chicago studios of the Selig Polyscope Company. They will be added to the already magnificent collection of wild beasts housed in the Jungle Zoo.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	167	...
Biograph Film Co.	65	77
General Film Co. *pref*	51	55
Majestic Film Co.	155	172
Mutual Film Corp. *pref*	59½	62
Mutual Film Corp. *com.*	84½	87
New York Motion Picture Corp.	73	75
Reliance Motion Picture Corp.	35	44
Syndicate Film Corp.	100	120
Thanhouser Film Corp.	78	85
Thanhouser Syndicate Co. *pref*	50	60
Thanhouser Syndicate Co. *com*	60	70
Universal Film Mfg. Co.	160	....
World Film Corp.	4⅜	4¾

North American Film Corporation.—It is now known that Mary Pickford's younger sister, Lottie, will be starred as the lead in the "Diamond from the Sky," the picturized novel to be produced by the North American Film Corporation. This has resulted in a demand for the stock, with practically none to be had.

Mutual Film Corporation.—There have been a number of requests for the common stock with the stipulation that the same is to be transferred before the next dividend date. What this presages we are not in a position to determine. Stock sold at 86 within the last several days and is in strong demand at present.

Thanhouser Film Corporation.—This stock sold at 80 and is in demand at that figure.

Syndicate Film Corporation.—It is reported this company has been securing at the rate of $5,000 worth of business per week. This is somewhat remarkable in view of the fact that the first releases of the serial were at the beginning of the summer of 1914.

J. Walter Lamb of New York City has been appointed manager of the Atlanta office of the World Film Corporation and already has begun his new duties.

Two of the costliest and most sensational reels of film made by the Lubin Company were shown at a private exhibition at that company's studio in Philadelphia last week. The reels consisted entirely of spectacular big punches that have been used in Lubin productions during the past few years and are the first two of a series that are to be made, not for release, but as a sort of catalog of spectacular climaxes which are to be kept on record at the Lubin laboratories at Betzwood, Pa.

The Vitagraph Company has acquired from Richard Harding Davis the rights to picturize his story, "Playing Dead," which appeared recently in one of the popular magazines. It will be made into a Broadway star feature, four or five thousand feet in length.

Austin Conroy, at one time assistant to Director Richard Ridgeley, who has appeared from time to time in Edison films, was stricken with paralysis last Monday morning while chatting with Edison players outside the studio. A physician could not determine whether the paralysis would be permanent or not.

Alexander Garden, late star of the Universal Company, has been especially engaged by the Life-Photo Film Corporation to appear with Mary Nash in "The Unbroken Road."

General Manager J. C. Graham of the United Film Service has secured the services of W. F. Holderman, who has just taken up his duties as manager of the New York distributing office of the United Program.

Edward L. Simons, one of the Lubin Manufacturing Company's officials, made the principal address at the meeting of the Baltimore Consolidated Section of the National Electric Light Association. His subject was "Making of Modern Motion Pictures."

The Pathe baseball team, with a four-year reputation of being almost unbeatable behind it, will start its season on April 11 at the Jersey City (N. J.) reservoir grounds. This team of picture makers last year was rated by John J. McGraw as one of the four best semi-pro teams in the United States. It traveled all over the Atlantic Middle States during the 1914 season and won twenty-eight games out of thirty-seven.

Mrs. Wallace Erskine, the "Edison Mother," fell down the full length of a New York City elevated stairway last Tuesday, sustaining a painful injury to her ankle.

Eva Unsell, who has been associated with the scenario department of the Famous Players' Film Company since a few months after the inception of that concern, has resigned from this connection in order to devote her time to adaptations of famous plays and novels for leading feature concerns on a free-lance basis.

Colin Campbell has taken up the work of filming the interiors of the big Selig feature, "The Ne'er-Do-Well," and in addition will film several big exterior scenes in which the destruction of a portion of a Panama city is necessary.

The employes of the Lubin Company in Philadelphia have

Scene from "The Haunting Eye," Premier release on United program.

organized a yearly beneficial association, of which the majority of the players are members. The officers are Colonel Joseph W. Smiley, president; Isador Schwartz, treasurer, and Donald Scott, secretary.

William V. Mong, who entered into contract with the Pike's Peak Company several weeks ago, has succeeded George Gebhart as assistant manager of the western company's studios.

Marc McDermott of Edison recently received word that

Corner of Bosworth, Inc., studio at Los Angeles.

Harold Shaw, the film actor and director, though an American by birth, has joined the cause of the allies in becoming a private in the Twickenham Volunteers.

One of the most popular of the old-time legitimate actors to capitulate to the lure of the "movies" under the Vitagraph Company management is Harry Fisher, who enjoys the distinction of having been associated with Harrigan and Hart for over twenty-five years.

King Baggot, the Universal star, was the special guest of the Century Club at its last meeting at the Hotel Astor, New York City, March 25. A number of prominent theatrical people read papers on various phases of the dramatic art, but this time the club felt that the films had taken such an advanced position that it was time to hear from a leading exponent of that branch of the drama. For this purpose Mr. Baggot was selected as a representative member of his branch of the profession and permission was obtained from Carl Laemmle of the Universal Company for him to address the club.

The members of the Chicago White Sox baseball team, who are training on the west coast, were the guests of General Manager Isadore Bernstein at a reception held at Universal City, Calif., last Sunday afternoon.

Francis X. Bushman has returned to the Essanay studios in Chicago after two weeks spent at the Panama-Pacific Exposition, where he was the guest of the Panama-Pacific Motion Picture Exhibitors. His latest accomplishment is the writing of the words for a song which is being published by Will Rossiter. It is entitled "My Ship o' Dreams."

W. Eugene Moore, who directed the production of "Joseph in the Land of Egypt" and "Cardinal Richelieu's Ward," is now overseeing the two-reel Thanhouser pictures in which Florence La Badie is starred.

The "Get-Together Club," composed of the employees of the World Film Corporation of Chicago, held a special session in honor of R. A. Bertschy, who was en route to the Kansas City office of the World last week. Mr. Bertschy is representing the sales department, and hails from the executive office in New York.

Pending the preparations of the next big serial, which Grace Cunard is writing, which Francis Ford is producing, a two-reel police story, dedicated to the Los Angeles force.

Ruth Stonehouse spent two days at Fort Dodge, Ia., as the guest of the Magic theater management. She also spent a day at South Bend, Ind., as the guest of the management of the Auditorium theater.

ROLL OF STATES.

ALABAMA.

The Masonic theater in New Decatur has been reopened under the management of H. B. Cagle.

The Alberta theater was recently opened in Albertville.

ARKANSAS.

The new Princess theater at Fort Smith, which was formerly the Empress, was recently opened to the public with Hoyt Kirkpatrick as manager. The new Princess is one of the most up-to-date picture houses in Fort Smith.

Frank Barr will shortly open a motion picture show in Huntsville. Mr. Barr is manager of the Lyric in Fayetteville.

CALIFORNIA.

Emess Film Company, Los Angeles; capital stock, $10,000; subscribed, $400. Directors: G. W. Stout, Charles E. Millikan, L. E. Wright, E. F. Nordgren.

Work has been started on Woodland's new moving picture theater at the corner of Main and First streets. The theater is owned by Harry Leland, who expects to open the same about June 1.

C. K. Film Manufacturing Company. Capital stock, $250,000; subscribed, $300. Directors: A. M. Kennedy, Agnes C. Kennedy, John W. Eginton, Jr., Sacramento.

E. S. Thompson of Kennett has purchased the Lyric theater at Chico formerly owned by D. B. Dove.

CANADA.

The Overseas Films, Limited, has just received incorporation papers from the provincial government. The company is also authorized to take over as a going concern the business of the Humbert Film Exchange. Winnipeg is given as the chief place of business for the company, and the capital stock is specified as $40,000, divided into 4,000 shares of $10 each.

The incorporation of the Motion Picture Exhibitors' Protective Association of Ontario has been announced with head office in Toronto. A brotherhood for protective and social purposes, with branches all over the province, is intended.

A. C. Lyons is remodeling the Gem theater in Brantford, which was recently damaged by fire, and will shortly have the cozy play house ready for opening.

COLORADO.

Greeley will soon have another modern moving picture show, to be known as the Rex, the Swanson Theater Company having taken a long time lease on the old Orpheum theater on Eighth avenue, and now being engaged in completely remodeling the building. Manager Lynch, in charge of the reconstruction work, has closed the playhouse until the improvements and repairs are completed, and a large force of workmen are now engaged in putting the old place in first-class condition.

CONNECTICUT.

The new Warren theater on Railroad avenue, between Lafayette and Warren streets, Bridgeport, was recently opened by Joseph J. Skelly. The theater is of brick construction and is attractively furnished throughout, with a seating capacity of 400 persons.

Plans are under way for the erection of a moving picture theater by H. G. Konold at 96 Chapel street, New Haven. The building will be two stories high, 46x100 feet, of frame construction, with a gravel roof.

The Shelton theater in Ansonia has been entirely remodeled and a new picture machine installed.

DELAWARE.

Nohema Film Corporation, Philadelphia; capital, $50,000. To manufacture motion picture films of all kinds. Incorporators, Eugene Marcus, Lewis Newman, John H. Norwood, all of Philadelphia.

The Film Picture Company. Manufacturing of picture films; capital, $150,000. Incorporator, H. E. Latter, Wilmington.

Metro Picture Service, Incorporated, Wilmington. Capital, $125,000. To conduct a general motion picture and exhibiting business. Incorporators: Herbert E. Latter, Norman B. Coffin, Wilmington, Del.; Clement B. Enger, Elkton, Md.

Ursa Manufacturing and Advertising Company, Wilmington. Capital, $100,000. To manufacture, sell and deal in and with motion picture films, etc. Incorporators: Alfred Wharleney, William H. Mahan, F. L. Mettler, all of Wilmington.

A permit has been issued to William Anderson for alterations to the Pickwick theater, 504 Market street, Wilmington, costing $400.

IDAHO.

Pocatello is to have another photoplay house. Ground has been broken on the vacant corner of East Center and South Fourth avenue, adjoining the Prator studio, for a theater 37x110 feet, a two-story structure. The theater will have a seating capacity of 800. The showhouse will be operated by William Slayd.

The management of the Olympia theater in Pocatello has been changed and C. A. Carmack and Mark Bower are now the proprietors, having bought same from Fred McCracken.

ILLINOIS.

Work on Mrs. M. E. Abbey's new moving picture theater at Kirkwood is rapidly nearing completion, and same will be ready for occupancy in the near future.

The Star theater at St. David has been closed.

Chicago's progress in municipal development were shown in films under the auspices of the Chicago plan commission at the Majestic theater March 29. The films depicted scenes around Chicago as they are and as they will be after the Chicago plan commission's ideas are realized.

Clarence E. Irvin has purchased the lot at 204 East Jefferson street, Bloomington, from Tyler Greenlee and proposes to build in the near future a new photoplay theater costing about $50,000. The building will cover the entire lot, which is 75x115 feet, and will have a seating capacity of 1,000 persons.

Camel Film Company, Chicago, $20,000; manufacture and deal in motion picture films, etc. William T. Warren, William A. Jennings and P. H. Bishop.

Paims' motion picture theater at Harvard has been closed.

Articles of incorporation have been issued by the secretary of state to the Duchess Theater Company of Peoria. The incorporators are R. B. Francis, H. J. Weisbruch and George K. Beasley. The capital stock is $10,000.

M. A. Maloney has sold the Grand theater in Sterling to Cole & Gerdes, proprietors of the Rock Fall News.

Dinner given by Patrick A. Powers in honor of Mr. and Mrs. Carl Laemmle at Hotel Alexandria, Los Angeles, March 17, 1915.

H. F. Wilson is remodeling the Seward building on East Washington street, Marengo, for a new theater, which will be managed by W. H. Stage. This theater will seat about three hundred people and will have an orchestra pit and eighteen-foot stage. It will be completed about June 1.

Long & Cox, proprietors of the moving picture show in Durand, have dissolved partnership, Mr. Long assuming the ownership.

L. Dalton has sold the Palace theater in Elmwood to W. H. Phares, Sr., and Milo Phares will continue to operate the place. It is understood the consideration was $6,000.

W. E. Childs, manager of the Idle Hour theater in Hinckley, has sold his interest to Hilliard & Oneal, the former from Savanna and the latter from La Crosse, Wis. The new proprietors will install a new machine.

INDIANA.

The Lyric theater of Waterloo was recently purchased by E. E. Hayes of Garrett, who will assume charge immediately.

Work has been started remodeling the room vacated in the Minuet building, on East Washington street, Fort Wayne, for the new motion picture theater which will be opened by the recently incorporated Minuet Amusement Company the first week in April. The new theater will have six hundred seats of the most modern kind, insuring extra comfort to the patrons, and will be under the management of E. D. Seelberg and Fred M. Cole.

In a short time the Madison theater in La Porte will be opened under the management of Harry Benson, a Chicago man, who has taken over the theater, succeeding John Wolf. The Madison will be thoroughly renovated and the best of photoplay productions, with a mixture of vaudeville, will be presented.

The Fountain theater, 422 Wabash avenue, Terre Haute, has been purchased by Peter K. Peters of Mansfield, O., from the Fountain Theater Company.

IOWA.

The new Electric theater at Winfield, now in the course of construction, will be opened about April 1 as a first-class playhouse.

George W. Christy of Union has opened an up-to-date motion picture theater in the Sanborn building on South Main street, Maquoketa.

H. L. Rogers has purchased the Little Grand theater and expects to remodel the same in a short time, and when completed he will have one of the most modern theaters in Wstern Iowa.

Sam Gibson of Waterloo has purchased the motion picture theater at Charles City and assumed the management immediately.

The Schuyler city council rejected a petition which asked for the closing of the motion picture theaters on Sunday.

H. Crabtree, manager of the Lyric theater in Albia, is redecorating and installing new lights.

F. L. Brooks has sold the Star theater in Tama to W. I. Impson, who took immediate possession.

The Lyric theater in Morrison, which is now being built, will open April 22, as announced by Manager Yeager.

Mr. Lockwood, manager of the Fulco Company, Chicago, has completed the film "Circumstantial Evidence," which was produced in Fort Madison, and will shortly be shown at the Empire theater of that city.

Lionel Barrymore in scene from Life Photo's, "The Curious Conduct of Judge Legarde."

Henry Dlugosch has sold the Princess theater in Sheldon to William Fraser of Spencer.

The Magic theater in Algona has been sold to Will Stewart, who took possession March 6.

Mittlebuscher & Behrens, proprietors of the Family theater in Davenport, have just returned from Chicago, where they closed contracts for "The Quest" and "The Devil." The proprietors are sparing no efforts in securing the best productions for their patrons.

The Jack Dillon goodfellowship dinner that took place at the Photoplayers' Club, Los Angeles, on March 17.

R. C. Brownlee and Don Crooks will shortly open a motion picture theater in the Foresman building, Adair.

F. C. Williams is contemplating the erection of a motion picture theater in Cumberland.

KANSAS.

Great Bend is to have a new motion picture show.

Thomas Magruder is now owner of two motion picture theaters in Yates Center, having purchased the Star from G. B. Erwin and the Peerless from Bert Adams.

KENTUCKY.

Constitution and by-laws for the Louisville Censorship Board of Motion Pictures for Children, were read and adopted at the business meeting of the board, March 8.

The Pastime theater of Winchester, after being closed for remodeling for several weeks, has been opened to the public.

W. W. George has bought the Colonial theater from Sphar Swift and has taken possession.

MARYLAND.

Moving picture exhibitors, accessory and exchange men of Baltimore held a banquet at the Hotel Raleigh, March 12.

Colman Klein, 801 East Baltimore street, Baltimore, will erect a motion picture theater at the above address within a very short time. The building will be three stories high, will be fireproof and will cost in the neighborhood of $15,000.

The new studio of the Triangle Film Corporation in the Idle Hour building, 223 North Howard street, Baltimore, has just been placed in commission. In addition to making all the indoor motion pictures in this building the corporation has also moved its general offices to the studio.

Plans are under way for the erection of an up-to-date motion picture theater at Williamsport. The structure will be two stories high, 23x90 feet, and will be under the management of A. O. Murray.

Plans for the $100,000 playhouse to be erected by the Northern Amusement Company on the south side of North avenue, west of Charles street, Baltimore, have been completed by the architect, Oliver B. Wight, and are expected to be distributed for estimates in the very near future. The building will replace the four dwellings now occupying the site. The new theater will be modeled somewhat after the Strand in New York.

The old Holliday Street theater, Baltimore, has been leased for a period of a year to Oliver J. Allenbaugh, president of the Metro Film Service, Famous Players' Feature Company of Washington, and on April 15 the company intends to operate high-class moving picture shows.

MASSACHUSETTS.

A new theater with a seating capacity of 3,600 will be built this summer on the site of the present Orpheum theater, Boston, at a cost of $400,000. Work will begin about the first of May. The theater will open in October as a vaudeville and picture house.

A new $175,000 vaudeville and moving picture theater will be erected by the Olympia Theaters Company in Central Square, Cambridge. Operations will begin the second week in April. The building will extend from Massachusetts avenue to Austin street and be modern in every respect.

MICHIGAN.

The Detroit Kriterion Film Corporation will open a new $50,000 plant, April 19, at 183 Jefferson avenue, Detroit, where they have engaged 6,000 feet of floor space.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	3-29	The Sister's Solace	Biograph	1,000
D	3-29	Killed Against Orders	Edison	3,000
C	3-29	Curiosity	Essanay	1,000
D	3-29	Poison	Kalem	2,000
C	3-29	Patsy Bolivar No. 14	Lubin	1,000
D	3-29	Ma's Girls	Selig	2,000
T	3-29	Hearst-Selig News Pictorial No. 25	Selig	1,000
C	3-29	Cutey Becomes a Landlord	Vitagraph	1,000

Tuesday.

D	3-30	The Americano	Biograph	2,000
C	3-30	Music in Flats	Edison	1,000
C	3-30	The Man in Motley	Essanay	1,000
C	3-30	Ham in the Harem	Kalem	1,000
C	3-30	Monkey Business	Lubin	1,000
C	3-30	The Legal Light	Selig	1,000
D	3-30	The Enemies	Vitagraph	3,000

Wednesday.

C	3-31	A Lucky Loser	Edison	1,000
C	3-31	The Fable of "The Demand That Must Be Supplied"	Essanay	1,000
D	3-31	The Writing on the Wall	Kalem	1,000
D	3-31	The Unmarried Husband	Lubin	2,000
D	3-31	Ashes of Gold	Selig	1,000
C	3-31	A Fortune Hunter	Vitagraph	1,000

Thursday.

C	4-1	Just a Lark	Biograph	1,000
C	4-1	A Coat Tale	Essanay	1,000
C	4-1	A Jitney Elopement	Essanay	2,000
D	4-1	The White Mask	Lubin	3,000
C	4-1	Moonshines	Mina	1,000
T	4-1	Hearst-Selig News Pictorial No. 26	Selig	1,000
D	4-1	The Heart of Jim Brice	Vitagraph	1,000

Friday.

D	4-2	The Sheriff's Dilemma	Biograph	1,000
D	4-2	The Boston Tea Party	Edison	2,000
D	4-2	Countess Veschi's Jewels	Essanay	2,000
D	4-2	The Siren's Reign	Kalem	3,000
D	4-2	In the Background	Lubin	1,000
C	4-2	Two Women and One Hat	Selig	1,000
C	4-2	When Dumbleigh Saw the Joke	Vitagraph	1,000

Saturday.

D	4-3	Destiny Decides	Biograph	1,000
D	4-3	When Gratitude Is Love	Edison	1,000
D	4-3	Ingomar of the Hills	Essanay	1,000
D	4-3	A Life in the Balance	Kalem	1,000
C	4-3	Mother of Pearl	Lubin	1,000
D	4-3	A Night in the Jungle	Selig	1,000
D	4-3	Janet of the Chorus	Vitagraph	2,000

Monday.

C	4-5	The End of the Play	Biograph	1,000
D	4-5	Won Through Merit	Edison	1,000
D	4-5	The Other Woman's Picture	Essanay	1,000
D	4-5	The Second Commandment	Kalem	3,000
D	4-5	Road O' Strife	Lubin	2,000
D	4-5	The Gentleman Burglar	Selig	2,000
T	4-5	Hearst-Selig News Pictorial No. 27	Selig	1,000
C	4-5	Mr. Jarr Takes a Night Off	Vitagraph	1,000

Tuesday.

D	4-6	The Bridge Across	Biograph	2,000
C	4-6	A Clean Sweep	Edison	1,000
D	4-6	The Lady of the Snows	Essanay	3,000
C	4-6	"Ham's" Harrowing Duel	Kalem	1,000
C	4-6	Capturing the Cook	Lubin	1,000
C	4-6	Getting a Start in Life	Selig	1,000
C	4-6	The Timid Mr. Tootles	Vitagraph	2,000

Wednesday.

C	4-7	Snap Shots	Edison	1,000
C	4-7	The Fable of "The Busy Man and the Idle Woman"	Essanay	1,000
D	4-7	The Thumbprints on the Safe	Kalem	2,000
D	4-7	The Cipher Key	Lubin	3,000
D	4-7	Aunt Mary	Selig	1,000
C	4-7	Easy Money	Vitagraph	1,000

Thursday.

D	4-8	The Vindication	Biograph	1,000
C	4-8	Sophie's Fighting Spirit	Essanay	1,000
D	4-8	Mr. Carlson of Arizona	Lubin	2,000
C	4-8	A Barber-ous Affair	Mina	1,000
T	4-8	Hearst-Selig News Pictorial No. 28	Selig	1,000
D	4-8	Her Gethsemane	Vitagraph	1,000

Friday.

D	4-9	The Miser's Legacy	Biograph	1,000
D	4-9	The Stoning	Edison	3,000
D	4-9	An Opal Ring	Essanay	2,000
C	4-9	He Was a Traveling Man	Kalem	1,000
D	4-9	The Stroke of Fate	Lubin	1,000
C	4-9	Man Overboard	Selig	1,000
C	4-9	They Loved Him So	Vitagraph	1,000

Saturday.

D	4-10	The Brooding Heart	Biograph	1,000
D	4-10	An Unpaid Ransom	Edison	1,000
D	4-10	Andy of the Royal Mounted	Essanay	1,000
D	4-10	The Girl on the Trestle	Kalem	1,000
C	4-10	He Couldn't Explain	Lubin	500
C	4-10	Clothes Count	Lubin	500
C	4-10	Selig Jungle-Zoo	Selig	1,000
D	4-10	The Return of Maurice Donnelly	Vitagraph	3,000

Mutual Program

Monday.

D	3-29	In the Sunlight	American	2,000
D	3-29	The Jewelled Dagger of Fate	Reliance	1,000
C	3-29	Title Not Reported	Keystone	

Tuesday.

D	3-30	The Magnet of Destruction	Thanhouser	2,000
D	3-30	An Image of the Past	Majestic	1,000
D	3-30	The First Stone	Beauty	1,000

Wednesday.

C	3-31	Shorty Among the Cannibals	Broncho	2,000
D	3-31	Reformation	American	1,000
D	3-31	The Primitive Spirit	Reliance	1,000

Thursday.

D	4-1	The Fakir	Domino	2,000
C	4-1	Title Not Reported	Keystone	
T	4-1	Mutual Weekly No. 13	Mutual	1,000

Friday.

D	4-2	The Spirit of the Bell	Kay Bee	2,000
C	4-2	The Schemers	Princess	1,000
D	4-2	The Artist's Wife	Majestic	1,000

Saturday.

D	4-3	Sympathy Sal	Reliance	2,000
C	4-3	Title Not Reported	Keystone	
C	4-3	A Corner in Babies	Royal	1,000

Sunday.

D	4-4	Doctor Jim	Majestic	2,000
C	4-4	Ethel's Deadly Alarm Clock	Komic	1,000
D	4-4	The Life Worth While	Thanhouser	1,000

Monday.

D	4-5	His Brother's Debt	American	2,000
D	4-5	The Winning Hand	Reliance	1,000
C	4-5	Title Not Reported	Keystone	

Tuesday.

D	4-6	The Cycle of Hatred	Thanhouser	2,000
D	4-6	The Little Mother	Majestic	1,000
C	4-6	The Once Over	Beauty	1,000

Wednesday.

D	4-7	Molly of the Mountains	Broncho	2,000
D	4-7	A Touch of Love	American	1,000
D	4-7	The Indian Changeling	Reliance	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

D	4-8	The Winged Messenger	Domino	2,000
C	4-8	Title Not Reported	Keystone	
T	4-8	Mutual Weekly No. 14	Mutual	1,000

Friday.

D	4-9	The Rough Neck	Kay Bee	2,000
C	4-9	The Reformation of Peter and Paul	Princess	1,000
D	4-9	The Problem	American	1,000

Saturday.

D	4-10	Station Content	Reliance	2,000
C	4-10	Title Not Reported	Keystone	
C	4-10	Burglars by Request	Royal	1,000

Sunday.

D	4-11	The Fencing Master	Majestic	2,000
C	4-11	By Fair Means or Foul	Komic	1,000
C	4-11	A Double Exposure	Thanhouser	1,000

Universal Program

Monday.

D	3-29	Playing With Fire	Victor	1,000
C	3-29	The Supreme Impulse	Imp	1,000
C	3-29	Around the World in Ten Minutes	Joker	500
E	3-29	Swedish National Park of Lapland	Joker	500

Tuesday.

D	3-30	The Duchess	Gold Seal	3,000
D	3-30	The Love of Mary West	Big U	1,000
C	3-30	In a Jackpot	Nestor	1,000

Wednesday.

D	3-31	His Last Trick	Laemmle	1,000
C	3-31	Hearts and Flames	L-Ko	2,000
T	3-31	Animated Weekly No. 160	Universal	1,000

Thursday.

D	4-1	The Cameo Ring	Big U	2,000
D	4-1	The Maid of the Mist	Rex	1,000
C	4-1	Olive's Hero	Sterling	1,000

Friday.

D	4-2	The City of Terrible Night	Imp	2,000
D	4-2	The Law of Love	Victor	1,000
C	4-2	His Only Pants	Nestor	1,000

Saturday.

D	4-3	The Oaklawn Handicap	"101 Bison"	2,000
D	4-3	Love o' the Parent	Powers	1,000
C	4-3	Love, Fireworks and the Janitor	Joker	1,000

Sunday.

D	4-4	A Lesson from the Far East	Rex	2,000
D	4-4	The Pinch	Laemmle	1,000
	4-4	No Release This Week	L-Ko	

Monday.

D	4-5	The Guardian of the Flock	Victor	2,000
D	4-5	The Story the Clock Told	Imp	1,000
C	4-5	Wedding Bells Shall Ring	Joker	1,000

Tuesday.

D	4-6	The Mysterious Contragrav	Gold Seal	2,000
D	4-6	Putting One Over	Big U	1,000
C	4-6	Eddie's Little Nightmare	Nestor	1,000

Wednesday.

D	4-7	His Captive	Laemmle	2,000
D	4-7	The Fatal Note	L-Ko	1,000
T	4-7	Animated Weekly No. 161	Universal	1,000

Thursday.

C	4-8	The Heart Breaker	Big U	2,000
C	4-8	In the Clutch of the Emperor	Rex	1,000
C	4-8	The Butler's Busted Romance	Sterling	1,000

Friday.

D	4-9	The Broken Toy	Imp	2,000
C	4-9	The Rustle of a Skirt	Victor	1,000
C	4-9	The Baby's Fault	Nestor	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Saturday.

C	4-10	And They Called Him Hero	"101 Bison"	2,000
D	4-10	The Law of the Open	Powers	1,000
C	4-10	Fares, Please	Joker	1,000

Sunday.

D	4-11	The Grind	Rex	3,000
D	4-11	Life's Furrow	Laemmle	1,000
	4-11	No Release this week	L-Ko	

United Film Program

Monday.

D	4-5	The Long Shift	Features Ideal	2,000

Tuesday.

D	4-6	The Haunting Eye	Premier	1,000
C	4-6	The Masqueraders	Superba	1,000

Wednesday.

D	4-7	Tainted Blood	Grandin	1,000

Thursday.

C	4-8	Pretty Policeman	Luna	1,000
C	4-8	Love's Lunacy	Starlight	1,000

Friday.

C	4-9	Automatic House	Empress	1,000

Saturday.

D	4-10	The Cost	Lariat	2,000

Sunday.

D	4-11	For a Thousand Dollars	Premier	1,000

Kriterion Program

Monday.

D	3-29	The Emigrant's Peril	Santa Barbara	2,000
C	3-29	When Billy Struck the Stage	Santa Barbara	1,000

Tuesday.

D	3-30	A Smuggler's Love	Alhambra	2,000
C	3-30	Rena's Pet Pirate	Thistle	1,000

Wednesday.

D	3-31	A Mother's Awakening	C. K.	2,000
C	3-31	Irresponsible Syd	C. K.	1,000

Thursday.

D	4-1	The Miser of Monterey	Monty	2,000
C	4-1	The Two-Gun Bad Man	Kriterion	1,000

Friday.

D	4-2	The Only Son	Trump	2,000
C	4-2	Kriterion Komic Kartoon	Pyramid	500
E	4-2	Printing U. S. Money	Nolege	500

Saturday.

D	4-3	The Cowboy's Sweetheart	Kriterion	2,000
C	4-3	The Hidden Treasure	Alhambra	1,000

Miscellaneous Features

Pathe Daily News No. 27	Pathe	1,000
Pathe Daily News No. 28	Pathe	1,000
Ima Simp, Detective	Pathe-Balboa	800
The Intelligence of Apes	Pathe-Balboa	200
The Quality of Forgiveness	Pathe-Balboa	3,000
Gulf of Roses, Spain	Pathe	500
Wiesbaden, Germany	Pathe	500
Too Much Bull	Pathe	800
Fjords and Mountains of Norway	Pathe	200
When We Were Twenty-One	Famous Players	5,000
The Spanish Jade	Fiction Pictures	5,000
The Outcast	Reliance Master-Pictures	5,000
The Unafraid	Lasky	5,000
The Man Who Found Himself	Brady	5,000
The Dancing Beetle	World Comedy	1,000
Health by the Year	World Comedy	1,000
Housekeeping Under Cover	World Comedy	1,000
The Man Who Vanished	Apex	4,000
John Redmond, the Evangelist	Great Northern	4,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 25—Selig—March 29.—Miss Tiny Broadwick floats 1,400 feet to the ground from an aeroplane in a parachute at San Diego, Calif.; letters addressed to Santa Claus from children in New York are made into a bust of Kris Kringle; Columbia University base ball squad begins work for the season; Barney Oldfield wins grand prize auto race, Venice, Calif.; festival of St. Agatha, Catania, Sicily; latest fashions by Lucile, Lady Duff-Gordon; children's bread line outside Hotel de Gink, New York City; war views from Lisbon, Portugal, Lowicz, Russian-Poland, and Toronto, Ontario, Canada.

The Jitney Elopement — Essanay — (Two Reels)—April 1.—Count de Ha Ha aspires to the hand of a beautiful heiress and her parents favor the match. The count is paid a cool million and agrees to an immediate marriage with the heiress. She, however, has a mind of her own and, when she is locked in her room, drops a note from the balcony. Charlie is on the job immediately and poses as the count, for all the business between the count and the heiress' parents has been conducted by mail. When the real count arrives Charlie is forced to take the initiative and carries the heiress away by main force. A comical chase follows in jitney buses, which ends when one is knocked across a dock and into a river. The wrecked machine contains the count and the irate father. Having disposed of them, Charlie and the heiress hurry to a minister's. Charlie Chaplin featured.

Hearst-Selig News Pictorial No. 26—Selig—April 1—American girls sail for Europe to take up Red Cross nursing; work on the new park of the Boston Braves base ball team started; Vice-President T. R. Marshall and party arrive in San Francisco for the exposition; crews of the Columbia University begin practice in their racing shells; Grace Darling arrives in San Francisco; views from East Prussia; England and Russian-Poland, showing troops located at these places going through maneuvers.

The Heart of Jim Brice—Vitagraph—April 1.—Big-hearted Jim Brice of the Howard Detective Agency, is sent to trap bribe-takers in a nearby city. Upon arriving at the scene of his activities he becomes acquainted with Commissioner Hazard of the Utilities Commission, who is being urged by unscrupulous politicians to accept a bribe from the Waterworks Company in return for a franchise which will give it exclusive privileges. Because of his wife's extravagance, Hazard needs the money and decides to accept the bribe. Brice becomes attached to Hazard's child, little Danny, and when he learns of the step Hazard is about to take he determines to save him. On the day it is to be given, Brice takes Hazard to a cafe and gets him to drink heavily. When the commissioner recovers he finds that the other politicians involved in the bribe-taking had been arrested and that Brice had saved him. When Hazard's wife learns what has happened she also realizes her folly and Brice leaves them happily reconciled. Maurice Costello featured.

Two Women and One Hat—Selig—April 2.—Mrs. Brown and Mrs. Jones are neighbors and the best of friends. They go on a shopping expedition together and select the same hat, but because of its price neither can buy it. Both return home and secure enough money to purchase the hat. Mrs. Jones is the first one back at the milliner's and

gets the prize, thereby causing a quarrel. Mrs. Brown figures a way to even the score by buying a cheap hat and trimming it exactly like Mrs. Jones' expensive one. Both ladies wear their hats to a garden party and in a series of comical mix-ups they are ruined. Their husbands read a newspaper item, however, and when they return home both Mrs. Jones and Mrs. Brown find that the item has inspired their husbands to buy them new hats, so all is well. Lyllian Brown Leighton and Lillian Hayward featured.

When Dumbleigh Saw the Joke—Vitagraph—April 2.—Dumbleigh fails to get the point of a joke told at the office and worries over his dumbness to do this. He is further saddened when he receives word that a friend has died. He attends the funeral and, during the services, the point of the joke suddenly strikes him. He shocks those in the church by laughing out loud and terrifies them when he tells it to the corpse, bringing the dead man to life. When he leaves the church and goes down the street, his laughing attracts a crowd. He is arrested for stopping the traffic and the judge, thinking the joke may be a good one, offers to let him off easily if he will tell it. To his horror, however, he finds that he has forgotten it and is sent to his cell until he can think of it again. Sidney Drew featured.

A Night in the Jungle—Selig—April 3.—John Gray, a naturalist, and his daughter, Bessie, live in the jungle, where Gray studies natural history. Graham, a hunter of big game, and his son, Ralph, are in camp near the Gray home. While in the jungle Gray is badly hurt by a fall and is taken to a native village by the Africans who find him. Bessie is attacked by Jan, a servant, while alone, but is rescued by Graham and Ralph. Ralph goes in search of Gray and eventually finds him. Jan attacks Graham while Ralph is away and almost overpowers him, but Bessie releases a ferocious lion which leaps upon Jan and almost kills him. Ralph returns with Gray and Jan is punished for his misdeeds. In time the acquaintanceship

of Ralph and Bessie ripens into love. Bessie Eyton and William Stowell featured.

Janet of the Chorus—Vitagraph—(Two Reels)—April 3.—Uncle John, a millionaire woman-hater, upon leaving for Europe gives his nephew, Barry, the use of his luxuriant apartments and promises to take care of him financially for life if he will never marry. Scarcely has Uncle John left when Barry marries Janet of the chorus, with whom he has been in love for some time. A cablegram arrives from Uncle John stating that on account of the war he is returning at once. Barry is at a loss to know what course he shall pursue, but Janet finds a way out of the difficulty by posing as the little daughter of the housekeeper and by wearing short skirts deceives Uncle John completely. Uncle John takes a great liking to the "child" and Barry becomes jealous. Finally uncle discovers the deception, but Janet explains matters in such a convincing way that the woman-hater cannot keep from smiling and agrees to let Barry and Janet remain with him always. Norma Talmadge, Van Dyke Brooke and S. Rankin Drew featured.

The End of the Play—Biograph—April 5.—Edmond Ellis, a playwright who has just reached success, receives an order for a new play from Henry Foreman, a theatrical magnate. Ruth Allen, an actress under Foreman's management, sees Ellis and is attracted to him, but they do not meet. Ruth goes to the country to rest before beginning a tour and is accepted as a daughter by the old couple, who run the Coverdale farm. To get material for his play, Ellis goes to Cloverdale, where he meets Ruth and mistakes her for a country maid. The actress has the farmer play a hard-hearted father and send Ellis away when he declares his love. When he has gone, however, she realizes that she really loves him and follows him to the city. They meet in Foreman's office and matters are explained. Ellis finds he has no material for his play and Ruth offers to let him use her diary which she kept during their romance on the farm, and when he finds that the play has no ending he decides to supply one and asks Ruth to become his wife.

Won Through Merit—Edison—April 5.—This picture, featuring Pat O'Malley and Gladys Hulette, was taken in Washington and introduces Treasurer McAdoo and the members of the United States Civil Service Commission to the picture public. The capitol, treasury, bureau of engraving and printing, and other notable buildings play a prominent part in the

background. A novel effect is secured by camera expert Plimpton in one of the scenes, showing Mr. O'Malley and Miss Hulette conversing over the 'phone separated by a panoramic view of Washington. Acting on the advice of his friend, George Merrill, John Corbin puts in an application for a position in Washington. He passes the examination and receives an appointment. His desk is next to that occupied by Helen Morse, a friend of Merrill's, and they are soon close friends. Corbin misunderstands his friend's attitude towards Helen, and refrains from making advances to her. His joy is unbounded when Merrill shows him the picture of his future wife. Corbin starts off at full speed for the Morse home, and the final scene convinces us that the lovers have come to an understanding. C. R. C.

The Other Woman's Picture—Essanay—April 5.—Will Strickland, adored by Dora, his wife, falls madly in love with Helena Raymond, though his friend, Eugene Griscom, endeavors to save him and to prevent his wife learning of his duplicity. After Will has been killed in Brazil, Griscom, who accompanied him, returns home with his effects and the wife learns all. Griscom, however, comforts her with love shining in his eyes. Gerda Holmes, Lester Cuneo and Rishard Travers featured. N. G. C.

The Second Commandment—Kalem—(Three Reels)—April 5.—The second of the multiple reel series based upon the ten commandments. Dorothy Bernard featured, supported by Guy Coombs. Richard Stevens deserts his wife and flees with Mirza, the wife of a sun-worshiper, after the latter has killed her husband. A year later Stevens' wife dies, after entrusting her daughter to the care of a friend. At the same time a son is born to Mirza. Seventy years pass. Warren Stevens, the grandson of Richard and Mirza, meets Helen Royce, the granddaughter of Richard and his first wife. Helen is intensely religious, while Warren is the leader of a cult of image worshipers and a crook by profession. He holds meetings of his cult and robs those who attend. Helen falls in love with him, but discovers his true character before they marry. Shortly afterwards her father dies and, to add to her misfortune, a paralytic stroke leaves her helpless. Clinton, a Christiant Scientist who has admired Helen for a long time, begs her to try his faith. Burglars enter her apartments one evening and in this crisis she concentrates her mind in prayer. Suddenly her strength returns and she confronts the burglars. One proves to be Warren, but the girl cannot have him arrested and lets him escape. He is captured by the police shortly afterwards. Realizing that Clinton is the man worthy of her love, Helen marries him.

The House of Secrets—(First of the "Road O' Strife" series—Lubin—April 5.—Alene, a beautiful girl, has been raised by her strange guardian, Professor Gershom, and has never been out of the lonely house which stands near the outskirts of the village of Elmhurst. She knows nothing of the world's way but has mastered every thing pertaining to science. She is unhappy, and, feeling the longing for a mate, steals out of the house one night and meets Robert Dane, a dreamer and student, who also has been driven from confinement by the same longing. With the simplicity of perfect purity she demands that Dane take her to live in his home and he, heartbroken at the request and believing her demented, takes her to her home instead. Upon en-

tering the house she finds that Professor Gershom has been murdered and sees someone hiding behind the curtain. Upon the mysterious person's hand she notices a peculiar ring. She hurries from the house and persuades Dane to return. Dr. Duncan, the village physician, returns with them but when they arrive at the house all traces of the murder as well as the professor's body have disappeared and Dane is firmly convinced that Alene's mind is unbalanced. Dr. Duncan takes the girl home with him, where his wife cares for her. Crane Wilbur, Mary Charleson and John E. Ince featured.

The Gentleman Burglar—Selig—(Two Reels)—April 5.—Broadway Jim, a crook, learns that Jim Draper, a society man, is about to attend a social at which valuable jewels will be shown. As the crook resembles Draper, he overpowers him and secures his invitation. He then attends the ball and attempts to secure the jewels by switching off the lights, but Irma Horne, a girl detective who has been watching him, catches him in the act. This is the beginning of a romance between Irma and Draper. A complete review appears on page 524 of the April 3rd issue.

Mr. Jarr Takes a Night Off—Vitagraph—April 5.—Fourth of the "Jarr Family" series by Roy McCardell, featuring Harry Davenport as Mr. Jarr and Rose Tapley as Mrs. Jarr. Mr. Jarr buys two tickets from Fritz, the shipping clerk, for a benefit to be given by the Human Uniques, the side show attraction of which the shipping clerk's sister, Fatima, is a member. Mrs. Jarr finds the tickets in his pocket and decides he is living a double life. A quarrel follows and Jarr takes his hat and coat and goes to the ball. Mrs. Jarr follows him and arrives at the ball just as a general riot begins because Fatima has fallen through the floor and broken up a gunman's ball on the floor beneath. The entire party is arrested, but Jarr with the help of a saloonkeeper, who has political influence, manages to get himself and his wife out of the scrape. They arrive home to find their children, who were left in charge of the maid's fireman-lover, drenched to the skin, the fireman having thought it best to make them "fire-proof" because of a blaze in the neighborhood. The Jarrs swear they will never take another "night off."

The Bridge Across—Biograph—(Two Reels)—April 6.—Old Colonel Randolph does not know that his daughter, Grace, an artist, is the one who keeps him supplied with the few luxuries he enjoys. He is a tyrannical Southerner and objects to her receiving attentions from a young Northerner who lives on an adjoining estate. With the assistance of Pompey, the Colonel's old servant, however, Grace manages to meet her lover clandestinely. The Northern man's mother gives a banquet, but Randolph refuses to go himself or to let Grace go. She again calls upon Pompey for help and manages to steal away at night. When he discovers her gone, Randolph is very angry, but when he comes upon Pompey fondling a number of mementos of Mrs. Randolph he realizes he has no right to interfere in Grace's love affair and asks the faithful servant to lead him also the mansion across the bridge, where the reception is in progress.

A Clean Sweep—Edison—April 6.—This is a Wadsworth-Housman comedy with unusually funny action and amusing situations. Waddy dislikes Artie, his daughter's suitor, and hesitates not to kick him off of the front porch while he is kissing Tillie good-night. The next

time Artie calls he is forced to hide in the fireplace because of the unexpected arrival of Waddy. Bill Black, chimney-sweep, starts operations on the roof and

nearly smothers Artie with soot. This is only one of the many discomfitures to which he is subjected before escaping. Pete Range, plumber, steam-fitter, and general nuisance, contributes his share, and Waddy's efforts to take down the heating stove climax the fun. C. R. C.

The Lady of the Snows—(Three Reels)—Essanay—April 6.—Edna Mayo and Richard C. Travers are featured in this adaptation of Mrs. Carter Harrison's novel of the Canadian Northwest. A prettily told love story with a happy ending. See review on page 529, issue of April 3. N. G. C.

Ham's Harrowing Duel—Kalem—April 6.—While arguing with Bud, while outside a window, Ham is hit with grapefruit thrown by an angered wife at her husband. The husband flees and the wife takes Ham into the house and treats him royally. To make her husband jealous, she makes Ham pose as a lawyer, much to Bud's disgust. The latter disguises as a highwayman and takes the money away from Ham which he had been given by the wife. The husband returns and is angered at first, but discovers the trick. He then pays Ham to fight a duel with him, in which the husband is supposed to be killed. Bud returns again and once more reaps the profits of Ham's labor. When the wife discovers that her husband is not dead she trounces him and when Ham discovers that Bud is the highwayman the latter is forced to flee for his life.

Capturing the Cook—Lubin—April 6.—George Carter meets Mabel Dinsmore while on his way to visit his sister, Mrs. Smith. Mabel visits her sister, Mrs. Brown, who lives next door to the Smiths' and when she washes some handkerchiefs and hangs them in the backyard, she is mistaken for the maid by George, who has volunteered to cook his sister's dinner in the absence of the real cook. He asks Mabel to help him prepare the dinner and she, believing

him crazy, humors him by consenting. When he sharpens a bread knife her nerves fail to stand the strain and she runs into the dining-room shrieking. Matters are then explained and, though formally introduced, Mabel will not speak to George. The next day, Mrs. Brown, who sees that Mabel really cares for George, and Mrs. Smith, who knows George is in love with Mabel, manage to fix things so that they meet. A fake accident on George's part forces Mabel to admit that she really cares and they embrace. Ethel Clayton and Joseph Kaufman featured.

Getting a Start in Life—Selig—April 6.—A Tom Mix picture which will probably draw its share of laughs. The humor is started in the first scene when an old man "kicks the bucket" literally. In his will he stipulates that his niece must come West to live in order to inherit his

fortune. The cowboys find a picture of an old maid and plan a warm welcome for her which, they think, will drive her away, but they are surprised when instead of an old maid a beautiful young girl arrives. She explains that the picture is one of her aunt, who recently died. All of the boys fall in love with her and propose en masse. They receive a shock of their lives, however, when she tells them that she is already married, but the cruelest blow is struck when her husband arrives and proves to be an insignificant shriveled-up Easterner. They all head for the lake, leaving the heiress and her ornamental husband alone in their glory.

The Timid Mr. Tootles—Vitagraph—(Two Reels)—April 6.—Mr. Tootles is the butt of all the jokes at the office in which he is employed because of his natural timidity. He is afraid of all women except Maria, a slavey at his boarding house. One day when he rescues a child from in front of an auto driven by a beautiful lady and the lady takes him in her car to his destination, things change. The clerks see him with the beautiful woman and immediately think they have been fooling themselves. To keep up the deception he buys flowers and candy and gives them to Maria. When the boss discovers that the beautiful lady with whom Tootles was riding was his wife the timid man is threatened with sudden death, but explains that the flowers and candy went to the slavey rather than to the boss' wife, as the clerks believe. Maria backs up his statement and Mr. Tootles discovers that he is really in love with her. Sidney Drew and Mrs. Sidney Drew featured.

The Thumb Prints on the Safe—Kalem—(Two Reels)—April 7.—An episode of the girl detective series, featuring Cleo Ridgeley. Merriman's rubies are stolen and his own thumb-prints appear on the safe, giving the police the impression that he took the jewels while walking in his sleep. Jean, however, believes otherwise and sets out to investigate. She visits Breslow, who is known to the police, at the hospital, where he was taken after he had been found unconscious near the Merriam home. Jean surprises the officers of the law by accusing Merriam's servant of being guilty. She then tells how she arrived at this conclusion by asserting that the servant is a photographic expert and that by a process he has mastered he transferred his master's thumb-prints to the safe and then took the jewels himself. He was to give them to Breslow, but after the latter had paid him the amount promised he quarreled with him and knocked him unconscious. Breslow, in revenge, had confessed to her. Thus cornered, the servant admits that he stole the gems and he is led away to jail.

Snap Shots—Edison—April 7.—This is the second of the Meerschaum Bowles, bachelor, dreamer, and woman-hater, series. Bowles sits down before the fire to smoke, but drops off into slumber, and dreams of hair-raising experiences with

the fair sex while acting as proprietor of a picture gallery. Herbert Prior plays the part of Bowles. C. R. C.

The Fable of the Busy Man and the Idle Woman—Essanay—April 7.—George Ade truthfully depicts the struggles of a hard working business man, who arrives at his office at 9:30, grinds away until noon, lunches, goes to the club for a jolly time and taxis home,

while wifey has spent her day with almost nothing to do, having taken a walk for her figure's sake, fired one cook and hired another, tried on a new frock, attended a remnant sale, met a friend, gone window shopping, visited a suffrage league meeting, met some other women partaking of macaroons and cocoa, and at night when tired hubby returns home insists on going to a dance. Harry Duncanson and Lillian Drew featured. N. G. C.

The Cipher Key—Lubin—(Three Reels)—April 7.—John Burton, a secret

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representative of a big American ship building corporation, is sent to South America with a secret bid for the building of a new battleship. Caldera Mendez, holding a like position with a South American corporation, determines to secure the secret bid so that his firm may underbid the Americans. With his ally, Talmac, he attacks Burton on board the ship and secures the papers, neglecting, however, to get the cipher key without which the bid, which is in code, is worthless. They throw Burton overboard, believing him dead, but he is picked up by a passing schooner. Arriving in South America, he is attracted by Angelica Sorenko, a beautiful native girl, whom Mendez also loves. Mendez

prevails upon her to secure the cipher key from Burton and, at the embassy ball, waits outside with an aeroplane while Angelica attempts to secure the key from Burton. The girl, however, falls in love with him and agrees to help him escape. They make their getaway in an auto and are pursued by the South Americans in their aeroplane. Mendez is shot from the aeroplane and falls to the ground dead, but Talmac continues to follow. When their automobile breaks down, Burton and Angelica continue their flight in a motor boat and Talmac follows until he is felled by a bullet from Burton's pistol. The American and the girl reach the navy department in time to place the bid and when Burton receives word that the contract has been awarded to his firm he claims Angelica as his bride.

Aunt Mary—Selig—April 7.—A very pleasing drama of village life, in which Thomas Santschi and Bessie Eyton are featured. The former is at his best as a traveling drug salesman, while the latter creates a typical village girl character. The plot revolves around the taking of Aunt Mary's savings by the village drug clerk, who was in love with Hester, her niece. The traveling drug salesman falls in love with Hester, but does not tell her until he learns that the drug clerk cares

very little for her after he has suddenly "inherited" enough money to buy his employer's store. The workings of fate soon bring the clerk to an accounting and he is forced to give Aunt Mary his drug store in return for the money he took and is arrested because of an illegal mail order business he has been conducting. The salesman then tells Hester of his love and Aunt Mary not only approves of the match but asks the salesman to become manager of her store, which he does.

Easy Money—Vitagraph—April 7.—Mrs. Sterling, an actress, leaves for the West to accept an engagement, taking her little son, Bobby, with her. She places $500 in bills in her handbag carelessly and two crooks determine to get the money. On the train she meets a stage manager for whom she formerly worked, who also has $500 of stage money in his grip. Bobby changes the real money for the stage money, placing the real $500 in a traveling sponge bag. The crooks secure the stage money and, leaving the train, go to a cafe to celebrate. They are arrested for passing counterfeits and carried off to jail. On the train Mrs. Sterling discovers her loss, but Bobby explains what he has done. Mrs. Sterling believes then that the theatrical man is the loser, but he laughs and says that it was merely counterfeit money. Dorothy Kelly and Bobby Connelly featured.

The Vindication—Biograph—April 8.—The detective's daughter meets a strange young man and, in time, they fall in love. When she shows her father his picture, he says that he is the man who was arrested some time before for stealing $5,000 from his employer and who served a prison sentence for the crime. The girl tells her lover of what her father has said and he admits that he served a term in prison, but says that he didn't commit the crime and that he has no knowledge of how the money disappeared. One evening, a short time later, her lover meets her secretly on the grounds of her home. They hear a shot within the house and rush in to find the detective covering a burglar, whom he has wounded. The lover recognizes the burglar as his old office mate and the detective accuses the lover of being an accomplice to this last crime. The burglar, however, confesses that it was he who committed the first theft and that the lover has been persecuted long enough. He is led off to jail and the detective signifies his willingness to trust his daughter's future to the young man who had been wrongfully imprisoned.

Sophie's Fighting Spirit—Essanay—April 8.—The wife of the husband who is interested in a New Thought movement goes to a neighbors to borrow vinegar. Sophie, the neighbor, sends her hubby after vinegar, and he becomes interested in the other woman with the result that Sophie takes him home by the ear. Later she suffers an attack of cholera morbus, and the New Thought man endeavors to treat her, but without effect. Meanwhile, the other woman sees her husband's vinegar jug outside the house and starts hammering at the door. Sophie pitches into her and while the two are in the midst of a rough and tumble fight they discover their husbands laughing at that, when both turn upon them. N. G. C.

Mr. Carlson of Arizona—Lubin—(Two Reels)—April 8.—Mr. Carlson of Arizona comes to New York with a fair supply of money, but with no knowledge of Wall Street, and, when he angers one of the "big men," he is financially ruined. In his dark moments his little stenographer suggests that he return to Arizona, from whence he came, and begin life anew. This he does, accepting a posion as engineer in a friend's construction camp. Alone in the West, he realizes that he loves his stenographer and returns East to find her, but meets with no success. The "big man" sends two detectives to watch Mr. Carlson, as he fears him, and these men manage to place the westerner in a very unpleasant situation. It is then Mr. Carlson discovers that the little stenographer is also from the West, for she appears when he is in need of a friend more than ever before and it is through her that the detectives receive their just deserts and gladly return East. Mr. Carlson then asks the girl to become his wife. Romaine Fielding featured.

A Barber-ous Affair—Mina—April 8.—Harry owns a barber shop and employs a pretty manicurist, who is the chief attraction. When he throws Georgie out of the shop for paying too much attention to the manicurist he cuts

off his own nose, for Georgie starts a shop across the street, and employs, not only the manicurist but also a set of women barbers. Harry and his partner determine to get back some of the business Georgie has taken away and, masked as women, secure positions in the shop. They succeed in their purpose for a short time, but when Harry's wig comes off a general fight follows between Harry, his assistant, the lady barbers and Georgie.

Her Gethsemane—Vitagraph—April 8.—Howard Stanton is heartbroken when his mother dies and is about to give up work, when Marguerite Clayton, a friend of the family, urges him to persevere. Encouraged by her constant attention to him, Howard becomes a success in business and then asks her to marry him. She reminds him that she is many years his senior, but he refuses to listen to her. She then agrees to marry him on condition that if he tires of her at the end of five years she will leave him. Four years pass and their happiness is supreme. Janet, a niece of Marguerite's, visits them and Howard appears to be attracted to her. Marguerite believes that Howard has at last found a women he loves better than her and is about to leave him when she learns that he was merely helping Janet in a little love affair of her own with a young man whom she had met at college and of whom she thought Marguerite would not approve. Ann Schaefer featured.

The Miser's Legacy—Biograph—April 9.—An old miser, dying, entrusts a box

containing his entire fortune to his doctor, telling him to find his son who ran away from home years before. Two crooks, hiding in the alley, see the doctor receive the box and follow him home. Jackson, the leader of the pair, forces his way into the house and a struggle follows in which the doctor is overcome. The crooks then direct their attention to the doctor's wife, who they believe has hidden the box, but the maid, who has been out, returns and hurries for the police. Jackson's pal finds the box hidden in a desk and they open it. To his surprise Jackson finds his own picture in the box and realizes that the money is really his, as he is the miser's lost son. The other crook wishes his share of the spoils, however, and the two struggle. When the police arrive Jackson is lying wounded on the floor, the box still clutched in his hand. His wife is summoned. He dies a short time after her arrival, giving her the money so that she and their little child will be provided for.

The Stoning—Edison—(Three Parts)—April 9.—Ruth Fenton, an innocent country girl, elopes with Alec Peters, who promises to obtain a license and marry her as soon as they get safely away. He puts it off from day to day, telling Ruth that he has forgotten it. One day she begs him with tears in her eyes to keep his word. He renounces her as being babyish, and leaves her to shift for herself. In the meantime the shock of Ruth's foolish act has weakened Mrs. Fenton so that she becomes seriously ill. The minister volunteers to find Ruth and bring her home, and succeeds after several days of searching and no little persuasion. Convinced that the only thing to do is to return and live down the scandal, Ruth returns with the minister. He tells her to pay no attention to the relentless gaze of the narrow-minded villagers and she bears her suffering patiently. On Sunday he ushers her to her old place in the choir. The other choirgirls leave, as do the people in the pews. This proves too much for poor Ruth, and the next morning her body is found floating in the river. Reviewed on page 528, issue of April 3. C. R. C.

An Opal Ring—Essanay—April 9.—Gerald Livingstone is admiring an opal ring, when his friend Jimmie Rogers enters and joshes him. Livingstone bets that the first pretty woman he sees will kiss him for the ring, and the two set out for the shopping district. Meeting a Miss Proctor, whose uncle has provided one of the best detectives in the

city as her escort, Livingstone following her is mistaken for the detective at the apartments of the duke, and as a result is able to rescue her from five ruffians who attack her. Next morning he is decorated for his bravery and sent for by the duke. While alone with Miss Proctor she thanks him for rescuing her with a kiss, and he gives her the ring. In love with her, he denies to Jimmie that he has won the bet and Jimmie informs him that the woman he rescued is Carlotta Marie Victoria, queen of a Balkan state. Albert Roscoe and Beverly Bayne featured. N. G. C.

He Was a Traveling Man—Kalem—April 9.—Jim Flip, a traveling salesman for a hosiery company, conceives the idea when he sees the hotel loungers become interested in the hosiery of Marietta, an old maid, while going up stairs. The bell boy, looking through the keyhole of Jim's room, sees a human leg with hose similar to those worn by Marietta protruding from Jim's trunk. He summons the police, followed by the villagers of the town. They burst into Jim's room and rush to the trunk, thinking they will find the dead body of the old maid, but instead pull out a pair of dummies, such as are used for the purpose of displaying stockings in a show window.

A Stroke of Fate—Lubin—April 9.—Professor Fain, a wealthy scientist, desires his nephew, Morris, and his ward, Dorothy Blake, to marry. Richard Dare, Fain's secretary, falls in love with Dorothy, but dares not tell her because of her uncle's wish. Morris, who leads a wild life, attacks his uncle when the latter discovers him taking money from the safe, and knocks him unconscious. The professor is paralyzed and cannot speak. Dorothy finds a paper which states his desire that she marry Morris and she determines to do so. Dare has been arrested for the attack on the professor, Morris being responsible for this. The doctor tells Morris that a second shock will kill the professor and the scheming nephew, planning to get rid of the old man, arranges to have him see his marriage to Dorothy. The shock, however, has a different effect on the professor and he recovers his speech long enough to tell the truth. Morris is arrested and Dare is rewarded when the professor smiles upon his love-making to Dorothy.

Man Overboard—Selig—April 9.—A pleasing one-reel comedy in which the ever-pleasing Selig comedy quartette, John Lancaster, Lyllian Brown Leighton, Sid Smith, and Elsie Greeson, appear. Tom is in love with Mary, but her father refuses to consider him as a suitor and, after separating the lovers, takes his wife and Mary on a trip. Tom learns what boat they are sailing on and fol-

lows, but fails repeatedly to establish himself in father's good graces until at last he saves the old man's wig when Mary's mother throws it overboard because she objects to father wearing it. Although Tom thought he was saving a man when he went for the wig, he is perfectly satisfied that he made a mistake, when father favors his efforts to win the hand of Mary.

They Loved Him So—Vitagraph—April 9.—Mike McCarty, a brawny longshoreman, answers the ad of Miss Prism, an eccentric old maid artist, for a model and appeals to her as an ideal "Samson." Mrs McCarty is very happy to think her husband has landed a job, until he returns home with marks of face powder on his coat. He has become sort of a hero for Miss Prism and her old maid friends to worship. When Mrs. McCarty visits the studio and handles him in anything but a gentle manner he falls from their graces. All join in pursuing him home, but when they arrive they find that Mrs. McCarty is capable of handling him alone and she orders them from the house, while Mike bends over a washtub. Flora Finch, Kate Price and Jay Dwiggins featured.

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The Brooding Heart—Biograph—April 10.—Mrs. Warren, wife of a wealthy broker, is heartbroken when her little daughter dies. She broods continually and Warren, hoping to restore her to her former cheerful self, pays the guardian of Madge, a little waif, a handsome reward to relinquish his claim on the child. He buys clothes for Madge and has them sent to her guardian's home, and the bills to his home. Mrs. Warren finds the bills and believes her husband to be leading a double life. Heartbroken, she decides to leave him, but before she goes Warren manages to bring Madge to the house and place her in their child's bed. Upon finding her, Mrs. Warren swoons but when she recovers the haunted look is gone from her eyes and she is again a happy mother.

An Unpaid Ransom—Edison—April 10.—This drama can easily be said to be above the average one-reel subject. Its action is snappy and interesting, its photography superb, and the cast capable and pleasing. Augustus Phillips appears as the detective-chauffeur, Steven Bemks, who solves the mystery of the kidnapping of Helen (Bessie Learn). Carlton King is seen as Jim Wilson.

C. R. C.

Andy of the Royal Mounted—Essanay—April 10.—G. M. Anderson in the role of a Canadian Northwest mounted policeman. Andy and another trooper both love a school teacher, though the lady favors Andy. One day when the other trooper is caught by his colonel, drunk, and discharged from the service, he shoots a gambler and while escaping rescues the school teacher from death when her horse runs away. Andy overtakes him and is about to lead him away under arrest when the teacher covers Andy with a gun, thereby enabling the ex-trooper to escape. Andy, however, forgives her.

N. G. C.

The Girl on the Trestle—Kalem—April 10.—An episode of the "Hazards of Helen" series, featuring Helen Holmes. While driving a wagon load of powder Bill Rhody is knocked from his seat and the horses run away. As the wagon passes under the railroad trestle near Lone Point the powder explodes, destroying the structure and leaving but a single rail hanging. Bill tells Helen of the accident and the girl, knowing the passenger train is due within a few moments, climbs aboard a freight car which is on a siding and allows the car to run down a steep grade near the trestle. As it nears the structure, she applies the breaks and leaps to the ground. She then crawls across the burning structure and over the single rail to the other side, where she flags the train in time to prevent an accident.

Clothes Count—Lubin—April 10.—Amy Manners and Jack Belding are engaged and Jack brings his father to see her. Father finds her with her hair down, however, and declares that it is all off. Jack persuades him to take one more chance and they go to her home for dinner, but this time father finds her cooking and is about to leave again when she ties him to a chair and forces him to remain until she can get dressed up. When he sees her in her proper person he decides that Jack was right after all. On the same reel is:

He Couldn't Explain—Lubin—April 10.—Mary Jinks starts to visit her mother in the country and her husband immediately writes a letter to Jones telling him to come over and play poker. He neglects to place Jones' name on the top of the letter and it falls into the hands of Cora Lusk, a clever woman crook. Jinks falls asleep while waiting for Jones, and Mrs. Jinks, missing her train, returns home and goes to bed without knowing that he is in the house. Cora arrives and fondly embraces Jinks, as she believes the invitation was meant for her. Mrs. Jinks finds her and things happen in rapid succession, Cora finishing on the street and Jinks being badly battered up. A message from the police explains matters, however, and Jinks and his wife are reconciled.

His Jungle Sweetheart—Selig—April 10.—A single reel jungle-zoo animal story written by Conyers C. Conversé and produced by Giles R. Warren. It is full of thrills and tense situations and is sure to please practically any audience. Edith Johnson takes the leading role.

The Return of Morris Donnelly—Vitagraph—(Three Reels)—April 10.—Morris Donnelly, a one time reputable lawyer but now a crook, yields to the temptation of "the Rat" to forciby enter a house. The home selected is that of Edith Dent, a fellow-student of Donnelly's at the law school which he attended. She discovers him at work within the house and mutual recognition follows. He promises her that he will live straight and makes good, but incurs the enmity of "the Rat" and his gang. They frame a murder of a policeman and all evidence points to Donnelly as the guilty person. Edith, who believes him innocent, fights his case, but loses. He is sentenced to be electrocuted and all hopes seem to be gone, but as she waits outside the death house she remembers reading of a scientist's successful resuscitation of dead animals and his desire to try his experiment on a human body. She communicates with the scientist and he welcomes the offer to attempt to bring Donnelly back to life. She secures Donnelly's dead body after the execution and takes it to her home without an autopsy being performed. The scientist's theory proves correct and, after working on Donnelly's body for some time, he is revived. That night Donnelly and Edith visit the hangout of "The Rat" and his gang and the man they suspected to be dead appears before them. In terror they confess that they are the real murderers and eventually Donnelly is cleared of the crime. Leo Delaney and Leah Baird featured.

Mutual Program

Doctor Jim—Majestic—(Two Reels)—April 4.—Young Dr. Jim, who works in a Western town as a miner, tries to rescue the sheriff's son, Dave, whose sister, Molly, he loves. In the fracas that follows a man named Boyle is shot and Dr. Jim and Dave escape with the apparently lifeless body. To shield his son, the sheriff accuses Dr. Jim, but Molly defends him. The concluding scenes are alive with suspense and interest. Among the cast are Vester Pegg, Catharine Henry, and Fred Burns.

His Brother's Debt—American—(Two Reels)—April 5.—The brother was good but careless and the man was industrious and earnest. When the brother was killed by an accident, the man learned of his relations with the neighbor girl. To pay his brother's debt, he married her, though he really loved his employer's daughter. His employer, not knowing the circumstances, did all in his power to crush the man when he became his competitor. It was through the loyalty of the neighbor girl, who became a real wife and mother, that the man's career was saved. When he realized that she had grown to really love him, he became a husband in more than name only. A review appears on page 567 of this issue.

The Once Over—Beauty—April 6.—This picture is a pleasing little comedy, in which Webster Campbell, Joseph Harris and Virginia Kirtley have the leads. It will doubtless get many laughs in a legitimate way without, at any time,

introducing slap-stick features. A surprice is sprung at the finish, when the young man, after taking his friend's best girl away from him and almost causing said friend to commit suicide, learns that she is the mother of five children. The friend, upon discovering this fact, realizes that instead of committing suicide, he is entitled to celebrate.

C. J. C.

The Little Mother—Majestic—April 6.—The film first shows Mr. and Mrs. Delmar, people in humble circumstances, with their little daughter, Mamie. Mrs. Delmar dies in childbirth, and thereafter Mamie cares for her father and her baby brother. When the father dies the two children go to an orphan asylum. A

year later Mr. and Mrs. Calvert adopt the baby brother of whom Mamie is now passionately fond. Heartbroken, she locates the Calvert home, and steals the baby. When the two are found the Calverts decide that their hearts are big enough to shelter both of the little waifs. Florence Crawford featured.

The Cycle of Hatred—Thanhouser—(Two Reels)—April 6.—Olive Tracey, a young widow, becomes insanely jealous when the engagement of Dr. Morrison to Persis King is announced. She saturates some flowers with a poisonous

fluid, and, fastening the doctor's card to the bouquet, has it taken to Miss King. Mrs. Tracey's little daughter, Helen, is very devoted to Persis, and happens to be in her apartments when the flowers arrive. She smells them, and a few moments later sinks back in a chair unconscious. Persis, alarmed, summons the child's mother. Realizing what she has done, Mrs. Tracey, in an agony of remore, confesses. Dr. Morrison saves the child's life, and the widow is cured of her jealous disposition. Florence La Badie, Morris Foster, and Helen Badgley take the principal parts.

A Touch of Love—American—April 7.—Martha, a big-hearted woman, is regarded as a mother to the entire mining camp and none realize that she really loves Jim, a prospector. The arrival of Fannie, a dance hall girl, in the camp changes Jim's life, for he falls in love with her. Martha fears that Fannie is not worthy of Jim and does all she can

to break up the match. While riding, Fannie is injured and Jim asks Martha to care for her. After a supreme struggle, the mother of the camp overcomes her own feelings and nurses the girl back to health. She learns from her that she is the only support of her mother and child, and when she sees Jim's deep love for the girl she steps aside. After their marriage they leave camp and Martha alone finds comfort in the fact that the only man she has ever loved is happy. Charlotte Burton, Vivian Rich and Harry Von Meter featured.

Molly of the Mountains—Broncho—(Two Reels)—April 7.—John Harlow, a railroad superintendent, while making a new cut in the Kentucky mountains, wins the love of Molly Simms, daughter of Jed Simms, a moonshiner. When results force her to plead with Harlow to marry her he refuses, being already married, and then, to escape Jed Simms' wrath, he informs the revenue officers of the location of Simms' still. The moonshiner takes refuge in Harlow's cabin where he overhears Molly pleading with the superintendent to marry her. Simms is prevented from killing Harlow by his daughter. The deceiver rushes out of the cabin, is mistaken by the officers for Simms, and is shot dead. Starring Frank Borzage, Rhea Mitchell, and A. Hollingsworth.

The Indian Changeling—Reliance—April 7.—Robert Marsh, a wealthy young rancher, has an Indian sweetheart, Nona, who bears him a child. He deserts her for Vera Blanchard, whom he marries. They have a baby, who is the idol of her father's heart. Marsh loses his sight in an accident, and thereafter finds his only consolation in his baby girl. When the child becomes ill and dies, Vera adopts an Indian baby which she finds on the doorstep and conceals her own baby's death from her husband. Nona dies, and the Indian girl grows up as

Marsh's daughter. Years later a great specialist restores the rancher's sight. At about the same time Nita, the Indian girl, learns that she is a changeling, and decides to run away. By feigning that the operation has been a failure, Marsh, who loves Nina, causes her to stay with him. Soon after this he finds her praying, and clasping a wooden crucifix which he had given to Nona. He then informs her that she is his daughter.

The Winged Messenger—Domino—(Two Reels)—April 8.—Jack Dow and Jim Harris, two wireless operators, are both in love with Nell Wolfe. Jack goes to sea. The ship afire, he flashes a message to the mainland. It is received by his rival, Harris, who withholds it. Nell, believing that Jack has lost his life on the burning ship, consents to marry Harris. On the day of the wedding Jack and the captain of the ship appear in the village. Harris is arrested for withholding the message, and Jack and Nell marry. The cast contains Richard Stanton, Elizabeth Burbridge, and Howard Hickman.

The Problem—American—April 9.—The story of this picture contains an idea of no small proportions—how much does a girl owe her mother and how much does she owe herself? The role of the girl, in the hands of Winnifred Greenwood, is convincing, and the support given by Ed Coxen, Josephine Ditt, John Steppling, Al Fordyce and Charlotte Burton is adequate. A dream occupies part of the reel and is convincingly "put over." The girl's mother objects to her marriage to a young man

with whom she is in love, as the picture opens, and while the lovers go out into the garden to talk matters over with the girl's grandfather, the mother falls asleep in the library. She dreams that her daughter married a man of wealth. In time he tired of her and fell in love with an adventuress. When confronted by his wife he told her that she had been bought and paid for, and when he attempted to force his attentions upon her after making this statement she fired the bullet which killed him. The mother wakes just as the lovers return to plead with her. She tells them that they may marry if they wish. C. J. C.

The Rough Neck—Kay Bee—(Two Reels)—April 9.—The wealthy father of Avis and Franklin Hilliard wills his entire fortune to Dave Page, superintendent of his mine, because, in years gone by, he had cheated Page's father out of his rightful share in the property. Page decides to let Hilliard's son and daughter go on enjoying the money, and he keeps the contents of the will a secret. Avis is engaged to Lord Cecil Oakleigh, a fortune hunter, whom she is marrying for his title. Concerned lest Avis' inheritance be not as large as he has sup-

posed, the nobleman obtains a search warrant, and he and the Hilliards go to Dave's room and demand the papers which they are aware he holds. In spite of Dave's resistance, the papers are seized and read. Lord Cecil breaks his engagement with Avis. Stunned by the contents of the will, Avis and her brother then realize for the first time the generosity of the young superintendent. Later, Avis and Page are married. William S. Hart plays the leading part.

The Reformation of Peter and Paul—Princess—April 9.—Peter and Paul delight in teasing Betty and Bessie who live next door. The girls go away to college. When they return Peter and Paul, struck with their beauty, make advances and propose. They are put on probation, and, on serving their terms to the girls' satisfaction, are accepted. Morris Foster, Arthur Ashley, Mignon Anderson and Miss Hurley comprise the cast.

Station Content — Reliance — (Two Reels).—April 10.—Wallace Reid and Catherine Henry play the principal parts in this story about Station Content, so named because of the agent's happy disposition. In time Jim Manning rises to the position of general manager, and he and his wife move to the city. Here, surrounded by luxury, Mrs. Manning feels lonely and neglected. She decides to leave, and, after a series of mishaps, succeeds in getting as far as Station Content where she stops because of the stormy turn which the weather has taken. There she discovers the broken doll which was once the plaything of their child, now dead. This revives old

memories, and just for fun she cuts in on the telegraph instrument. She is shocked to learn that a bridge further up the line has been washed away, and that the train carrying her husband will

probably plunge into the river. She runs out and flags the train. Circumstances combine to make Manning realize his neglect, and reform.

Burglars by Request—Royal—April 10.—Jones, a nervous wreck, is accused of being a coward by his wife. To prove his bravery Jones has a friend masquerade as a burglar and enter the house. Mrs. Jones does likewise. A real burglar precedes the other two, and is helped by both Jones and his wife. Meanwhile, the other two "burglars" meet and engage in a quarrel. They are captured and tied to chairs by the real crook. While he is escaping with the silver he is waylaid by a policeman who relieves him of his booty. The thief tells him that his two pals are still in the house, and makes his escape while the officer rushes to arrest them. Jones and his wife are more than satisfied and the innocent masqueraders are acquitted.

The Fencing Master—Majestic—(Two Reels)—April 11.—M. La Rogue conducts a fencing academy. When the woman living in the apartment above

A Lucky Transfer—Mutual, March 10.

dies he adopts her daughter as a playmate for his nephew whom he is raising. When they grow up they become lovers. The girl studies music. At the studio she meets Marode, an expert duellist. Knowing the man's character, the nephew challenges him when he seeks the girl's favor. Old La Rogue, semi-paralyzed, is wheeled to the scene, and is shocked into a full recovery when his nephew becomes wounded. He seizes a sword, and, in a thrilling duel, kills Marode. The girl and her sweetheart are happily reunited. Thomas Jefferson, Frank Bennett, and Teddy Sampson are seen in the leading roles.

A Double Exposure—Thanhouser—April 11.—Mrs. King receives an invitation from Mrs. Carter, an old school friend, whom she has not seen for years, to visit her and help entertain a house-party, which she is giving for her son, Jack, just home from college. Mrs. King accepts, but at the last minute is unable to go. Her daughter, Hazel, for the fun of the thing, disguises herself and goes in her mother's place. There are several ludicrous situations in which Hazel is caught by Jack minus her grey wig. Of course it all ends with the young pair falling desperately in love, and the mothers rejoicing in their children's engagement. Featuring Peggy Burke and Arthur Ashley.

Universal Program

Animated Weekly No. 160—Universal—March 31—King Ludwig III, ruler of Bavaria, reviews regiment at Munich, Germany; U. S. submarines maneuvering in New York harbor before leaving for the South; Orange Day in Los Angeles, Cal.; Cardinal Gibbons in his traveling church car visits New Orleans, La.; 15,000 people leave theater in New York city as dressing rooms burn; the latest equipment used for fighting fire in New York; U. S. oil tankers launched at the Mare Island Navy Yard, San Francisco, Cal.; numerous views from the European battlefields; cartoons by Hy. Mayer of Puck.

The Story the Clock Told—Imp—April 5.—Starring Frances Nelson and Howard Crampton. The old clock registers 11:59. But one minute more is left of Janet Vernon's sixtieth birthday. She meditates on her past. How, when a child, her parents could not conceal their disappointment at her not being a boy, and how, after she had fallen in love with the boy who was adopted to be her playmate, he had been sent away to prevent their marriage. These and other incidents in the past recalled themselves to her mind. She notices that the clock has stopped. Too weak to wind it, Janet swings the pendulum, and dies as the clock strikes twelve.

Wedding Bells Shall Ring—Joker—April 5.—Mrs. Richsnop interrupts the tete-a-tete between a policeman and her maid, and the latter, in revenge, mails her mistress' photograph to a matrimonial agency. The result is that the Richsnob home is besieged with suitors for Mrs. Richsnob's hand. Her husband returns home and tries to make his way through the crowd, but is pushed back as a nervy applicant. He then summons a policeman, the maid's fiance. Prompted by the maid, the officer demands $500 for dispersing the crowd. Fearful for his wife's safety, Richsnob sonsents. The maid and the policeman now have money enough to get married.

The Guardian of the Flocks—Victor—(Two Reels)—April 5.—Starring J. Warren Kerrigan, George Periolat and Vera Sisson. Tony Tafoya, a goat herder, knows nothing about the outside world, and therefore is astonished beyond measure on seeing Rosaria, with whom he fell in love on his previous visit to town, permit McKnight, an American, to kiss her. To drown his anguish, Tony enters Pasquale's taberna, the Fonda, and drinks madly. McKnight enters and calls upon all to drink with him to the health of his future wife, Rosaria. Tony confronts him, and attempts to jerk from him neck the rosary and crucifix which the girl placed there, but only the star pendant comes away in his fingers. Bull McKnight's record as a quick shot is a subject of much admiration and awe in the little frontier town, but this time, for Rosaria's sake, he lets his assailant go uninjured. A year later Tony enters a deserted-looking cabin among the hills and, to his great surprise, discovers that it belongs to McKnight. As he sits, gun in hand, waiting for the man's return, Tony sees something move in a packing box near the window. Investigation discloses a little baby with a rosary and crucifix hanging about its neck, an empty hook revealing where a pendant once hung. When McKnight and Rosaria return at night they find the baby safe, and a star pendant hanging in its old place on the rosary.

Putting One Over—Big U—April 6.—The opening scene is of Bad Louis standing over Dave Herton, whom he has just killed. Pete and Red, his confederates, take his gun and escape. Hanson, from police headquarters, captures Louis without difficulty, but, unable to fasten the guilt on him, is compelled to let him go. He follows him to the tenement in which he lives, sees him picking up the gun left there by Red and Pete, and handcuffs him. Hanson asks about the baby lying on the bed, and in answer Louis tells him a sad story of the way his former sweetheart was mistreated by Herton, a theatrical manager, and that he (Louis) then married the girl to give her child a name. Hanson frees him and is about to leave when the police enter with Red and Pete. Louis makes a break for liberty, but is caught at the door. The police tell Hanson of their captives' confession, that Louis robbed Herton and then killed him. The detective looks at Louis and is greeted by a triumphant grin. Angry at having been fooled so easily, Hanson again handcuffs Louis and leads him to the station. Murdock MacQuarrie and Agnes Vernon featured.

The Mysterious Contragrav—Gold Seal—(Two Reels)—April 6.—Coxheim invents a wonderful machine that resists gravitation. It is called a contragrav, and is demonstrated before the government officials, who pronounce it the wonder of the age. Present at this demonstration is one Laloud, who secretly sells valuable information to foreign governments. Laloud gives Coxheim's name and address to the highest bidder, who then assigns Olga Belgram to the task of learning where the machine is kept. Olga succeeds, and shortly afterwards the contragrav disappears from its hiding place. Coxheim engages private detectives, not wishing the affair to be made public. They attach much importance to the fact that Olga was a patient in the house for a time, and miraculously recovered just before the machine disappeared. Coxheim's daughter, Laline, does some sleuthing on her own account and learns of Olga's visit to a suburban villa. She and her brother, Willard, alight in their aeroplane at the villa's door. They overpower Olga and her confederates, seize the contragrav and make off in their aeroplane. One of the foreigners pursues them. Seeing that

he is gaining, Willard advises Laline to buckle on the contragrav and jump from the aeroplane. She does, and reaches home safely. Willard, however, is killed by a bomb dropped by the foreigner. William Clifford, Marie Walcamp and Lule Warrenton are seen in the principal parts.

Eddie's Little Nightmare—Nestor—April 6.—While waiting, engagement ring in hand, for his fiancee to finish dressing, Eddie falls asleep, and has a nightmare. He dreams that he and Victoria are married and have a large family. The children prove a source of constant misery to poor Eddie, who must take care of them while his wife attends her clubs' meetings. In addition to this the neighbors bestow upon him the honor of caring for their "little dears" also. Victoria, through at last, awakens Eddie, and asks him if he has brought the ring. He stammers out an excuse about having to leave at once for the Fiji islands and, after convincing her that they shouldn't become married, congratulates himself on his single blessedness. Eddie Lyons, Victoria Forde, and Stella Adams.

His Captive—Laemmle—(Two Reels)—April 7.—Charles Landers' daughter marries far below her station in life. Her husband, a crook, is arrested and sent to prison. Shortly after the birth of her baby she dies, sending the child to her parents to be raised. Anita grows up to be her grandfather's idol and the pet of society. Paul Reeves, a famous western writer, meets her and they are mutually attracted to each other. He cares nothing for the frivolous pleasures of society, and tells Anita that life in the great West is beyond the understanding of such social butterflies as she. The next day Paul leaves for the West. Landers receives a letter from the foreman of the ranch, telling him of the continued depredations of the rustlers. He goes West, taking Anita with him. Here the girl and Reeves meet again. On leaving the cowboy-writer Anita sees a couple of cattle thieves at work, and is captured by them. Reeves, single-handed, attacks the rustlers in their den, but is overpowered. The arrival of the ranchmen saves him and Anita. The leader of the rustlers is killed in the fight. Landers recognizes him as his daughter's husband, Anita's father. Later Paul and the girl are married.

The Heart Breaker—Big U—(Two Reels)—April 8.—Charles Ogle and Muriel Ostriche starred. Phylis, a vivacious, fun-loving girl, is consigned by her aunt to the care of Mrs. Saxe on the opening of the Bleeding Heart Seminary. Phylis is accepted as leader by the other girls, and plans and leads many daring escapades. She captures the heart of Professor Silas Sniffles, a scholarly, religious old fossil, who heretofore has been the urgent suitor of the stern Mrs. Saxe. Sniffles keeps Phylis after class every night as an excuse to talk to her. Mrs. Saxe finds them together one afternoon and begins to fear for Sniffles' safety with the flirtatious girl. A fear that Sniffles may discontinue his wooing also steals into her mind. By showing the professor a hole in her stocking, Phylis entraps him into offering to buy her a pair of silk hose. Phylis' aunt arrives in answer to Mrs. Saxe's summons, and is shocked on learning that Sniffles has purchased silk hose for her niece. A general wrangle follows, and Phylis is taken out of school.

In the Clutch of the Emperor—Rex—April 8.—On leaving Rovania, Hal Gordon, owner of the Rovania-American steamship line, is presented with a gold dinner service by the emperor. Hiding in the steerage is Vera, a daring revolutionist, who is in danger of arrest for an attempt on the emperor's life. Hal comes across her and the two become interested in each other. Count Vorn, the Rovanian ambassador, also on board, receives a wireless message stating that Vera is on the ship. He determines to arrest her on reaching shore, and Hal makes up his mind that he shall not. He succeeds in, smuggling Vera, hiding in the service chest, aboard his yacht, and she reaches shore safely, where she is embraced by Hal. Ben Wilson and Dorothy Phillips starred.

The Butler's Busted Romance—Sterling—April 8.—Jiggs is informed by letter that he will receive a large fortune on marrying a certain girl, the choice of a dead relative. He carelessly leaves the letter lying on the table, where it is found by the butler. During Jiggs' absence a telegram is received from the gril, stating that she is on her way. The butler decides to impersonate his master and win the heiress. The cook, who is in love with the butler, causes him no little trouble, and he finds a rival in the chauffeur, who has also seen the letter. Jiggs returns in time to save his intended bride from the three quarreling servants.

The Broken Toy—Imp—(Two Reels)—April 9.—While searching in a trunk Merle comes across a ballet dress which revives old memories. She recalls dancing at a betrothal feast of a rich couple. After the performance, tired out, she seeks out a divan in an adjoining room, where she is joined by the fiance, Ralph Hilton. Here the bride-to-be finds them, and, angered, she breaks off her engagement with Hilton. He calls on Merle regularly and soon they become married. Then Merle realizes that she is but a rich man's toy. She breaks her ankle one day and, realizing that she will never be able to dance again, she leaves her husband, leaving him no clue as to her whereabouts. Then came baby Adele, and the struggle for existence grew harder. Merle is brought back to the present by Adele's cheerful voice. The little girl is delighted with the ballet dress, which is the one Merle wore when she first began to dance. That night Merle is taken ill, and Adele dons the filmy dress and enters a fashionable cafe. Her dancing attracts quite a bit of attention. Weak from hunger, the little girl falls to the floor. Hilton is among the crowd. He questions her and accompanies her home. There he meets his wife, Merle. They become reconciliated, and Merle and Adele move to the mansion in which Hilton has lived all this while alone. Violet Mersereau featured.

The Baby's Fault—Nestor—April 9.—Lee Grey likes to play poker, but his wife forbids it. One afternoon while she is away he takes the baby and sneaks over to Brown's apartments for a little game. Time passes fast, and before Grey realizes it it is time for his wife to return home. He hurries to beat her to

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it, and succeeds by a small margin, but forgets all about the baby in his mad flight. He has not time to return for it, so wraps up a pillow and pretends that it is the baby. A policeman sees him hugging the pillow while he is on his way over to Brown's, and arrests him. In the meantime Brown discovers the baby in his rooms and sends it to the Grey home by messenger. Mrs. Grey thinks that her husband has left her because she will not allow him to play poker, and is overcome with grief. Grey is bailed out by Brown and returns with him to his apartment. There he witnesses a tearful scene in which his wife begs Brown to help her find her "poor, mistreated husband." Assuming a haughty air, Grey steps out from behind the curtains and, after considerable pleading on his wife's part, forgives her. Lee Moran, Billie Rhodes and Jack Dillon comprise the cast.

The Rustle of a Skirt—Victor—April 9.—Starring Mary Fuller and Matt Moore. Hal Farrel, a woman hater, lives with Dick Carew, a susceptible chap fond of high life. One day Carew's sister, whom Farrel has never seen, visits him in the office. Farrel is attracted to the girl and, on asking her identity, is informed by Carew that she is "Naughty Mabel," the burlesque queen. Marietta's first glimpse of Farrel impresses her greatly, and on learning from her brother that he is a woman hater, she bets him a fur coat that she can interest him. That night, after Carew has left, Marietta visits Farrel in his apartments, masked and armed, and holds him up. He does not mind being robbed by such a dainty thief, and even kisses her before she leaves. A few weeks later Carew invites Farrel to visit at his home in a distant city. Farrel accepts, and there again meets Marietta. He recognizes her as the thief, appreciates the joke and loses no time in proposing to her.

And They Called Him "Hero"—Bison (Two Reels)—April 10.—Jim, Joe and Pat are all in love with Betty. Joe and Pat enlist in the Union army and go to the front. Pat is given a message to carry through the Confederate lines. He meets Joe, and falls before him, exhausted. Joe, thinking him dead, delivers the message and is given credit for the deed. After the war Joe returns home, hailed as a hero, while Pat, released from Libby prison, is looked upon as a coward. In the meantime Betty has become married to Jim. Pat, disgusted with life, becomes a sort of a hermit. A big mansion is built across the road from his shack, and Jim and his wife move into it. One evening Pat meets a tramp on the roadway, and recognizes him as Joe. He forgives him for the wrong he has suffered at his hands and takes him into his shack. Betty becomes very ill and, Jim being absent, a servant appeals to Pat and Joe for aid. The two men go across to the mansion, where Betty recognizes them just before she dies. The story ends with a touching scene in which the lonesome Jim is seen to visit the men in the shack and join them in a game of checkers. Francis Ford featured.

Fares, Please—Joker—April 10.—Ernie and Eddie are rivals for the hand of fair Tillie. Eddie has the best of it, his conductor's uniform fascinating the girl. To get even, Ernie buys an automobile and runs it as a bus in competition with Eddie's car. Tillie deserts the conductor for his rival. Eddie sprinkles tacks along the track and Ernie's automobile is sadly disabled. A bandit who has just tried to hold up Eddie sees Ernie's passengers flock into the car. He boards it and starts off. Eddie and Ernie make up, fix the auto's tires and set out in pursuit. They find the deserted car and a notice telling them that Tillie has decided to marry the bandit and reform him.

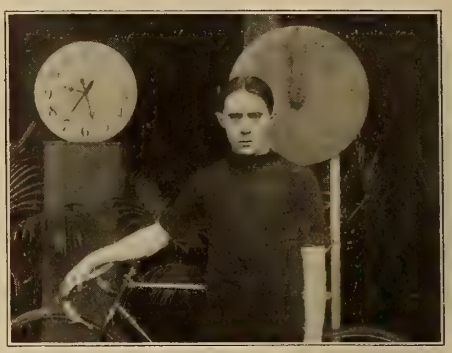
Feature Programs

Fox

From the Valley of the Missing—(Five Reels)—Fox.—A five-reel picture adapted from the story of Grace Miller White with Jane Miller featured. As the story goes, one night when millionaire Howard Brimbecome's yacht bumps into a barge on the river, Mrs. Brimbecome is handed an infant by someone aboard the barge, and later this infant is adopted by the Brimbecome's, and raised as their son, Everett. Next door to the Brimbecome's home resides Floyd Vandecar, nominee for governor or the state. His twin children, Fledra and Floyd, are kidnapped by Lem Crabbe, an ex-convict, who had been sent to prison years before by Vandecar, when he was district attorney. Vandecar had refused to permit Crabbe to see his wife and child before being sent to prison, but later had relented and visited the Crabbe home where he found Crabbe's wife dead, and adopts the infant girl found wailing on her breast. Not knowing of this, Crabbe after escaping from prison kidnaps Fledra and Floyd and raises them in his squatter's shack as "Flea" and "Flukey." Cronk, the real father of Everett, is a member of Crabbe's gang of river pirates, and to him Flea is promised in marriage, though learning of this the girl runs away with her brother, and is found and adopted by Anne Shellington, sister of Horace Shellington, who lives near the Brimbecome's. Everett Brimbecome, though engaged to Anne Shellington, meets and loves Flea, and hires Cronk to kidnap the girl and take her back to his barge. Vandecar has become governor and Flukey seeks him out to tell him about the case of his sister. Crabbe's name is accidentally mentioned and the governor realizes that the man talking to him is his kidnapped son. Crabbe is traced and Everett and Cronk are both found dead in his camp, where they have fought over Flea. The girl is saved and marries Horace Shellington, while Flukey is united in marriage to Anne Shellington.

General Special

Selig Athletic Series No. 1—Selig—April 5.—The first of the new series issued by the Selig Company and one which promises to become popular with the athletically inclined picture fans throughout the country. In this picture Oscar Egg, winner of the six-day bicycle race in Chicago, is seen breaking the indoor record for one mile. A billiard match between Koji Yomada, Japanese champion, and Albert Cutler of Boston and a wrestling bout between Dr. B. F. Roller of Seattle, and Frank Dalkus, the Lithuanian champion, also are shown. The latter is the real feature of the



picture and is enjoyable from start to finish. Roller wins in two straight falls. Those who enjoy clean sports will doubtless favor this new innovation by the Selig Company.

Metro

The Heart of Maryland—(Five Reels)—Tiffany.—First release of the Tiffany Feature Film Company on the Metro Program with Mrs. Leslie Carter in the part she created on the stage, as Maryland Calvert. The picture was produced by Herbert Brennon and begins in the opening days of the Civil War when Alan Kendrick joins the Federal forces, though his father becomes a general in the Confederate army, and Maryland's brother, Floyd, becomes a spy for the Federal forces in the Confederate camp. Kendrick is taken prisoner and sent to the rebel headquarters in Maryland for exchange, but Colonel Thorpe, who recognizes him, sends him to the Union camp at Charlesville, hoping he will be killed in the night attack to be made by the Confederates. The Federals learn of the proposed surprise and rout the enemy. Later Kendrick is captured in an attempt to visit Maryland and court-martialed before his father. Floyd, meanwhile, is compelled to give evidence which convicts Alan of being a spy. The big scene in the picture shows Maryland's perilous climb to the belfry tower where she grasps the tongue of the bell in order to silence it and prevent the signal being given for Alan's execution. See review on page 530, issue of April 3.

Mutual Master Pictures

The Outcast—(Four Reels)—Reliance—A tensely emotional drama founded on the story of Thomas Nelson Page and played by Mae Marsh, Robert Harron, Mary Alden, Ralph Lewis, Spootiswoode Aitken and Jack Dillon. The story is told in and about the courtroom where Mae, the outcast, is on trial for murder, and ends with the release of Mae after it is proven that the judge trying the case is the man who deserted her mother years before. See review on page 565, this issue.

Pathe

Pathe News No. 23—Pathe.—This issue of the topical contains views of the raising of the battle flag on the lofty radio tower at Lake Bluff, Ill.; the ar-

rival of the Indian band at the Panama-Pacific Exposition; the wreck of the "Dixie Flyer" at Shelburne, Ind.; ski meet at Montreal, Quebec; the departure of the 29th Infantry for the Panama Canal from New York City; in the war section views of the fighting Cossacks on the firing line in Galicia, Austria.

Pathe News No. 24—PATHE.—This issue of the topical contains views of an armless wonder, who is driving his automobile across the continent, snapped at New Orleans, La.; the performance of a Chicago steeplejack climbing a rope 23 stories hand-over-hand; the wedding of a Servian officer to the girl who nursed him in a war hospital, at New York City; in the war section, views taken at Llandudno, Wales; Dover and Winchester, England; Paris, France, and Przemysl, Austria.

Picturesque France—PATHE.—On the same reel with these colored views of the Grand Morin are "The Stickleback," educational, "A Religious Festival," a scenic from India, and "Sugar Culture in Java," an educational. These films are all splendidly photographed, and are acceptable offerings for any program.
C. R. C.

His Friend the Captain—PATHE.—This is an American comedy dealing with the predicament of a young man who wakes up after a night of dissipation to find a ragged, bewhiskered tramp lying beside him in bed. Knowing that his father is expecting a Captain Braggart, whom he has never met, the young fellow decides to pass the tramp off as the captain to explain his presence in the house. The tramp overplays his part, and the arrival of the real captain climaxes the affair. A wild chase through the house follows, ending by the tramp's finding the door.
C. R. C.

Ashes of Dreams—PATHE.—A single-reel drama of distinct drawing power. Henry B. Walthall, famed for his work in "The Birth of a Nation" and other big features, plays the leading part, and is surrounded by a strong cast. No mistake will be made in booking this subject.
C. R. C.

The Reckoning—(FOURTEENTH EPISODE OF "THE EXPLOITS OF ELAINE")—PATHE.—The Clutching Hand is finally exposed in the person of Perry Bennett, Elaine's lawyer, but that individual flees to the home of Wong Sin where he swallows a drug that the Chinaman tells him will suspend animation for months. The Chinaman secures the plan which indicates a lonely spot where Bennett has hidden his fortune, and hints that if he finds the fortune, he may later give Bennett an antidote that will restore him to life. As the picture closes, Kennedy and Elaine, both ignorant that the Clutching Hand only sleeps, behold his apparently dead body and leave for Elaine's home, thinking themselves safe in the future. See review on page 569, this issue.

Serial Publication

Runaway June—RELIANCE—(EPISODE TWELVE)—MARCH 31.—Ned, after a struggle with Blye's hirelings, is borne off to the yacht. The next day he is brought before the man with the black vandyke, who promises him that if he will not make any attempts to reach June for five days, at the end of that time she will be returned to him, safe and sound. Ned promises. Meanwhile June has made the acquaintance of Durban, an artist, who makes no secret of the fact that he married his wife for her money. In a cottage near his beautiful Bermuda home lives Mimi, a little model whom he is supporting. One morning Durban comes upon June on the beach, and induces her to pose for him. Suddenly she finds herself struggling in his close embrace. She breaks away and flees. Turning to see whether or not Durban is following her, June sees the artist disappear in the quicksands.

Thanhouser Syndicate

The $20,000 Mystery—(EPISODE NINETEEN)—THANHOUSER—(TWO REELS).—Baird and Hunt pursue the conspirators in a motor boat after they have secured the smuggled jewels from the ship, but lose them in the gathering dusk. Baird stays at the island, on which he believes the conspirators are hiding, as night approaches and is captured by them. He is locked in the pilot house of an old vessel anchored off the island and this is set afire by them. Hunt returns in time to save him, however, though the conspirators again get away with the diamonds. A complete review will be found on page 527, issue of April 3.

The $20,000 Mystery—(EPISODE TWENTY)—THANHOUSER—(TWO REELS).—This is the final episode of this serial and shows how Baird and Hunt finally secure the will of Zudora's father, which had been stolen by Madame Duval and her confederates some time before. Madame Duval and Radcliffe escape in a yacht, but the other conspirators are arrested. Storm and Zudora are free to marry when the plotters pass out of the heiress' life, leaving her to enjoy the fortune which was rightfully hers. A review will be found on page 570, this issue.

World

The Man Who Found Himself—(FIVE REELS)—BRADY.—Robert Warwick is featured in this photoplay based on George Broadhurst's drama, "The Mills of the Gods," also called, at the time of its production, "The Coward." As James Clarke, a young cashier, he robs his employers in order to provide medical attention for his sick sister. She dies and a fellow employee blackmails Clarke. Both are eventually found out, prosecuted and sent to prison. By a series of chances Clarke escapes, secures a job and is earning on honest living and has won the love of a girl whose life he saved, when Payton, his fellow thief, after serving his full sentence once more discovers him and blackmails him, taunting him with cowardice. From this terrible situation Clarke escapes by voluntarily returning to prison to serve the remainder of his sentence, feeling sure that when he leaves, Katherine, who has promised to be his wife, will be waiting to help him start life anew.

The Dancing Beetle—WORLD—(ONE REEL).—Richard Carle is featured in this World Comedy Stars production, as Professor Woodby Bugg, collectors of rare moths, beetles, etc. He receives from a friend in Egypt a remarkable insect, called a dancing beetle, which, on biting a person, compels that person to dance. Mrs. Montgomery, a wealthy woman, wears a pair of silk stockings on which are embroidered gold beetles. The professor, noting them, imagines the dancing beetle has attacked her and causes

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no little embarrassment to both her and himself. All the time, the beetle is on his back, and at last it bites him, and, finally, though unable to stop dancing, he captures the troublesome insect.

Miscellaneous

Through the Enemies' Line—(Four Reels)—Great Northern.—After distinguishing himself by aiding a hard pressed infantry regiment, Lieutenant Brenner is granted a furlough to visit his father who lives near the frontier. Disguised as a peddler he starts on his journey and incidentally saves the life of General Bradorf, the commander of the enemies' forces, who has become separated from his staff and is being attacked by some wandering marauders. Reaching his father's home the lieutenant finds the general there, and before leaving the next morning Bradorf finds a photo of the lieutenant and discovers a striking likeness between the peddler and the lieutenant. In token of his gratitude Bradorf gives Ellinor, the lieutenant's fiancee, a card, asking her to notify him any time that she or any of her kin are in danger. Sometime later the forces of the enemy take possession of the Brenner estate and a captain and some of the officers enter the house and discovering Brenner disguised arrest him as a spy. He manages to escape and join his own regiment. Enraged over the escape of the prisoner the captain places the lieutenant's father under arrest and threatens to shoot him unless his son returns before morning. By daring stratagem Ellinor gets news of this to her sweetheart and he returns, is captured and sentenced to be shot in two hours. Availing herself of General Bradorf's card she succeeds in saving the life of her sweetheart at the last moment and a happy reunion ends the story.

The Key to the Mystery—Picture Playhouse.—Leona Sheff is promised an enormous sum by the German Government if she will obtain the plans for the transportation of the troops from England to the Continent. About the same time Harold Culbert, secretary to the Minister of War, suffers a nervous breakdown and takes a two weeks' vacation with his old friends, Teddy Bainbridge and his sister, Elsie. En route to Camberly he meets Leona, and when she rents a cottage near his friends' estate he falls in love with her, thereby breaking the heart of Elsie, who loves him. Upon his return to town Leona calls at his office and steals the papers she went to secure, incriminating him in a very clever manner. Elsie, however, sets out to free him from the charge of treason and to solve the mystery of the disappearance of the papers. Her woman's wit gives her two substantial clues and after many narrow escapes and miraculous bravery she succeeds in bringing the spy to justice and clearing the name of Culbert.

Kriterion Program

Broken Vows—Trump—(Two Reels).—Mary Rawson, daughter of Colonel Rawson, becomes engaged to George Graham, son of Major Graham. Later, when Walter Thorndyke, captain in the American army, invalided home from the the Philippines, arrives to visit George, Mary meets and finally falls in love with him, though she realizes that her conduct is treacherous to her fiance. When Walter rescues her from a runaway, however, she declares her love and urges Walter to leave. Mary, meanwhile, is so moved by a poem she has read that when Thorndyke comes to her to say farewell she abandons herself to him absolutely. Mary goes to George to beg to be set free, and her fiance, learning his best friend has betrayed his trust, determines to kill him, though Mary pleads for his life. When Walter calls on George and confesses the wrong he has done him, the fiance magnanimously frees Mary and places her hand in that of Walter.

Billy Convincing Father—Santa Barbara.—Fanny loves Billy, a young doctor, but father objects and when Fanny pretends illness, summons in an old reliable family doctor, who connives with the lovers and quickly cures Fanny. Father finally agrees that when Billy is as good a doctor as the family physician, he may marry Fanny. Billy plans to convince father that he is ill, by mental suggestion. He summons the family doctor who gives him some bad tasting medicine and father, then genuinely ill, summons Billy. The latter, using a pill composed of cheese, runs an electric vibrator up and down his back, and the effects of the drug given by the family physician having worn off, father considers himself cured and agrees to the engagement of the lovers.

The Greater Power—Santa Barbara—(Two Reels).—A young doctor, who has made a specialty of aphasia, breaks down from overwork and goes to a fishing village, where he meets and falls in love with the daughter of the lighthouse keeper. He is himself stricken with the disease he has treated and loses all memory of the past. From the lighthouse keeper the doctor learns the story of a little girl, supposedly drowned, who is really living in the city, from which he came, with the chief of a band of gypsies. The lighthouse keeper's daughter, under the name of Zara, believes the gypsy is her father and from him has learned hypnotism. Suddenly the doctor's mind returns and he goes back to his old life. He meets the twin sister of the lighthouse keeper's daughter and falls in love with her. An old gypsy crone, Ogar by name, betrays the real identity of Zara to the doctor and his engagement to her sister being thus recalled he returns to the lonely lighthouse for her.

The Stolen Invention—Monty—(Two Reels).—Dan Newcombe invents a motor which he tries to sell to the Morgan Engineering Company, but that concern tells him the invention is useless and he dies of disappointment. They have, however, stolen the idea and made a fortune by manufacturing the device. Mary Newcombe, the inventor's daughter, is obliged to seek employment and thus meets Bob Madison to whom she becomes engaged. Morgan is interested in the concern where Mary and Bob are working and is struck by Mary's beauty. He gets Bob fired and arranges with an actress that Mary be lured to her apartments. Mary is doped while visiting the actress and imprisoned in a room, though when the acress sees her saying her bedtime prayers she resolves to protect her and when Morgan calls puts him out at the point of a revolver. Morgan and his secretary quarrel with Bob on the street, and Morgan believes he has killed Bob when the latter falls to the pavement. He jumps into a nearby auto to escape and is found the next morning dead, under the overturned machine. The secretary gives Bob the necessary evidence to win a fortune for Mary from the engineering company who had stolen her father's invention.

Light Fingered Syd—Alhambra.—Sargent gives his wife money to buy their daughter a birthday present and she purchases a bracelet which is later stolen from her by Syd. The daughter quarrels with her sweetheart in the park and, later, meeting Syd, flirts with him, whereupon he gives her the bracelet and escorts her home. She keeps him waiting in the hall while she goes in to show her gift to her parents and they, recognizing the bracelet, capture Syd.

The Hawk and the Hermit—Paragon—(Two Reels).—Bob Shaw and his wife Kate are annoyed by the Hawk, a notorious town character. Bob one day licks the Hawk in a fight. The latter retaliates by burning his store. Bob has won the friendship of old John, a prospector, nicknamed "the hermit" and when the latter strikes a rich claim he visits Bob to give him a half interest in the claim. The Hawk and Steve, his pal, learn of the gold discovery and plan to secure the paper that tells the location of the mine. The Hawk pretends to be killed by Bob, and Steve summons a party who prepare to lynch Bob. Kate, meanwhile, is visited by the hermit and, after failing to find the sheriff, sets out to rescue Bob herself. She meets the Hawk and as he is about to attack her, Steve is shot by the arriving sheriff's posse and as he falls his gun is discharged, killing the Hawk. Bob and Kate are both freed and with John the hermit proced to their claim.

Taming Father—Thistle.—Father objects to Rena marrying Fred and leaves for the office where he flirts with his stenographer, who angrily leaves. He advertises for a new typist and Rena arranges with Fred, who is employed in a motion picture studio, to make up as a girl and apply for the job. He does so and with the assistance of a chum causes father much misery. To get out of his embarrassing position father consents to Rena marrying Fred, when Fred removes his make-up and discloses his real identity.

The Miser of Monterey—(Two Reels)—Monty.—Frank Johnson, a young author, hunting in the forest happens to linger near the spot where an old miser has hidden all of his money. The miser, thinking him a thief, shoots him and Johnson, wounded, is carried to the miser's home by Mary, the elder daughter, who falls desperately in love with him, though Johnson prefers Ellen, Mary's younger sister. Johnson proposes to Ellen, and she agrees to wait his return from the city. On reaching the city the author finds his books have made him a fortune and later, a rich man, returns to claim Ellen. Mary accepts her fate with resignation and Ellen and Frank are married, neither of them dreaming that Mary's heart is broken.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, APRIL 17, 1915 No. 16

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A melodramatic episode of the Kentucky Mountains, depicting a feud at its height. Peace is finally declared and a hero rewarded.

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Featuring ***Lilie Leslie*** and ***Jack Standing***

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A Western tale in which a worthy young rancher by mistake comes very near the end of a rope. His life is saved by the discovery of a scrap of paper.

Featuring ***Dolly Larkin*** and ***Webster Campbell***

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A roaring comedy in which a friendly plumber breaks up an undesirable wedding and unites a worthy couple.

Featuring ***Ethel Clayton*** and ***Joseph Kaufman***

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Drama by ***Charles Klein*** and ***Harrison Gray Fiske***
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Direction ***Barry O'Neil***

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"THE WHITE SISTER"

THESE FAMOUS PLAYS NOW IN COURSE OF PRODUCTION:

LOOK THESE OVER

"The Yankee Consul"
Raymond Hitchcock's starring vehicle.

"The Prince of Graustark"
From the famous McCutcheon novel.

"A Bunch of Keys"
Most wonderful of the Hoyt plays.

"A Tin Soldier"
Another of the Hoyt Successes.

"The Aviator"
By James Montgomery.

"The Lost Paradise"
By Arnold Kummer.

"Lost 24 Hours"
Robert Hilliard's Great Success.

ORE TO COME

AND THERE ARE MORE TO COME. The Essanay Company has secured a large number of the greatest stage successes and popular novels and these will be given to Essanay patrons just as soon as they can be properly produced. The Essanay way is the quality way and only the best is good enough. Watch for Essanay masterpieces.

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The Overland stage arrives at Poverty Flat, in California Motion Picture Corporation's newest feature "The Lily of Poverty Flat," released through World Film Corporation.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, APRIL 17, 1915 No. 16

New Combination Announces Releases

Other Important News of the Week

THE Essanay Film Manufacturing Company this week has confirmed the story which appeared in the last issue of MOTOGRAPHY to the effect that the Vitagraph, Lubin, Selig and Essanay firms are to unite in the releasing of big feature productions direct to the exhibitor is true in every particular and goes still farther by announcing the first of the big releases, which are to make up the Essanay Company's part of the feature program.

The famous George Ade musical comedy "The Slim Princess" has been made into a four-act photoplay in which Francis X. Bushman and Ruth Stonehouse are featured, and this will be the first of the gigantic productions to be offered direct to the exhibitor by the Essanay faction of the big four consolidation. Another still greater production will be "Graustark," adapted from the famous novel by George Barr McCutcheon, and in this Francis X. Bushman and Beverley Bayne will be the featured players.

Still another is "The Crimson Wing" a six-act drama from the pen of Hobart Chatfield Taylor, this photoplay featuring E. H. Calvert, Beverley Bayne and Ruth Stonehouse.

Viola Allen, the renowned actress, is to begin her work on "The White Sister" at the Essanay studios in the immediate future, and work on a number of other famous plays is already under way. Among those which are best known to the public and are scheduled for early release are the following: "The Yankee Consul," which was Raymond Hitchcock's starring vehicle, "The Prince of Graustark," from the famous McCutcheon novel, "A Bunch of Keys," one of the most successful of the Hoyt comedies, "The Tin Soldier," another of the famous Hoyt successes, "The Aviator," by James Montgomery, "The Lost Paradise," by Arnold Kummer, "Lost 24 Hours," Robert Hilliard's great success, and scores of others yet to be announced.

The Vitagraph-Lubin-Selig-Essanay, Inc., is the title under which the new exchanges now being opened will be known and according to an announcement which appears in the advertising section of this issue, branch offices are now open in New York, Atlanta, Chicago, Dallas, Kansas City and San Francisco. The street addresses of each of these offices will probably be given next week.

Selig's Special Features

In the near future the Selig Polyscope Company will also release a number of Selig Spectacular Specials through the new "big four" combination. Each pictureplay will be five reels or more in length.

Included in the number are "The Millionaire Baby," the story of mystery and adventure from the pen of Anna Katherine Green, in which Harry Mestayer, Grace Darmond, John Charles and other star performers are featured; "A Texas Steer," in which Tyrone Power assumes the role of "Maverick Brander"; "The Rosary," an adaptation of the famous stage play of the same name, written by Edward E. Rose, who also wrote the film version, and "The Carpet From Bagdad," a wonderful drama of the oriental, written by Harold MacGrath.

Magie Succeeds Bernstein

Universal City will see the horn-spectacled, white-flanneled figure of Isadore Bernstein no more.

Mr. Bernstein, for the last two years general manager of the Pacific Coast studios of the Universal Film Company, has resigned, and in his place now reigns George Magie, one of the best known exchangemen who ever represented the Universal Company, and more recently its district manager in the Chicago territory.

At this time it is also announced a new policy has been adopted for the management of Universal City and its west coast producing companies, since the management of the vast Universal plant at Los Angeles will no longer be under the direction of one individual, but in the future will be superintended by five managers, each of whom will look after several companies of players.

Beverley Griffith is to be business manager of the Christie, Lyons, Allen, Curtis and Francis Ford companies; Stanly Twist will be business manager for the DeGrasse, Giblyn and Turner companies; Don Meaney will be business manager for the Ayres, McRea and Bosworth companies; Marshall Stedman will be business manager for the Lloyd, MacQuarrie and Gauntier companies, and Charles V. Henkel will be manager of the Smalley, Leonard, King and Chaney companies.

Pennsylvania Film Men Complain

Harrisburg, Pennsylvania, was the gathering place on Tuesday evening, March 30, of film men from all over the state of Pennsylvania, at which time the house of representatives took under consideration the proposed bill to repeal the censorship law now in force in that state.

In addition to a number of Harrisburg exhibitors and show men from other nearby towns, the motion picture interests were represented by J. H. Buttner, of the Mutual Film Exchange, Philadelphia; George W.

Bennethum, of the Universal Film Manufacturing Company; Gilbert W. Sahner, chairman of the film men's legislative committee; H. Schwalbe, of Philadelphia; F. J. Herrington, of Pittsburgh; Ben Zerr, president of the Pennsylvania Exhibitors' League, Reading; Frank A. Gould, of Reading; Peter Megaro, Harrisburg; Charles Segall, Philadelphia; J. W. Binder, of the National Board of Censorship of New York City and W. Stephen Bush, also of New York.

Samuel F. Wheeler, of Philadelphia, was the first speaker of the evening, he being introduced by Gilbert W. Sahner, chairman of the film men's legislative committee. Mr. Wheeler described briefly the effects of censorship on not alone the manufacturer, but also the exhibitor and the public, pointing out that the artistic and commercial value of many of the pictures was utterly destroyed.

He was followed by Fred J. Herrington, of Pittsburgh, who pointed out the dangers of censorship to free institutions, and Mr. Herrington in turn was followed by W. Stephen Bush, who pointed out the many failures of censorship in the past, and emphatically declared that Pennsylvania, as a state, had never demanded it, in fact, that there was a strong demand for the repeal of the law, as indicated by a recent mass meeting held in Philadelphia.

After these speakers opposed to the bill had finished their addresses, Charles Everly Carpenter, representing Kensington manufacturers, and a suffragette speaker took the floor, and in speaking in behalf of the bill said that since manufacturers did not object to investigations of their factories, the film men ought not to object to the censoring of their films.

The hall was then darkened, and a motion picture comedy, one in which a policeman is hit over the head with a rubber mallet, was shown. J. Louis Breitinger, the chief motion picture censor of Pennsylvania, claimed that this comedy was an outrage on lawful authority. It apparently impressed the legislators otherwise, as hearty laughter followed its screening.

Mr. Breitinger then proposed to show a number of "cutouts" that he had made, but on learning that he intended to only show the portion he had cut out, rather than the entire subject, the film people present refused to permit the use of their machine for the purpose, and there being no other machine available, this portion of the investigation had to be dispensed with.

Members of the judiciary committee insisted on seeing only the "cutouts" and would not even consider the proposition to show the entire film subject, while the film people stood equally pat on their decision not to permit the use of their machine unless the whole subject was run.

Having reached a deadlock, the gathering began to display considerable excitement, whereupon, the chairman of the committee declared the session closed.

Horsley Entertains Vice President

A big reception was held last Thursday evening at the Alexandria Hotel in Los Angeles in honor of Vice-President Thomas R. Marshall and Mrs. Marshall, and attended by the heads of California's leading industries. The motion picture interests were represented by David Horsley, managing director of the Centaur Film Company, who was present as a specially invited guest.

The vice-presidential party is enjoying the sights of California en route to Washington from San Francisco, where Mr. Marshall officially opened the Panama Exposition. Mr. Marshall is particularly interested in motion pictures and at the invitation of Mr. Horsley paid a visit to the new Horsley studios and the Bostock Arena and Jungle, which Mr. Horsley also controls, in Los Angeles. The vice-president was deeply impressed with its completeness and warmly congratulated Mr. Horsley upon his enterprise. For the benefit of the distinguished visitors a special rehearsal performance was given by the wild animal performers of the Bostock Arena and Jungle, with which Mrs. Marshall was particularly delighted.

New Concern for Alliance

The Dramatic Producing Company, recently organized in Los Angeles by Frank J. Baum, has completed all arrangements with President Cobe of the Alliance Films Corporation to release its productions on the Alliance Programme. Mr. Baum's first production is "The Little Grey Nun of Belgium," now in the making.

The star of the initial release will be Miss Catherine Countiss, and the supporting company includes David Proctor, who played with Miss Countiss in several of her stage successes, while Betty Pierce, another notable player, will be seen as the Mother Superior.

Mr. Baum, who was a recent visitor in New York, secured the film rights to several of the most successful works published during the past year, and as soon as the present production is completed work will immediately begin upon one of these subjects.

A Wire from Betzwood

South Philadelphia, Pa., 2:25 P.M., April 7, 1915.
MOTOGRAPHY, 1460 *Monadnock Bldg., Chicago, Ills.*

Reports of fire at Lubin Ranch, Betzwood, Pa., greatly exaggerated. Fire did very small damage, just burning the interior of one building which we were not using. Profiting by our last fire, we constructed our new plant along lines that would make it impossible to have any serious loss by fire. Most buildings were built in duplicate. Our negative vaults are situated a thousand feet from any building and consequently could never be destroyed by a fire in another building. We have a number of these vaults and there is not a building within a thousand feet of any of them. Our work was not interrupted in any way.

IRA M. LOWRY.

Walker Whiteside Engaged

Walker Whiteside, the famous Broadway star, has but recently been lured away from the footlights to play the leading role in "The Melting Pot," a new special feature, which is being produced at the Centaur Film Company, Bayonne, New Jersey, by the J. Cort Film Company. "The Melting Pot" met with great success some years ago at the Comedy theater, New York City, where it played for one season; and with the help of Mr. Whiteside, who played the leading part, its picturization is expected to meet with the same universal popularity.

J. & M. Using Centaur Studio

The J. & M. Film Company will shortly start producing comedies of one-reel length at the studios of the Centaur Film Company, Bayonne, New Jersey. It

was here that the famous MinA comedies were first produced, but since the departure of that company to the Coast the studio, which is of the very latest model, has been rented out to well-known producing companies.

New Era for Chicago

Chicago now takes its place in the forefront of cities which may boast of a truly splendid and appropriate theater for the presentation of photoplay productions. After May 1 the midland metropolis will no longer appear backward in not having first grade facilities for the observation of great feature dramas. On that date a new era in filmdom will be inaugurated with the opening of Orchestra Hall, refitted as an attractive and artistic home of motion pictures. Orchestra Hall is a structure of international prominence, splendidly located on Michigan avenue, between Jackson boulevard and East Adams street, and is the music lovers' temple, dedicated to the famous Chicago Symphony Orchestra.

The new enterprise has been described picturesquely as the opening of a moving picture "grand opera season." To the classical accompaniment of a symphony orchestra of twenty-five artists, continuous programs of exclusive Paramount productions will be offered.

All discords to the ear and other senses will be removed from the auditor's range of sensations in Orchestra Hall. The visitor will "live in the screen" and attain complete forgetfulness of playhouse surroundings, while the screen is aglow with photographic activity. In the intermissions there will be a diversion amid entrancing surroundings—in the form of symphony orchestra concerts, varied by recitals on the famous Orchestra Hall pipe organ and vocal selections by prominent soloists.

"Built up to a standard, not down to a price," is the motto of the Strand Theater Company, which has leased Orchestra Hall for a term. In all particulars the policy will be on a par with that of the princely Strand Theater in New York, which in that city has revolutionized the projecting of motion pictures, as well as standards of beauty, comfort and convenience for the playgoer. However, the Strand Theater Company is an organization of Chicago business men, leaders in the enterprise being E. C. Divine, A. J. Pardridge and J. S. Interrieden. The managing director and secretary will be Edward Q. Cordner, formerly identified with New York amusement organizations.

Thanhouser Introduces "Falstaff"

Beginning with the release of Friday, April 16, the Princess releases from the Thanhouser studios at New Rochelle, N. Y., will be replaced by a new brand known as Falstaff. In choosing this well-known comedy character to represent the new brand, Mr. Thanhouser exemplifies a high type of comedy. To name the brand after Shakespeare's famous punster, means that a definite policy is laid out for the Falstaff releases.

This is about in line with the series of changes which have been expected since Mr. Thanhouser returned to take charge of the forces at New Rochelle. Those who remember his comedies of three years ago know what to expect, while exhibitors to whom the Thanhouser brand of comedy is new will no doubt watch developments with interest. The Falstaff brand will be released every Friday.

No Conspiracy

Under a decision of Justice Page in the Supreme Court, handed down recently, the Universal Film Company, a $2,000,000 corporation, is now at liberty to go ahead with plans to increase its capital stock to $3,500,000 and retire all its preferred stock if its stockholders so see fit.

The court denied an application of David Horsley, a stockholder, who controls 500 shares of common stock and 500 of preferred, for an injunction restraining the corporation from calling special meetings of the stockholders to vote on both propositions.

Horsley, in his injunction application, declared that Patrick A. Powers and the other directors and stockholders of the Universal Film Company had entered into a conspiracy to deprive him of the benefit of his stock by planning to retire all the preferred stock through the simple expedient of paying it off at par with accrued and accumulated dividends. This would practically nullify his holdings and leave him out in the cold, he claimed.

The defendants declared their action was a business proposition pure and simple. Justice Page agreed with them, stating in his decision there was no evidence of any conspiracy to injure the plaintiff and that Horsley himself had been present at a stockholders' meeting at which a resolution was adopted providing for the retirement of the preferred stock at any time by paying it off at par.

New Selig Three Reelers

In the near future, the Selig Polyscope Company will release a series of three-reel specials through the regular service of the General Film Company. These three-reel picture plays are elaborate in every way and they will undoubtedly be appreciated by the motion picture exhibitors and their patrons.

"The Quarry" is a three-reel Selig drama adapted from the novel of the same name written by John Moraso. It was arranged for the screen by Gilson Willets. It tells in dramatic fashion of "third degree" methods and the futility of circumstantial evidence. Miss Grace Darmond takes the leading feminine role and is supported by John Charles, Frederick Hand, William Wade and others.

"His Father's Rifle," is a Selig Jungle Zoo wild animal drama in three reels written by Joseph F. Poland. Wm. Howard, Stella Razeto, Guy Oliver and others star. Wild animals are featured and there is an unusually vital plot.

"Two Boys In Blue," is a Selig three-reel drama written and directed by Tom Mix. There is a running fight with Indians, an attack on a stage coach and other exciting and spectacular features including some daring horsemanship.

"How Callahan Cleaned Up Little Hell," was produced in three reels by Thomas Santschi from the story by I. K. Friedman. It tells a convincing and exciting story of current politics.

Helen Ware with Cosmos

A. H. Jacobs, president of the Cosmos Feature Film Corporation, has signed Helen Ware to appear in one or more feature pictures. Miss Ware's remarkable performance in "The Third Degree" is well remembered, as is her equally wonderful work in "Within the Law."

The play selected by the Cosmos Feature Film

Corporation in which Miss Ware will make her first screen appearance, will be announced as soon as a play capable of her abilities can be determined upon.

Thanhouser's Triple Coup

Now the big announcements are beginning to issue from New Rochelle. The long arm of Thanhouser is reaching out for material and the first additions are already there at work. They are Miss Lorraine Huling and Messrs. George Foster Platt and Frederick Sullivan. The lady is an ingenue and the gentlemen are on the staff of directors.

Lorraine Huling is best known to the pictures through her work with the Famous Players in "The Straight Road," "Unwelcome Mrs. Hatch" and "Bachelor's Romance," with John Emerson and Henrietta Crosman. She is a graduate of the legitimate, however, having appeared in "Prunella," "Help Wanted," and other successes. Miss Huling has been widely known in art circles for her accomplishments in conjunction with Charles Dana Gibson, Irving Wiles and Charles Penfield, is gifted as a linguiste, and she is a master (or mistress?) of German, French and a number of dead languages. She has traveled and studied abroad, and Mr. Thanhouser has now selected her to head one of the regular companies of the New Rochelle organizations.

George Foster Platt comes to Thanhouser's straight from the loftiest points of accomplishment in the world of the speaking stage, for that phrase befits the position of stage director of modern plays at the New Theater, New York. At this famous institution of dramatic art he produced "The Bluebird," "Strife," "The Witch," and other plays. He was chosen for that high place because of a career remarkable for its succession of notable achievements. Among the great artists with whom he has staged productions are Henry Dixey, Carlotta Nielson, Charlotte Walker and Margaret Anglin.

Frederick Sullivan's appearance at New Rochelle is really a re-engagement, for until about half a year ago he was a producer of Thanhouser films. Previous to that he was with the Reliance forces and his stage experience is very much in support of the Thanhouser policy. In the legitimate he has directed such stars as Blanche Bates, Rose Coghlan, Blanche Walsh, John Mason, Herbert Kelcey and Effie Shannon. A great many of his plays were under Liebler and Klaw & Erlanger management, ranging from musical comedy to drama.

It is said at New Rochelle that these announcements are only the beginning; that some of the moves in contemplation will be startling in the quality of talent which they will add to the Thanhouser roster.

Change in Edison Program

Beginning Monday, April 19, the single-reel, which Edison has for some time been releasing on alternate Mondays, will be dropped from the program. This has been brought about by the adding to the studio's production a weekly three-reel feature, upon which Edison is spending considerable effort to prove their contention that no play, no matter in how many reels told, can surpass the strength of compactness in the three-reeler well produced. The releasing of the three-reelers, which Edison has been putting out on alternate Mondays will not be affected by this new Monday program.

Colonial Signs Louis Simon

The Colonial Motion Picture Corporation this week announced that they had signed Louis "Louie" Simon, the well known comedian of the speaking stage, to appear in comedies which will be known as the "Artless Algy" series. The marketing arrangements have not been completed as yet, but an announcement in regard to this is expected within a short time.

Only last week Colonial announced that it had made arrangements with the United Film Service to market, under the brand name of Cameo, its comedies known as the "Leave It To Your Uncle Dudley" series and a short time ago its first big production "The Seats of the Mighty" was released by the World Film Corporation.

George Foster Platt.

Lorraine Huling.

Fredrick Sullivan.

The latest additions to the Thanhouser Company.

New Strand Theaters

A new Strand theater is now under construction in Lynn, Mass. The new theater will have a seating capacity of 2,000 and represents an expenditure of $250,000. It is located on Union street and takes in an entire block measuring 22,500 square feet. Thomas W. Lamb, who drew the plans for the Strand theater in Manhattan, is the architect, and Moe Mark is the president of the company controlling the theater, which will open September 1. The building will be similar to the New York Strand and will contain stores and offices. Mr. Mark will also erect a new Strand theater in Worcester, Mass., which will have a seating capacity of 2,000.

Big New England Corporation

The Olympic Theaters, Inc., with a capital of $7,000,000, is the latest concern to enter the field of New England exhibitors. It will operate a string of houses in Lynn, Gloucester, Chelsea, New Haven, New Bedford and Boston.

The officers of the new corporation are: Nathan H. Gordon, president; Frank J. Howard, first vice-president; Max Shoolman, second vice-president; Ernest H. Horstman, clerk; Gerald G. E. Street, Lee M. Friedman, Hiram E. Miller, George W. Crocker and Henry C. Atwill, directors.

Changes in National Electric Code

The regular biennial revision of the National Electrical Code took place at a series of meetings of the Electrical Committee of the National Fire Protection Association held in New York City March 22 to 25.

The report of the Committee on Theater Wiring was adopted as previously printed. Rule 38k was amended to require arc lamps to be constructed of metal of thickness not less than gauge No. 20. Rule 38u 7 was amended by striking out the words "properly ventilated" and adding the following:

Ventilation for permanent booths must be provided by means of a vent pipe having a cross section of not less than 78 square inches; said pipe leading to the outside of the building or to a special non-combustible vent flue. All parts of vent pipe to be at least one inch from any combustible material or separated therefrom by means of approved non-combustible heat-insulating material not less than one-half inch in thickness.

A fan capable of exhausting fifty cubic feet of air per minute shall be installed and arranged in such a way, that gas and smoke passing through the vent flue shall not come in contact with the motor. The motor must be connected to the emergency service and must not be controlled from the booth.

All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

Rule 38 v is amended to read as follows:

v. Moving-Picture Equipments of Approved Miniature Type for Home, Lecture and Similar Purposes.

1. All equipments must be expressly approved, and such approval must cover the entire machine, including all attachments, current-controlling devices and other parts employed, including also the film.

2. The entire equipment must consume not more than 660 watts.

3. Arc lamps must be constructed so far as practicable in accordance with the requirements of No. 38*k*, 1, 2, 3, 4 and 6, and incandenscent lamps must be suitably inclosed. In either case the inclosure must be so ventilated or guarded that no outside exposed surfaces will attain a temperature exceeding 250 degrees Fahrenheit under conditions of continuous service.

4. Rheostats, transformers, switches and other similiar current-controlling devices must be attached to and form a part of the machine, must have no live parts exposed, and must comply with the requirements of No. 65 and No. 78 or No. 81 *a, b, c.*

5. Films must be of an approved slow-burning type having a permanent distinctive marker.

6. Machines must be so constructed that they cannot be used with films employed on the full-sized commercial moving-picture machine. This may be accomplished by using a film of special width or with special perforations or by any other approved means.

Note.—The regular film which is not allowed on miniature machines is 1⅜ inches wide and has on each edge 5.4 perforations per inch.

7. Machines must be marked with the name or trademark of the maker, and with the voltage and current rating for which they are designed, and be plainly marked, "For use with slow-burning films only."

To Rival "Little Mary"

Lottie Pickford, sister of the popular Mary, will play the star feminine role in "The Diamond From the Sky"—"The Flying A's" picturized romantic novel that will be released May 3 in conjunction with the newspaper publication of the story in hundreds of metropolitan journals.

Messrs. Hutchinson and Freuler who preside over the destinies of the American Film Manufacturing Company were determined to get a Pickford in their cast. Negotiations were opened months ago for the purpose of securing Mary herself, but it developed that Mary's contract was of such a nature as to absolutely preclude any consideration of the proposition presented.

It is hinted, however, that Mary, who has developed a keen business acumen, was in a sense instrumental in Lottie taking the part wherein it was originally intended she should appear. The younger Pickford star's work on the screen was carefully scrutinized by the American's staff of directors and after some negotiations at Los Angeles, she entered the employ of the American Company.

Miss Pickford's personality and physique are particularly adapted for the part of the charming heroine, Esther Stanley. This is a sympathetic role, full of dramatic possibilities. Jacques Jaccard, the noted director of the American Film Manufacturing Company, who is personally in charge of the work on the screen novel, says that in all his experience he never found any one who fitted into the scheme of a big moving picture project as readily as Lottie. This, perhaps, is due to the family's peculiar adaptability to moving pictures.

With the extraordinary publicity that will accompany "The Diamond From the Sky" it is very probable that the younger Pickford's name and face will become as much of a household word as that of her famous elder sister.

John R. Freuler, president of the North American Film Corporation, reports that preliminary bookings on "The Diamond From the Sky" have exceeded all records. Since the opening of the executive headquarters in Chicago and New York, requests for dates have averaged 200 a day.

Selig's New Series

Miss Irene Wallace, new leading lady for the Selig Polyscope Company, will star as "Margaret Tate," editress of the "Bloom Center Weekly Bugle," in a series of rural comedies called "Chronicles of Bloom Center," soon to be released by that concern. Ralph McComas has been engaged for the part of "Johnny West," the fat office boy, while Harold Howard, another recent acquisition to the Selig forces,

will enact the role of "Percy Pinkham," in love with Margaret.

For use of "The Chronicles of Bloom Center," a typical rural village, such as dot the United States, has been erected at the Jungle-Zoo. It is complete even to the town pump.

Censorship Condemned

The Cleveland Local of the Motion Picture Exhibitors' League of America held its first meeting in its new quarters on Tuesday, March 23, and was there addressed by Samuel Silbert, police prosecutor, who took a definite stand against motion picture censorship in an address delivered before the exhibitors. In part Mr. Silbert said:

"Legalized censorship to my mind is unconstitutional and should be abolished. It seems ludicrous to believe that three persons, picked for the Ohio board of censors, can pass judgment on the quality of pictures 6,000,000 people in the state must watch. The National Board of Censors, as operating in New York, with more than 100 people offering suggestions for the production of good pictures, is very naturally a successful and commendable board. But the situation in this state is a reversal of this good judgment."

Following Mr. Silbert's address, Detroit was recommended as the city for the next national convention, this recommendation being sent to President Marion S. Pearce of the national organization.

The Cleveland exhibitors also passed a resolution condemning the Benedict bill now before the legislature.

Detroit Now Censorless

Detroit, Michigan, is one city in the country which will not suffer from censorship for some time at least. At least, if Detroit citizens want motion picture censorship, they will have to do the censoring themselves, as the money which previously was used for defraying the expenses of censorship in Detroit has been all expended.

Commissioner Gillespie of the police board declares emphatically that the police department will do no more censoring and declares that no pictures will be banned unless citizens make complaint, when the department will send a man to investigate the particular picture complained of, otherwise all policemen who have been censoring films will be withdrawn from that duty.

Washington Elects Officers

The Exhibitors' League of the District of Columbia held its annual business meeting in Washington, D. C., last week, and the following officers were chosen for the ensuing year: Harry M. Crandall, president; Joseph P. Morgan, first vice-president; Thomas Eastwood, second vice-president; Harry P. Moorehead, secretary; Robert H. Campbell, Jr., treasurer; C. J. Bedell, sergeant-at-arms and Dr. William P. Herbst, Maurice Davis, Mrs. Mark A. Brame, Fulton Brylawski and A. F. Fox, Jr., members of the board of directors.

Dixie Company Located

Captain L. A. Boening and E. W. McKinney, Chicago organizers of the Dixie Film Manufacturing Company, which intends to make motion pictures for the Pathe Company, have arrived in Mobile, Alabama, and will make that city their headquarters. The company they represent has secured a large tract of land on the Tchouticabouffa river near the city of Mobile, and will at once begin work.

Some Interesting Industrials

George L. Cox, producer and general manager of the Advance Motion Picture Company, left last week for Akron, Ohio, to make a six-reel industrial film for the Firestone Tire Company, showing the manufacture of auto and bicycle tires from the crude rubber to the finished product.

Mr. Cox has made an extensive study of the rubber industry and has arranged with the Firestone Company to have it exhibit some short films showing the gathering of crude rubber as a prologue to the industrial part of the film.

Large oxy-acetylene manufacturers are conferring with Mr. Cox regarding the showing of their product in use through the medium of motion pictures, Cox having been the only producer so far to get a successful picture of this process. In his "Wreck of the Vega," made some years ago for Selig, an oxy-acetylene flame was used to cut up the steel deck of the ship and excellent pictures of the work were taken, notwithstanding the fact that the flame of the oxyacetylene torch is one of the brightest flames known and exceedingly difficult to photograph.

New Producing Company

The Great Falls (Mont.) *Tribune* is enthusiastic over the arrival in that city of Wallace D. Coborne, known as "the cowboy poet of Montana," and his moving picture company, which claims to be capitalized at $100,000, and expects to erect a studio and begin productions in and about Great Falls and Havre, Montana.

Mr. Coborne claims that all the real cowboys, riders, ropers, bulldoggers and gunmen living are to be gathered into the moving picture company by the International Theatrical Association, the name of Mr. Coborne's concern, and will participate in dramas based on real incidents of Montana's historical episodes. Old placer mining days, the night herd watches of the cowboys, the vigilante chases after horse thieves and the days of the roundup, which Artist Russell has immortalized in his pictures and Mr. Coborne in his poems, will be produced in motion pictures, if present plans are carried out.

Fielding Company to Move

Roscoe Karns, as advance representative of the Romaine Fielding Lubin company, now producing films at Phoenix, Arizona, has arrived at San Diego, California, and announces that the Fielding company will very soon establish itself in that city for an indefinite period, Mr. Karns having been sent ahead to make arrangements for the coming of the company.

Thanhouserites in Georgia

Savannah, Georgia, is just now the scene of operations for a Thanhouser motion picture stock company in which Miss Florence La Badie is the leading woman and Eugene Moore chief director. The company is putting on a four-reel feature entitled "At the Mercy of the Tiberius."

Ince to Make Spectacular Features

Not content with supplying the Mutual program with one and two reel subjects weekly and turning out several Mutual Master-Pictures each month, Thomas H. Ince, the director-general of the New York Motion Picture Corporation, has announced his intention of producing several big multiple reel spectacles each year. Those who have seen the films released under the Domino, Kay-Bee and Broncho brands, all of which bear the imprint of Mr. Ince's personality, will doubtless look forward to the completion of his first big subject with great interest. He has won the reputation of being one of the busiest men in the motion picture business and the many productions which come from Inceville at regular intervals furnish entertainment to millions daily. Working fifteen to eighteen hours a day is not an infrequent occurrence in the life of Mr. Ince, for when he sets out to do a thing he will not rest until it has been completed.

Thomas H. Ince.

New Mutual Exchange

Exhibitors in the Pittsburgh territory will learn with pleasure that on April 1, 1915, the Mutual Film Corporation opened a branch exchange at 420 Penn avenue, Pittsburgh, Pa. The exchange is under the management of Sydney E. Abel. It will handle Mutual releases exclusively, beginning with the issues of April 1 and thereafter.

The Mutual Film Corporation invites the patronage of all exhibitors and pledges them and their interests the same loyal care and attention in this territory that exhibitors have been accustomed to receive throughout the country.

Secure Fine Studio Site

The Pathe producers, Wharton, Inc., announce that they have leased with option of purchase, Renwick Park, a well known lakeside resort at Ithaca, N. Y. The property has been used as an amusement resort for some years, and comprises 45 acres of land situated at the head of beautiful Cayuga Lake and lying between the lake and the city. A city trolley line runs into the park and furnishes excellent service.

A number of large buildings, such as auditoriums, pavilions, etc., on the place need only a little remodeling to make them very well adapted to picture work. There are frontier settlement streets, log cabins—all the locations necessary to western work—as well as a splendid 400 foot pier extending into the lake.

Equally beautiful locations would be difficult to find anywhere in the East. Winding streams, waterfalls, tiny lakes and a virgin forest of the most magnificent trees are a few of the attractions. The park is widely known for the extraordinary number and variety of the birds to be found there. Louis Agassiz Fuertes, the well known ornithologist, uses the place as his study ground, so remarkably rich is it in bird life. It is said that at some time or other during the year every specie of bird known in Northeastern America visits the park.

Altogether the Whartons have secured a studio site which presents extraordinary attractions.

Lubin Guest of Critics

Siegmund Lubin, head of the Lubin Manufacturing Company, will have a rather unusual honor conferred upon him next week when the dramatic critics of Philadelphia will tender him a dinner in the Hotel Majestic. The Philadelphia critics have an organization known as The Critics Association, of which George Rogers, of *The Inquirer,* is president, and Henry Starr Richardson of *The Evening Star* secretary.

Some months ago Mr. Lubin invited the critics to spend a day at his studio and to meet the men and women who write, direct, act and make the Lubin photoplays. They came in a body and saw everything there was to see from an inside point of view. Mr. Lubin told them of his early days when he was experimenting in his cellar and back yard with motion pictures and then showed them some of his newest unreleased productions.

So interested were the critics in inspecting the inner workings of the motion picture industry that they unanimously accepted Mr. Lubin's invitation to visit his ranch at Betzwood and see the work that is being carried on there. At the dinner next week Mr. Lubin and the newspaper men will have a heart to heart talk on the trend of the photoplay of today.

Mutual Publicity Department Moves

The Mutual publicity department has at last deserted the old four-story landmark at 29 Union Square West, and is now getting settled in its new home on the fifteenth floor of 71 West Twenty-third street, New York City. Only the southwest corner of this floor will belong to it, as the executive offices will move up from the fourteenth floor and will occupy a good deal of space in the front, but elaborate plans are being made for furnishing the portion which will hereafter generate *Reel Life* and Mutual publicity. A dividing wall will be put in, separating Arthur James' private office, Henry James' department, and the shipping room from Merritt Crawford's editorial desk and the general office. When this has been done and the walls have been finished in buff, the floors covered with battleship linoleum and rugs, and the indirect lighting system installed, the suite will rival that which clusters about the elevator on the east side of the floor.

William Ranous Dead

William P. Ranous, a well known motion picture player, passed away at his home in Santa Monica, Cal., on Friday morning, April 2, at the age of sixty-eight. Mr. Ranous was for many years a player in the Vitagraph Company, and has taken prominent roles in many popular western productions. He is survived by a widow.

Stearns Heads Columbus Local

Max Stearns, president of the Ohio branch of the Motion Picture Exhibitors' League of America, was on Tuesday, March 23, elected president of the Columbus Local of the state organization at the fifth annual meeting of that body held in the Chittenden Hotel in Columbus. Other officers chosen for the ensuing year are: J. Stewart, vice-president; S. Walcutt, secretary, and F. A. Roosevelt, treasurer.

The chief subject of discussion at the meeting was the Benedict bill, now pending before the Ohio legislature, which provides that every theater having a stage and scenery shall have a stage hand. The motion picture people all went on record as being opposed to the bill.

Ray Sells Feature

Carl Ray, president of the Carl Ray Motion Picture Company of Los Angeles, California, and one of the best known exhibitors in the United States, has disposed of his first five-reel motion picture feature "The Vengeance of the Wild" to Keith and Proctor, whom it is understood will make twenty-one prints from the negative purchased from Mr. Ray, and release them simultaneously in the different distributing centers of the country within the very near future.

Like "Runaway June" Contest

After five weeks in Bermuda acting before the camera the thrilling scenes of "Runaway June," the Reliance serial by George Randolph Chester, the company headed by Norma Phillips and J. W. Johnston is back in New York. Since his return Director Oscar Eagle has put the company hard at work in the Yonkers studio of the Reliance, on the final episode of the serial.

While the company was absent in Bermuda preparations were being completed in New York for the great "Runaway June" contest. Advertising material and aids to the exhibitor were sent from New York over the country. This week finds the contest well under way in many of the leading photoplay theaters of the country.

The national campaign of advertising in the leading women's magazines has found response in the imaginations of the women of the country. Letters by the hundred are being received at the Reliance offices, 71 West Twenty-third street, New York, in which the writers ask individually for information. The writers regard the contest as something more than one for beautiful women, and are delighted to have a chance to be among the forty-eight women to be sent free to California.

"I like your idea of a contest," wrote one woman from a Pennsylvania city. "There are many of us who are not really good looking, but who are popular. We feel that this contest will give the women of our city a chance to see how they compare with one another in popularity. Some of us have, we hope, charm of manner and kindness of heart. We think these qualities will find reflection in the voting in our local theaters."

Exhibitors, too, are writing letters to the Reliance. They feel that the contest will be a big business builder, and that it is on safe ground. If the voting was only to determine the most beautiful woman in the theater, they feel that jealousies would result, but since the contest is a test of real popularity they think that this element of strife will be eliminated.

Olga Petrova Engaged

Olga Petrova, now starring in her most recent dramatic success, "Panthea," under the management of Messrs. Shuberts, signed contracts with the Popular Plays and Players Company last week, giving that concern exclusive services for a period of two years and calling for her appearance in sixteen motion picture productions during that time. The first of the sixteen will be "The Heart of a Painted Woman," which will be released through Metro Pictures Corporation April 19.

Mme. Petrova made her first appearance in pictures in the Popular Plays and Players production of "The Tigress," and efforts were made shortly after this picture was released to prevail upon her to enter the field permanently. The noted actress then declined, saying she considered her work before the camera merely a diversion. After seeing "The Tigress" and more recently "The Heart of a Painted Woman," Mme. Petrova seriously considered the offer of the Popular Plays and Players, with the result that the two-year contract was entered into last Friday. A series of highly interesting dramatic vehicles will be supplied Mme. Petrova.

Olga Petrova in "The Heart of a Painted Woman."

Initial Feature Nearly Ready

The date of the first release by the Tom Terriss Feature Film Company, recently formed, is soon to be announced. Members of the company to the number of twenty-five, headed by Mr. Terriss, have been in Jamaica, West Indies, for the past three or four weeks busily engaged in the making of the organization's initial photoplay, and advices received in New York from time to time are to the effect that the picture is "shaping up" in splendid fashion and will soon be ready for the market. The title has not yet been announced, following a policy which Mr. Terriss believes to be a good one, but it may be said that the picture will be an adaption from one of the big dramatic successes of established worth for which the well known Dickensian impersonator holds the rights.

Among the people mentioned as supporting members in the Terriss company who have already established themselves as favorites are: Miss Mildred Deverez, Miss Ethel Mitchell, Rienzi De Cordova, Lionel Pape, Rodney Hickok and Charles Mather.

Filming Richard Harding Davis' Story

By Bennie Zeidman

LITTLE does or can the average layman realize the time, care, and patience a motion picture director is compelled to endure when attempting the staging of vast battle scenes in which hundreds of supernumeraries are participants.

Director John B. (Jack) O'Brien, whom D. W. Griffith, the wizard of photo-drama, has said to be one of his best producers, was detailed to the filming of the Russell E. Smith picture version of "Captain Macklin," taken from the famous novel of the same name by Richard Harding Davis, to serve as a four-reel Majestic-Master-Picture release.

As most every fiction lover knows, Captain Macklin is the son of the fighting Macklin family, and ere his grandfather died, the old gentleman said to his boy when he handed him his sword: "It's yours! Remember you're a Macklin, and never fear to fight for the honor of that name!"

Therefore, Captain Macklin, when expelled from the military academy, seeks war atmosphere. He hears of the revolutions in Honduras, Central America, and sets sail for the fighting country. As a wandering

Director Jack O'Brien drilling his supernumeraries.

soldier of fortune in Central America, he seeks General Laguerre, in charge of the Foreign Legion, and enlists.

Director O'Brien, for the Honduran local color, supervised the erection of a number of Central American streets which were exact reproductions of photographs taken a few years ago in that country. For the terrific battle scenes, O'Brien had the revolutionists scattered over mountain tops and valleys, bombs bursting in midair, soldiers falling from housetops, etc. Several times the pictures were retaken because the visualized realism didn't seem to ring true to the director and when he finally placed his stamp of approval on them you can rest assured that some battle scenes were rushed back to the developing factory to confirm the photographic exposures.

A great deal of ammunition was utilized in these battle scenes, in fact 137,000 rounds were fired during the taking of them. Ten thousand feet of battle scenes were photographed, and the choice, thrilling, true-to-life scenes will be inserted in the picture.

Speaking of the photographic effects, much credit is due to O'Brien's cinematographer, H. B. Harris, for the photographed scenes are as clear as a crystal. Special praise for the picturization should also be bestowed

Captain Macklin on his way to meet General Garcia.

upon Russell E. Smith—his scenario conceivement is capital.

The girl, Captain Macklin's sweetheart, who follows him to Central America, is none other than the talented Griffith star, Lillian Gish, whose recent portrayal as "Elsie Stoneman" in D. W. Griffith's "The Birth of a Nation" is one that will live forever, and with the same spirit and enthusiasm that she applied to "The Birth of a Nation" Miss Gish enacted the part of "Beatrice."

In the title role, that of "Captain Macklin," appeared Jack Conway, who, in addition to being the desired type for the part, is a splendid actor, and a daring horseman, and his fearless riding is an asset to this Majestic-Mutual feature.

General Laguerre, the French-American soldier of

Amid roaring shells in "Captain Macklin."

fortune, who is at the head of the Latin-Americans, is played by Spottiswood Aitken who has proven by his recent performances in Griffith features, namely:

"The Escape," "Home, Sweet Home," and "The Birth of a Nation," that he is a finished artist of the photoplay. Dark Cloud, the well known Mutual Indian, as "General Garcia" also renders an unusual performance.

Very briefly, the main theme of "Captain Macklin" is that he is disgraced at the military academy, the girl's father breaking the engagement on that account. He, with his grandfather's sword, leaves for Honduras to seek war, as he is of the fighting Macklin family. There Macklin meets General Laguerre who later turns out to be a great friend of his grandfather. Macklin becomes a fearless war leader under Laguerre; Beatrice, the girl, and her father have occasion to visit Central America in the interest of her father's investments and there learn of Macklin's progress.

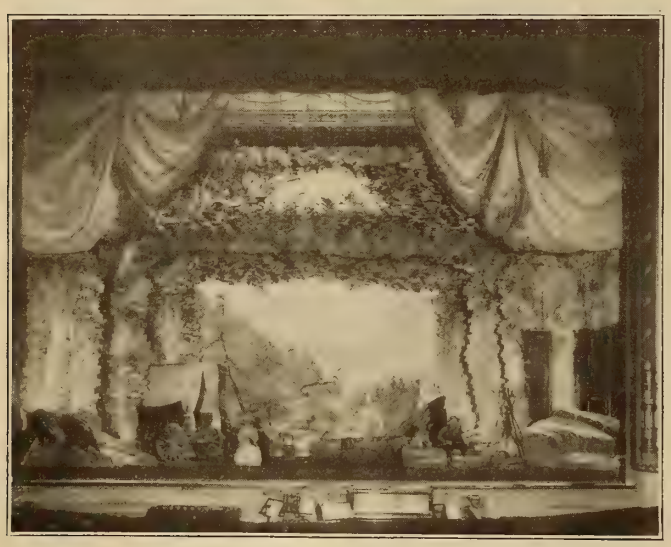
"Captain Macklin" should be one of the strongest four-reelers ever released. Director O'Brien, with the aid of Author Russell E. Smith, has done wonders with this Richard Harding Davis thrilling military story.

Real De Luxe Entertainment

Few of the managers outside of the large cities attempt to put on the long multiple reel features now on the market in the de luxe fashion which these features really deserve. One of the few, however, who has established a reputation for a de luxe staging of multiple reel subjects, is the proprietor of the Washington theater, at Detroit, Michigan.

Some idea of the pains this manager took to give Lubin's feature production "The Eagle's Nest" an elaborate setting may be obtained from the accompanying photographs, one of which shows the lobby of the house beautifully decorated, with the ushers in Indian costume and a real eagle, captive in a nest, just over the entrance.

The other picture shows the stage setting used during the run of this subject. At the left of the stage appears an old prairie schooner with the settler's wife busily knitting, while at the opposite side of the stage the settler himself sits on a gigantic log before a real camp fire. A pot with his evening meal is boiling



Stage setting of Washington Theater, at Detroit, when Lubin's "The Eagle's Nest," was the attraction.

merrily over the blaze and his hunting dog at attention near his feet.

The central portion of the stage was set to represent a band of Indians ascending the distant slopes of the mountain and is realistic to the extreme.

Needless to say, pictures aplenty are now available which deserve a showing amid such magnificent settings and the management of the Washington theater will undoubtedly continue to give them appropriate atmosphere both on his stage and in his lobby.

Lobby of the Washington Theater, at Detroit, when Lubin's "The Eagle's Nest" was playing. Note real eagle in nest over the entrance.

Exhibitors all over the country could profit by following the splendid example set, not only by the theater mentioned above, but by such houses as the Strand in New York and others in other large cities of the country which take infinite pains and care, not alone in selecting their program, but in staging the picture while it is being run.

The pictures which accompany this story were furnished through the courtesy of the E. E. Fulton Company of Chicago, who booked the Lubin picture in Detroit.

"The Avenging Conscience"

On Saturady evening, April 10, the Fine Arts Theater, on Michigan avenue, Chicago, will be opened for the first public Chicago showing of D. W. Griffith's masterpiece "The Avenging Conscience," the Illinois rights to which are owned by Adolph Eisner, of the E. L. K. Film Company, and an indefinite run of the picture is expected.

Following its downtown showing, Mr. Eisner expects to make outside bookings of the feature picture.

The same feature, which as everyone knows is founded on Edgar Allen Poe's famous story of "The Tell-Tale Heart," is also about to be booked in New York City by the Wico booking offices, who have the New York Rights to both "The Avenging Conscience" and the other Griffith picture "The Escape."

New Metro Release

Madame Alice Blaché, the famous woman director, who picturized "The Lure," has just completed another five-reel drama, "The Shadows of a Great City," to be released April 5, through the Metro Pictures Corporation.

The Selig million dollar Jungle-Zoo, soon to be formally opened in Los Angeles, California, is said to be the most artistic institution of its kind in the world.

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Volume XIII **CHICAGO, APRIL 17, 1915** **Number 16**

Conventioning at San Francisco

THE Motion Picture Exhibitors' League of America has decided to hold its fifth annual convention in San Francisco July 13 to 16, and President Pearce is issuing a statement explaining why. He announces that not only the exhibitor members, but the manufacturers as well, have voted almost unanimously for the California metropolis.

It appears to us that the project requires little explaining and needs little boosting. Leaving out of the discussion any redundant reference to the justly celebrated advantages of the Golden State—advantages of climate and scenery about which every school-boy has information—we would merely remind our readers that California is today the producing center of the world for motion pictures. New York, three thousand miles away, can hold commercial honors; but the coast state is the Big Studio.

To list the purely trade attractions of the chosen convention spot would be as much out of place on this page as a railroad office description of climate and sunshine. Suffice it to say that every devout film man must know his California as the Mohammedan knows Mecca. Some of the manufacturers have actually promoted pilgrimages, to the end that knowledge of their perpetual summer garden may be widely propagated. One of these personally conducted producers' tours will be in San Francisco on the very days decided upon for the League convention, thus adding greatly to the merriment of the occasion and the *entente cordiale* between maker and consumer.

If there is in the world a magazine, trade journal or newspaper that has not described the Panama-Pacific Exposition, now showing to capacity at the Golden Gate, that publication must be small indeed. Why dilate upon the subject? Like the before-mentioned climate, its repute is in the minds of all. That the big fair will be at the elbow of the League convention will scarcely lessen the appeal of the trip.

San Francisco will be a popular convention city this year. It will see more easterners of the "hustling business man" type than it ever saw before. Probably ninety per cent of all the trades that practice the annual convention will endeavor to swing this year's meeting to the coast. They all have good reason for the choice; but the motion picture people have obviously more reason and better reason than any.

It is a safe bet that practically everybody who has not seen California wants and hopes to see it, while those who have been there generally seem crazy to go again. All most of them want is a good excuse; and a trade convention is the best excuse in the world because it is perfectly legitimate and praiseworthy.

Indeed, it is necessary for the proper support of the League that all its members who can possibly attend its 1915 convention do so. Aside from all the personal and selfish delights of a trip to California, the League needs the attendance. Exhibitors generally are finally awakening to the necessity of a strong organization, and the League is making good progress. A successful and happy convention at the producing center of the world—not to mention the exposition center and the climatic center—will cap the climax by soldering the loose ends together and leaving a pleasant reminiscence for a lifetime.

Headlines vs. Head-liners

SOME one (it does not matter who he is) borrowed his wife's scissors, clipped out a select bunch of film story headlines from some mysterious source, and sent them to *Harper's Weekly*. And Editor Hapgood, not to be bluffed, promptly made a full-page half-tone plate of them and printed it March 27. The public-spirited citizen who contributed the mess calls them "headlines on advertisements printed in moving picture trade magazines."

Now, we get all the moving picture trade magazines in this office; we read all the advertisements, too; and we do not recall seeing these particular headlines before. Nevertheless, there they are, and so they must have been used somewhere. The before-mentioned citizen who clipped them with his scissors refers feelingly to morbidly sensational, criminal, yellow movies. In his zeal he seems to overlook the fact that he is looking at headlines, not at head-liners in films. The captions he objects to are not even film titles; they are merely catch lines, evidently written in the hope of getting the eye of the blasé and ennuied exhibitor.

That is the way some of the dear public look at it.

They see a poster with a red spot on it and cry murder against the film inside which they have never seen. They see a lurid headline and instantly conclude, with a shudder, that the film itself must be much worse.

We are not commenting particularly on the good or bad taste of the person who wrote the headlines in question, for we do not know where they came from or how old they may be. We merely want to write a few headlines ourselves for some of the best known classics in the book store.

Starting with, say, Homer's Iliad, this line suggests itself:

Kills Opponent; Drags Body in Dust.

Or seizing upon the immortal Bill Sykes in Dickens' "Oliver Twist," let us write:

Beats Woman, Slowly Strangles Her to Death.

For "Alice in Wonderland," a single quotation from the text serves nicely:

"Off with Her Head!"

To attract more children to Robert Louis Stevenson's "Treasure Island," if that be possible, we suggest:

"Cuts, Strangles, Drowns His Associates; Seizes Gold."

Or take any of the modern stories of business that are so popular just now:

Clever Business Man Makes Million by Impoverishing His Friends.

What dreadful things headlines are, to be sure! Really, none of these books can be fit to read. Yet you see the books were already written and read before we thought of writing headlines for them. We doubt very much if the headlines make the books any worse than they were; and all of them had been passed long ago by the National Board of Public Opinion.

So, likewise, the films so radically represented by the headlines in *Harper's Weekly* have all been passed by the National Board of Censorship. Discriminating and cautious people know that means they are all right. You can write any kind of a headline you want for them; that does not affect the film at all.

Never judge a show by its posters or a story by its headline or a cigar by its band or a man's character by his beauty. The man who wrote the headlines did not make the films.

(At the same time, parenthetically, it would be a good idea for headline writers to read their products twice before rushing them to the printer.)

Film Manufacturing in Hongkong

The manufacture of cinematograph films for the Chinese trade is to be undertaken in Hongkong. An American expert in film making has left for the United States to secure a plant for handling films, and the making of picture plays by Chinese actors will be undertaken on an extensive scale. Recently two film plays were made in Shanghai from the work of two well-known Chinese theatrical companies. They have been put on in Hongkong and vicinity and are very popular with the Chinese, and the new enterprise is based upon their success.

The address of the American representative of the new company may be had from the Bureau of Foreign and Domestic Commerce and its branches.

To Alan Forest has fallen the honor of taking the first scene on the biggest exterior stage in the world recently completed at Universal City, Calif.

Just A Moment Please

Harry Reichenbach in one of our esteemed (so to speak) contemps runs what he calls "The Confessions of a Press Agent." Well, Harry, all we got to say is that if all your stuff is as good as that it'll make anywhere, any time.

—

EXTRA, ANOTHER JITNEY MAGNATE QUITS.

Schaller (Iowa) Herald.

Vernon Sheley has disposed of his picture show business at Kingsley and will return to Schaller soon. He will assist his father this season and next year will probably go back on the farm.

—

Jack Cohn, of the Universal Animated Weekly, we understand, has a patent pending on a new contraption into which he proposes to strap U. K. Whipple, his good natured cameraman, while taking films from a speeding auto. If we were U. K., we wouldn't give a whoop about Jack's pending patent, but gosh we'd worry a lot over our life insurance.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode Two:—"The Misadventures of Kathie."

(Part Two.)

"Yes, yes, go on!" urged Ed Itor, who, in spite of himself, had become interested in the story Kathie was telling. "Well," continued the narrator, "just at that moment Spruce, a handsome young American hunter, whom I had heard was camping near Ahaha, made his appearance. Noting my situation he shot one of the panthers, seized the dinosaur by its tail and hurled it into the top of a tall tree that stood a mile distant, and sicked the lion on the other panther, which promptly scuttled away. Taking me in his arms he promised to protect and care for me, and then conveyed me to his caravan which at once started for the sea coast. Just as we reached the coast I happened to remember that Major Dare, my father, was still a prisoner of Umbrella's. Returning at once to Ahaha, we managed to rescue him by tunneling beneath the jail with Spruce's penknife, and then left again for the seacoast. Imagine our horror, when we thought ourselves safely away from all harm, on discovering that Tilly, my sister, had come out to India in search of me and was even then in the city of Ahaha. Returning again to the city on our commutation tickets Spruce and I sought for and found Tilly. Again we returned to the coast, after seeing the crafty and villainous Umbrella eaten alive by one of his pet lions, and sailed for America. As you'll note," concluded Kathie, displaying her engagement ring. "Spruce and I are now bethrothed." "Great story," sighed M. A. Gnate as the girl finished her tale. "Ah, but wait till next week, when Paulette tells her story," murmured Sue Brett, as she conducted Kathie from the studio.

—

(Read Episode Three, next week, entitled "The Pearls of Paulette.")

—

OUR BURG.

Geo. Spoor and Bill Selig returned from Noo Yawk after a brief visit.

J. A. Berst is back to Our Burg once more after a brief sojurn in "Sunny" Calif.

Mark Cory of San Francisco Chicagoed a coupla days this wk.

W. W. Johnston once of Eclectic, now with the International News Ser., was to Our Burg this wk.

W. A. Johnston of Noo Yawk ate Strawberry shortcake in Our Village last wk. Come again W. A., when the strawberries are riper.

Geo Cox, our pop. fellow cit., is sick to home, we're sorry to hear.

Our Burg was much het up this week over a village election. From present returns it looks like "Good Bye Flunkhouser," which will tickle a lot of our best cits., the Maj being none too poplar.

—

The Grand Theater, at Marysville, Kansas, we read, is to be managed by A. Goodman.

—

Sounds like a good combination, don't it?

—

Ought to succeed. N. G. C.

Some Current Releases Reviewed

"Enoch Arden"—Mutual Master-Picture

Reviewed by Clarence J. Caine.

THERE is much which can be found in "Enoch Arden," a four-reel adaptation from the famous poem by Alfred Tennyson, which is being released by the Mutual Film Corporation as one of its "Mutual Master-Pictures," which is not common on the screen.

To begin with, the story is familiar to the majority of those who make up the audiences at motion picture theaters and it necessarily had to be treated in an exceptional manner. Then there were but three characters to hold the interest and much depended on the work of the players. Had the story been less carefully handled by either the producer or players, the result might have been different, but as it is there can be no doubt as to its reception by the screen patrons.

Alfred Paget assumes the title role and gives a wonderful character portrayal, while Lillian Gish, as the wife of Enoch Arden, and Wallace Reid, as the steadfast friend and lover, have seldom, if ever, appeared to better advantage before the camera. The trio work excellently together and throughout the entire production are close to the camera in every second or third scene. Their characters are more than mere images upon the screen, for by their natural actions they make every foot of the subject life-like in its appeal.

The scenic effects are also worthy of praise. One in particular that will doubtless impress itself on the minds of those who see the picture is a rocky coast with angry waves dashing wildly against it and leaping high into the air. Other settings of merit are those on the island which is Enoch's prison during the long period of his absence and the street in the little fishing village.

The sub-titles are a mixture of verse and prose, being taken from the poem and fitted to the action. The minor characters are splendid types and show that much thought was given to their selection. They are allowed to intrude upon the main theme of the story just enough to make them appear real, instead of being merely a part of the setting. The photography is typically of the Reliance-Majestic-Griffith type, fades and masks being used extensively and to good advantage.

The story which, as has been mentioned before, is well known, scarcely needs re-telling. It is set in the early years of the eighteenth century and in the first few scenes we see three children growing up together in a little fishing village. They are Philip Ray, Annie Lee and Enoch Arden, the last named being an orphan. When they reach manhood and womanhood, both boys fall in love with Annie; she selects Enoch and Philip remains a steadfast friend to both.

Years pass. The son and daughter of Enoch and Annie grow to be seven years of age. One day Enoch is hurt and finds it necessary to sail on a long voyage for this is the only work he can find with which to support his family.

For ten years Annie and the children wait for his return. Philip, meanwhile, cares for her and the children, sends the latter to school and urges Annie to wed him, since Arden apparently is dead. She finally consents and they are married.

On an island far away, Enoch Arden is alive, having survived when his ship was wrecked. Finally, after many years he is picked up by a passing boat and taken home. Arriving there he discovers how good Philip had been to his children and how, finally, he had married Annie. Without disclosing his identity to either of them, he goes away. On his death-bed he tells his story to an old woman of the village and asks her to carry it to Annie.

"The Conspiracy at the Chateau"

Reviewed by Neil G. Caward.

A THOROUGHLY interesting story that links modern times with the stirring days of the Franco-Prussian war, entitled "The Conspiracy at the Chateau," will be the Essanay release of Saturday, April 24.

Albert Roscoe, a newcomer to the Essanay Company, is featured in the role of Hugh Thormly and proves a most acceptable leading man, though this particular photoplay does not give him great opportunities. He is good looking, seemingly unconscious of the camera, and gives promise of becoming a general favorite.

The candidate defies the party boss.

Beverley Bayne has the leading feminine role, that of Virginie De Valerie, and Lester Cuneo appears in the "heavy" role as Martin Hobart, a political boss, while Charles Stine, Grant Foreman and Helen Dunbar also appear in minor parts.

The story is well written, moves easily along to its climax and is played for the greater part amid stage settings that are well chosen and thoroughly satisfying.

Young Hugh Thormly of Chicago, a candidate for state's attorney, who has incurred the enmity of Martin Hobart, a political boss, leaves for the country home of his parents at the straits of Mackinac in

northern Michigan, that he may rest up preparatory to the vigorous campaign.

Arrived there he finds a beautiful girl as mistress of the country home, which has been modeled after

Thormly dines with Virginie.

the old French Chateau de Montsigny and, though amazed, does not tell her that he sees anything strange in her presence.

The first evening after Thormly's arrival, he and the girl are having dinner in the old fashioned dining room when Hobart, who has followed Thormly to the north, bursts into the room, finding them alone, and declares that at last he has the candidate for state's attorney right where he wants him, and will, on his return to Chicago, expose the latter and his affair with the girl, unless Thormly will promise to resign his candidacy.

Instantly Thormly resents the insults to both himself and Virginie, the girl, and the two men, after scuffling about the room, seize a pair of rapiers hanging on the wall and are about to fight a duel when old Jacques, the servant, interferes and explains Thormly's situation by telling the story of the girl's life.

This portion of the story is told by fade-outs depicting the stirring events of the Franco-Prussian war including the killing of the girl's father, the duke De Valerie on the field of battle.

Ere dying, the duke made Jacques, his servant, promise to restore the girl to her inheritance after the war is over. On coming to America and discovering that Mr. Thormly has erected a country home modeled after the de Montsigny Chateau in France, Jacques determines to take a chance by securing employment in the house which is closed during many months of the year, and convincing Virginie that it is her home to which she is rightfully entitled.

While old Jacques has been relating the story of Virginie's life, his wife, Benoite, has been telling Virginie the same tale, and at the conclusion dresses her in her mother's gown and sends her down to the dining room, where it is at once seen she is the perfect image of her mother, a large picture of whom hangs on the wall.

Convinced of the truth of the story, Hobart apologizes to the girl and to Thormly, admits that all opposition to Thormly's candidacy will be withdrawn and returns to Chicago.

Young Thormly, already much attracted by Virginie's beauty, assures the girl ere leaving that it shall indeed become her home and conveys a hint that though he will make it his home also, she shall remain as his wife and its mistress.

"The Outlaw's Revenge"

Reviewed by Neil G. Caward

WITHIN the past few weeks General Pancho Villa, Mexican leader, who has occupied columns and columns of space in newspapers, has been once more in the lime light, so that now of all times, seems the psychological moment in which to release "The Outlaw's Revenge," the four-reel Mutual Master-Picture which depicts the story of General Villa's life.

The majority of the scenes were actually taken in Mexico, and the battle scenes are, many of them, actual photographs of the fighting which has occurred just across our southern boundary line.

R. A. Walsh enacts the role of the outlaw in the film, this outlaw being none other than Pancho Villa at the beginning of his career, while Irene Hunt and Teddy Sampson appear as his two sisters. Other popular Mutual players seen in the film story are Mae Marsh, Robert Harron and Spottiswoode Aitken.

One soon learns that a Mexican peon has no rights which wealth is bound to respect, and Villa, an humble peon, has difficulty in holding the little farm inherited from his fathers safe from the grasping avarice of those who control Mexico's destinies.

While on a trip to a distant town, Villa's two sisters, one, the elder, lame from birth, and the other a beautiful girl of fourteen, are murdered by federal officers, who visit the peon's cottage in search of loot.

Learning of the awful deed that has been enacted in his humble home, Villa takes a solemn oath to avenge the murder of his sisters, and thereafter becomes both hunter and hunted, for the guilty officers, knowing their danger, brand him as an outlaw in order to save themselves from his avenging hand.

Though arrested, he makes a thrilling escape from jail with the aid of an old family servant, and succeeds finally in eluding his pursuers.

In accomplishing this latter feat he is aided by some Americans traveling in their covered wagon across the plains of Mexico. In gratitude he gives the

The federal officer faces the outlaw's sister.

girl who assisted him a cross, and promises her that if she ever needs help, and sends him this emblem, he will come to her assistance.

Years later Villa is shown as the leader of the

revolutionists, winning victory after victory with his sturdy little band of peon soldiers. Before Torreon, Villa, now General Villa, commander-in-chief of the Constitutionalist Army, in a desperate charge captures

The outlaw eludes his pursuers.

the young officer responsible for the death of his little sister and exacts his vengeance.

Meanwhile, the American family, who aided him years before, are themselves in trouble, their wagon train being attacked by the revolutionists. The girl, remembering the little cross given her by Villa, sends it by her brother to the man now famous, and petitions his aid. True to his promise, Villa heads a thousand hard riding cavalrymen and rescues the party of white settlers just as they are about to be overwhelmed.

He does not stay, however, to receive their thanks nor to listen to their cheers, for in the attacking party he has found the other officer on whom he had vowed to wreak his righteous vengeance, and as the picture closes he is about to avenge his other sister.

"The Poet of the Peaks"

Reviewed by Neil G. Caward

A STORY that holds one's interest to the very end, backgrounds of surprising beauty and photography that is unexcelled, all serve to make the American two-

Strong has visions of his dream girl.

reel release of April 12, entitled "The Poet of the Peaks," a picture well worth booking.

Vivian Rich has the leading feminine role, that of Lydia Lovell, a heartless society butterfly, and both in this character and as the mythical Lady Without a Heart, the heroine of Keats' memorable poem, is splendid.

Dane Strong, poet of the peaks, is handled skillfully by David Lythgoe, though in the latter portion of the picture Mr. Lythgoe is a little inclined to rant and wave his arms. Harry Von Meter makes a splendid, likeable chap of Philip Granger, a society man who loves Lydia even though he knows she is thoroughly heartless, and does his best to save Strong, the poet, from falling into her clutches.

Lydia is the guest of Philip at his hunting lodge in the mountains, as the story opens, and one day while out for a walk with Philip, the two meet Dane Strong, perched on one of the highest peaks in the mountains dreaming out the theme of a new poem.

The following day Lydia pretends to lose her way, knocks at the door of Strong's cabin and accepts his invitation to rest awhile. Her love of coquetry leads her to begin spinning her web to captivate the heart of the unsuspecting poet, and on leaving for the city next day she takes with her a copy of Strong's latest poem and induces him to promise to hunt her up some day when he comes to the city.

The Lady Without a Heart has callers.

Granger, learning that Strong is infatuated with the girl, reads to him a poem of John Keats' in which is pictured a girl of Lydia's type, a woman without a heart. Strong indignantly declares that Lydia is as good as she is lovely, and will not banish her from his mind, as Granger suggests.

Months later Strong is discovered in the city, whither he has gone in the hope of again seeing Lydia, who has become his dream girl. She welcomes him into her home, and there carries on the flirtation begun in the peaks.

Though Granger still insists that the girl must stop her flirtation with the young poet, Strong rents humble quarters in the city and there tries to write more of his famous poems, though he soon discovers that inspiration will not come amid the dirt and noise of the city.

Returning to Lydia, he insists "You say you love me, then come to the mountains where we can be happy," but Lydia, picturing herself as the wife of a rustic mountaineer, bursts into laughter.

Leaving her home, Strong encounters Granger, and goes to his bachelor apartments where Granger unfolds to him the story of Lydia's past, relating how

one after another strong man has ruined his life for her sake, and she has only laughed.

Strong, deeply affected by the story, visits Lydia's apartments without announcing his coming and there discovers her the center of a whole bevy of suitors and relating to them what she terms her "laughable affair with a long haired poet from the peaks."

Broken-hearted, Strong writes her a note announcing that he is about to return to the mountains and then leaves for his solitary cabin, where to his half-maddened brain there appears the phantom form of Lydia, whom he follows on and on across the cliffs until, at last, he comes to the edge of a precipice and, losing his balance, falls to his death on the rocks below.

Edison's "Greater Than Art"

Reviewed by Charles R. Condon

IN three reels, Edison's "Greater Than Art" presents a problem of the present, the dilemma of an attractive girl who is left penniless on the death of her father and who, being offered the alternative of continuing her study of art with funds furnished her by an old roue or facing the world without commercial training or other means of earning a living, chooses the former.

The first half of the picture treats on the above situation, and the second half, on the manner in which the girl escapes paying the price. A little love story is woven into this latter part, softening somewhat its almost tragic events.

Parts of the theme are quite daring, though not repulsive in their suggestion. As a whole the story is very cleverly handled, and Director John Collins used fully as much judgment and taste in staking it.

The action in the first part of the picture is between Gertrude McCoy as the art student, Lavinia Santell, and Duncan McRae as the roue, Count La Fleur. In the second reel Edward Earle, who plays one of the leading parts as Guy Crosby, a young American studying in Paris, is introduced. The personality and expression of these players form the actual keystone of the play, as it is their convincing work alone that puts over the highly dramatic scenes and the climax. The story is not one which can be told with

The teacher angry over his destroyed painting.

quick action. Other important parts in the cast are taken by Marjorie Ellison, Bigelow Cooper, Henry Lerni, and Guido Culucci.

While studying in Paris, Lavinia Santell receives a letter stating her father has died, and that, after his creditors have been disposed of, there is nothing left. Her appeal for free tuition until she has finished her course is taken before the directors of the institution,

Crosby becomes master of the situation.

but voted down. One of the directors, Count La Fleur, calls on Lavinia, is impressed with her youth and beauty, and offers her financial aid. He openly asks nothing in return, but significantly leaves the key to his apartment with her. The next day the count is apprized of her surrender by her presence in his apartments.

Some time previous to this Lavinia has made a life-long friend of Cora Franklyn, a model, by paying her passage back to America. Cora obtains employment in the studio of Guy Crosby, an ambitious young artist. Crosby, dissatisfied, goes abroad and enrolls at the same studio in which Lavinia is studying. He presents the letter of introduction given him by Cora, and they become firm friends and later lovers. One night Lavinia invites Guy up to dinner, determined to let him see her in her true light.

As instructed by her note Guy waits in her apartment until Lavinia returns with La Fleur. He insults the count, and accepts his challenge to a duel. Knowing that the count is an excellent shot, Lavinia writes him a compromising note, thinking to delay him, but he arrives on the grounds on time, and the duel takes place. La Fleur's bullet glances just above Guy's eye. Later when the artist is painting "Spring" with Lavinia for his model, his eyes bother him greatly, and he is warned not to strain them.

La Fleur sends Guy Lavinia's compromising note. The artist becomes furious, and is about to kill his former sweetheart when his sight fails. It was the hurried finishing of "Spring" that weakened Guy's eyes. Lavinia does not leave as ordered by the artist, but remains and takes care of him, he thinking that she is a nurse employed by his housekeeper. "Spring" is declared a masterpiece by connoisseurs, and an American tourist buys it for a large sum. The news of the purchase reaches Guy just after he has recovered his sight, and learned how he has wronged Lavinia. They start life together on the money furnished by "Spring."

"Ill Starred Babbie," with Miss Jackie Saunders in the title role, will be the second Balboa release on the Alliance program.

Selig's "The Great Experiment"

Reviewed by Clarence J. Caine.

THE acting of Thomas Santschi and Bessie Eyton, coupled with carefully chosen settings and a plot which lends itself excellently to the treatment it receives, makes the two-reel drama entitled "The Great

The death of Ritta's mother.

Experiment," to be released by the Selig Polyscope Company on Monday, April 19, a picture of great appeal.

Mr. Santschi and Miss Eyton are cast for roles perfectly suited to them. The former is a wealthy bachelor with a relative in the country, and the latter a young waif whom he educates without letting her know who her benefactor is. Through their efforts the heart interest is kept at high tide throughout the picture and this at times is supplemented by situations carrying a strong dramatic appeal.

The settings are scattered throughout the world, beginning in an American city, going to an African jungle, then to Cairo, Egypt, and finishing aboard a ship bound for the city in which the story began. The jungle scenes, in which wild animals from the Selig Jungle-Zoo are used, are realistic and the streets in Cairo so massive that they will excite admiration. The photography, which is even better than that found in the average Selig picture play, adds a great deal to

A street in Bombay, one of the big settings in "The Great Experiment."

the film. There is only one criticism in the staging of the production, that being a slight over-use of a certain scene which is faded in on several occasions.

As the story begins, John Morning, a rich middle-aged bachelor without relatives, is seen dreaming of the women who have come into his life and passed out of it without causing him to love. An accident to a woman of the slums in front of his home raises him from his reverie and he hurries to her assistance, taking her to her tenement home, where she dies. He then assumes charge of the woman's beautiful little daughter, Ritta, and determines to try his great experiment, that of making her into a refined woman without letting her know that he is her benefactor.

He gives the girl wealth and then for five years buries himself with a scientific expedition in India. At the end of that time his lawyer informs him that Ritta has been sent abroad with his spinster sister. In Bombay, John Morning again encounters Ritta and her chaperon and is introduced to the girl as a friend of the family.

He learns to love Ritta, which fact fills him with grief, for at forty-five he knows he is old enough to be her father. Besides, he has learned that a young man wishes to marry her. John and Ritta become good friends on board ship. She confides to John how, years ago, a stranger had taken her from poverty and despair and given her all she now possesses. She declares she would repay him with her life if she could learn who he is. John decides that he cannot honorably disclose his identity, nor can he honorably tell her of his love. He makes up his mind to leave her when the ship docks. He writes a note to Ritta's chaperon of his determination. Ritta finds the note, conceals herself and overhears their conversation. She immediately devises a scheme whereby she will make John Morning believe that she loves him without letting him know that she has discovered his identity.

By writing a letter to the man back home, saying that it is impossible for her to marry him because she does not love him, and that she loves a man who does not seem to care for her, Ritta begins her campaign. She causes John to find this note, and his despair gives way to joy. She shows her benefactor that her love for him is real—that she has found her ideal, and after all, even though he is forty-five, she loves him.

"The Serpent Sign"

Reviewed by Neil G. Caward.

EPISODE one of the new "Exploits of Elaine" entitled "The Serpent Sign" is now available at the exchanges and exhibitors can offer their patrons a serial, which in every way seems likely to surpass the earlier one depicting Elaine's exploits.

All of the players who made the other serial a success are again present in this one, the only missing member from the cast being Bennett, Pauline's lawyer, who in episode fourteen of the first serial was disclosed as the Clutching Hand, and in his place Edwin Arden, famous on the legitimate stage and for his debut in motion pictures in a Lubin multiple reel, appears in the role of Wu Fang, the chief villain in the new serial.

Pearl White will continue to appear as Elaine, Arnold Daly as Craig Kennedy, Creighton Hale as Walter Jameson, Kennedy's assistant, and in addition, Mr. Arden, another celebrated star, is added to the cast, so exhibitors will readily realize that the new serial offers their patrons even more than did its predecessor.

Action begins in the very first foot of the film

and continues to the final scene, which is so intensely interesting that it will surely bring patrons back to see the second episode.

As the picture opens Elaine is visited by her Aunt Tabby, for whom she purchased a home in the country, and who now comes to invite Elaine to spend a brief vacation there, though she warns the girl that the house is haunted.

Elaine merely laughs at the "haunts" described by Aunt Tabby, but on visiting the house is amazed to discover that something mysterious is certainly going on, and the sounds of pounding and other spooky manifestations are quite evident even to her ears.

At Elaine's suggestion, Craig Kennedy and Jameson, his assistant, visit the house, they having discovered that it contains a fire-place which is pictured on a document found in the effects of the late Perry Bennett, the house having once been his property.

Investigation discloses a secret passageway opening beneath the fire-place, which leads down into the ground and, following this, they come on Long Sing, a Chinese adventurer and a tool of the Oriental master criminal, Wu Fang, who is busily engaged in drilling a safe imbedded in one of the walls of this subterranean room. Long Sing escapes and Kennedy after penetrating the outer door of the safe with an electric drill is overcome by a deadly gas which pours forth. Jameson is shortly afterwards overcome with the same gas.

When Elaine descends into the secret passage, to find what has become of her friends, she is set upon by Long Sing, and left for dead by the Chinaman, who opens the safe and escapes with the black box found within. After Kennedy, Jameson and Elaine are revived and brought out of the secret passage, they find the Chinaman has left a message of thanks to them for opening the safe, the message being signed this time by a coiled serpent instead of the familiar Clutching Hand used as the signature to all notes pictured in the other serial.

Long Sing reports to Wu Fang with the Black Box he secured from the safe and on opening it they

Kennedy explains his discovery to Jameson.

find within only a mystery ring, a narrow gold band studded on its outer edge with sharp pointed spikes.

Both are very much disappointed, for they had believed the safe to contain the $7,000,000 mentioned by Bennett ere he passed into a suspended animation stage, and Wu Fang inquires of Long Sing as to the

Elaine attacked by the Chinese criminal.

whereabouts of the missing money as the picture ends, to be continued a week later.

"The Road O' Strife"

Reviewed by Neil G. Caward.

YES, there is something new in filmdom. Lubin's new serial sets a precedent for the telling of motion picture stories in a novel arrangement of subtitles.

In this first episode of the fifteen-part serial to be called "The Road O' Strife," not a single subtitle is used, all that ordinarily would appear in subtitles being flashed on the screen at the same time the picture is in progress, as conversation.

The novelty is not only refreshingly new, but remarkably attractive, since one's mind is not for a moment detracted from the picture story by being compelled to read long and sometimes uninteresting sub-titles. Short snappy conversation is flashed over the scenes in a really new way and one that is sure to find favor with the picture going public. The "clear as a bell" Lubin photography is in evidence all the way through the picture and the fans who admire Crane Wilbur and Mary Charleson will fairly revel in the possibilities opened up, for these two popular players are to be featured throughout the entire fifteen episodes of the Lubin serial.

In the first portion of the picture, called "The House of Secrets," one learns that Professor Gershom, an old recluse, who resides in the house of secrets, is guardian for a beautiful girl, who has grown from childhood to womanhood without knowing any other human being than her strange guardian. Alene is in heart a child, though deeply learned in science.

The old professor believes her perfect with one exception. There is something lacking. Later, the girl herself seems to feel this lack, for she insists that she hears something calling her, this "something" proving to be an interest in Robert Dane, a dreamer and student, who comes to the little village of Elmhurst.

Attracted by the good looks of the young man,

Alene, with the simplicity of perfect purity, insists that she likes him and wishes to live with him. Dane, rather puzzled at the girl's peculiar whim, conducts her home and she is heartbroken when she finds that she is not free to go to him.

Later, Professor Gershom is killed in his house of mystery by a mysterious unknown and Alene, though she flees to Dane for refuge, is conducted to the house of Doctor Duncan, a kindly old village practitioner, and tenderly cared for by the doctor's aged wife. No one seems to know the girl's real identity and can only surmise her relationship to Gershom.

Dane, alone in his study, is haunted by dreams of the pretty girl, who sought his protection and so willingly volunteered to become his companion in life. The situation is thus, as the first reel comes to an end with the announcement that the story will

Crane Wilbur and Mary Charleson in scene from Lubin's "The Road o' Strife."

be continued next week. Exhibitors should find it a fascinating offering for their patrons and undoubtedly the public will find the first episode so entertaining that they will return weekly thereafter to watch the further development of the story.

Reliance's "Runaway June"

Reviewed by Charles R. Condon

EPISODE thirteen of the "Runaway June" series is dominated by a mystic whose chief occupation is sitting on his throne on a seldom-visited island and watching his beautiful and filmy-gowned girls dance. It is evident that appearing before a mystic is not an every-day event for some of the players, for several times they seem at a loss as to what to do next. A number of unusual features are seen in this release, one of which is a live octupus.

Blye comes upon June as she is returning to the hotel after witnessing Durban's tragic death in the

Blye rescues June in "Runaway June."

marsh, and is so taken with her appearance in the gown in which she posed for the artist, that he cannot resist the impulse to embrace her. She breaks away, and runs down to the shore where she hides under the canvas in an old boat. Ned sees this from a distance, and also notes the long-haired, wild-looking man that steps into the boat shortly afterwards, and begins to row out to sea.

Blye is unable to find any trace of June, but on seeing Ned start out in a motor boat, he decides to follow, knowing that the other must have some inkling as to the girl's whereabouts. In the meantime the half-witted boatman has discovered his companion underneath the canvas, and in his attempts to reach her has overturned the boat. June is rescued by a strange girl, clad much as she is, who takes her to her master, Hierophant, a mystic.

He bids her to follow Karma, the chief priestess, in the nude dance of initiation. June refuses, and is given over to an old hag who tells her of the fate of those who defy Hierophant, emphasizing it by showing her a group of horrible animals and reptiles. June agrees to do anything to be saved from them, and is

The storm scene in "Runaway June."

led back to the master's throne. Just as she is about to begin the dance Ned and two sailors arrive, and a fight follows. Ned's party is repulsed, and the two sailors killed, but Ned makes his escape. June and one

of Hierophant's girls escape on a raft, and pick up Ned. Shortly afterwards Blye overtakes them, and assists June into his boat, but knocks Ned down when he attempts to follow her.

Episode Five "The Black Box"

Reviewed by Clarence J. Caine.

THE fifth installment of "The Black Box," the mystery-detective series being released by the Universal Film Manufacturing Company, deals principally with the attempt of Sanford Quest, the criminologist, to clear himself of the murder charge preferred against him because the Salvation Army girl and his secretary were found slain in his office in the previous episode.

The action is lively throughout and holds the interest from the first scene to the last. Many little things occur which doubtless forecast what is to follow and these are certain to enliven the interest of those who see the episode and draw them back to see what the outcome will be. The players, especially Herbert Rawlinson, Anna Little, Laura Oakley and William Worthington, do excellent work and Director Otis

Quest fails to prove his alibi.

Turner deserves much credit for the manner in which the picture has been handled.

In the first scene Quest and his assistants are seen waiting for word which will prove the criminologist's claim that at the time the double murder was committed he was struggling with Red Gallagher. The message that comes, however, shatters all hopes Quest entertained of remaining out of jail, for the person at the other end of the line says that the operator's dead body has just been found in the signal tower, a bullet having been fired through his brain.

Quest is sent to prison, but before going attempts to return Mrs. Reinholdt's jewels, only to find them gone from his safe. Lenora and Laura set out to clear up the mystery of the three murders and, by means of the phototelsme, see Craig throw something in the grate at Professor Ashleigh's home. While Laura goes to the jail to "visit" Quest, Lenora hurries to the professor's home, where she manages to secure an unburned particle of the Salvation Army girl's dress, this having been the "something" which Craig attempted to destroy.

Quest is told by Laura that he must escape and use his hypnotic influence on Craig in an effort to learn the truth and the detective exchanges clothes with his assistant, thus making his getaway. Lenora covers Craig with a pistol and locks him in the barn on the professor's estate. While she stands guard at the door, the mysterious hands suddenly appear and seize her by the throat, dragging her around the corner of the building.

Quest, followed by plain clothes men, after his escape, is discovered and trapped in his home but manages to escape. He hurries to Lenora's assistance, but upon arriving at the professor's finds that she has disappeared. In a moment, his hopes for solving the mystery are dashed to pieces and he realizes that from now on he will have to work under a severe handicap. He also fears for the girl's safety, as he knows that death has been the reward of all others who have worked with him on this strange case.

"The Curious Conduct of Judge Legarde"

Reviewed by Charles R. Condon.

A BETTER combination for a dual personality can hardly be imagined than that of a well-to-do, respected judge who, under the powers of darkness, becomes a denizen of the underworld, and the leading spirit in a notorious band of thieves. This is the story of "The Curious Conduct of Judge Legarde," by Victor Mapes, picturized in five acts by the Life Photo Film Corporation.

Most of the action takes place at night, and some unique lighting effects add to the weirdness of the situations. Lionel Barrymore plays the leading part as Judge Randolph Legarde, and is supported by Edna Pendleton as Amelia Garside and William H. Tooker as Inspector Barton. Others in the cast are T. W. M. Draper, August Balfour, Roy Applegate, Charles Graham, Arthur Morrison, Ed Roseman, Thomas O'Keefe, Betty Young.

Photographically, this picture is fully up to the standard set by previous Life Photo releases, and dramatically, it is as good if not better than their best. The subject contains just enough spicy outlawry to make it gripping without exerting a bad influence.

In an accident while out riding, Judge Legarde sustains an injury at the base of his skull. It has the effect of establishing in him a dual personality. Miss Caverly, to whom he is engaged, visits him one night accompanied by her father. Both notice that as the night advances his character seems to change, but attribute it to mental strain.

While controlled by his evil personality Legarde falls in with a gang of thieves, and becomes their leader. One of the members of the gang recognizes him as the judge who sentenced him to prison, but Legarde is so emphatic in his denial that the others take no further notice of the accusation. Legarde meets Amelia, a valuable accomplice because of her beauty and innocent demeanor, and becomes infatuated with her.

Crime after crime is brought to the law's attention, but the police seem unable to trap the master criminal or even to learn his identity. Finally he plans a raid on his own home. A stool pigeon notifies the police of the intended robbery, and they attempt to trap the gang. Legarde's accomplices make their escape, and he, transformed to his former self, finds himself in his own home.

Miss Caverly's father secretly engages a noted brain specialist to diagnose Legarde's case. The doc-

tor eradicates the man's evil personality, and, on his recovery, the judge marries Miss Caverly and forgets forever his life and companions in the underworld.

Vitagraph's "The Juggernaut"

Hundreds of exhibitors will recall the columns of newspaper space devoted to the filming of Vitagraph's "The Juggernaut," the colossal railroad drama staged in the East several months ago, and which New York newspapers described as one of the most tremendous, expensive and sensational bits of action that was ever snapped by a motion picture camera, in referring to the railroad wreck that forms the climax of this five reel photoplay.

Now comes the announcement that "The Juggernaut" will be the first of the Broadway Star features to be released direct to the exhibitor by the Vitagraph Company of America, which, with the Lubin, Essanay and Selig companies, forms a part of the new releasing organization, known as Vitagraph-Lubin-Selig-Essanay, Inc.

"The Juggernaut," as exhibitors will recall from the stories which appeared regarding this production when it was first released at the Vitagraph theater in New York City, is a powerful drama dealing with the disregard of organized capital for the welfare of others, the pretense under which it often gains its privileges, and its control of legislative bodies, the press and the courts of the land.

Ralph W. Ince, who produced "The Juggernaut," is regarded by exhibitors the country over as one of the foremost directors of the silent drama and the mere announcement that he is the man behind the picture will serve to make hundreds of exhibitors book the film on that recommendation alone.

In addition to all this "The Juggernaut" has as its climax the sensational railroad wreck referred to in the opening paragraph, and which was described by the *New York American* at the time of its taking, as follows: "Dashing at headlong speed a locomotive and three cars plunged over a bridge and into the icy water of the river below, resulting in many deaths and including among its victims the president of a railroad company and his daughter.

"The wreck occurs, as the girl is hastening to her father with papers she hopes will save him. Learning that the timbers of the bridge over which she must journey are rotten, the district attorney and the president of the road hasten to the spot: one official to gather evidence for his case against the company, the other to save his daughter's life. The railroad official runs across the marsh signaling the train to stop, but no one sees or heeds him, and the train wavers on the rotten timbers and then plunges into the river. The director of the road's destiny is overtaken by his own."

Next Bosworth Release

As its next release, Bosworth, Inc., announces Dustin Farnum, the popular star of both the screen and stage, in "Captain Courtesy," a thrilling drama of the early California mission days, by Edward Childs Carpenter.

The production of this photo-play was one of the most stupendous undertakings yet attempted by the well known West Coast producers and many large scenes were secured in the face of unusual difficulties and expense. A vast ranch was leased especially for the taking of the subject, which offered one of the most beautiful locations in the picturesque country among the mountains. So inaccessible was this location that quarters had to be built for the company in order to avoid the dangerous traveling on the adobe soil during the rainy season and to waste as little time as possible.

Across the street from the main Bosworth studio

Dustin Farnum in Bosworth's "Captain Courtesy."

a special stage, seventy-five by ninety-six feet, was constructed as a reproduction of an early California mission. The whole of Southern California was scoured to secure loans from missions, of altar pieces, paintings, etc., and permission was asked in each case for the privilege of photographing in and around the mission.

The play is of the red-blooded variety and is presented as the supreme effort of Bosworth, Inc., for scene and realism. The drama is laid in 1840 when California was ruled by the Mexicans, who robbed and killed the early pioneers to satisfy their own greed for gain. One of the important thrills of the play is presented when Dustin Farnum, mounted on a magnificent steed, plunges through a stained glass window of the ancient San Fernando Mission to warn the old padre of a raid planned by the Mexicans.

Mr. Farnum is supported by an exceptional cast,

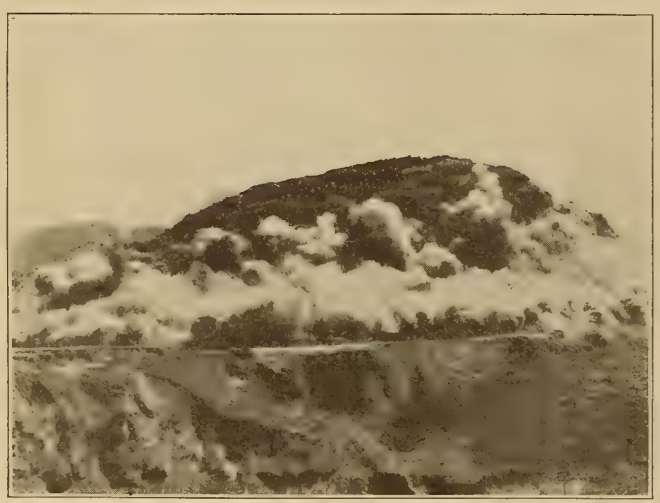
Scene from Bosworth's "Captain Courtesy."

including Herbert Standing, who enacts the role of the padre of the mission; Courtenay Foote, as the spy; Winnifred Kingston, as Eleanor the ward of the padre; Carl Von Schiller, as Jocoso; and Winona Browne, in the role of an Indian servant.

News of the Week as Shown in Films

New York fire fighters in new oxygen helmits. Copyright, 1915, by Universal Animated Weekly.

Cavalry horses assembled at eastern seacoast for shipment to England. Copyright, 1915, by Hearst-Selig News Pictorial.



Sixty tons of nitroglycerine exploded in one blast at Riverside, Calif. Copyright, 1915, by Hearst-Selig News Pictorial.

President Wilson and ex-President Taft laying cornerstone of Red Cross headquarters. Copyright, 1915, by Pathe News.

New 14-inch guns just completed for Panama Canal. Copyright, 1915, by Pathe News.

Testing new U. S. submarines in New York harbor. Copyright, 1915, by Universal Animated Weekly.

Carlyle Blackwell Talks of Career

BY MABEL CONDON

IF IT weren't that Carlyle Blackwell cautioned "This is not to be printed," and then went on to tell the incident of the lunch counter—if it weren't for this and the fact that Carlyle kept his eye, the left one, on my Christmas pencil, to see that it performed not, why I'd give you the story and let you decide for yourself what and why is a conscience. However, Carlyle said the lunch counter wasn't to go into print, so I'll see that it doesn't. It happened so long ago, anyhow — fourteen years, to be exact.

Carlyle Blackwell.

It was just after Carlyle's father had received a sheaf of forbidden bills from tradespeople around and about Cornell University. Summoning Carlyle, he handed him him five twenty dollar bills with the advice, "Son, buy yourself one hundred dollars' worth of railroad fare."

Son Carlyle did, and found himself in South McAllister, where he got a job as day express driver and night messenger. Then he let nine crates of chickens loose one night as he was hurrying to transfer them from the 12:04 to the 12:17 train and yet not miss the next dance in process a block away.

The escaped chickens were responsible for the driver-messenger's receipt of a bill for forty-nine dollars. It over-balanced his month's pay by nine dollars, so Carlyle settled the bill, as far as he was concerned, by riding into Dallas, Texas, on a freight train and soliciting insurance until he saved up one hundred dollars, which sum took him into Mexico City and San Antonio. And then he went plain "broke."

So Carlyle the fastidious, as we know him, found employment in a department store during a Friday-Saturday bargain session. His was at the sock counter, where he sold this article at seven and nine cents a pair. His Saturday pay envelope brought him $2.07, and after rescuing his trunk from his boarding house by the process of suspending it from his window at one in the morning by means of knotted sheets he dragged it to the depot and expressed it as far as the $2.07 would take it, which destination was El Paso, Texas.

"There I met Bill Hicks," Mr. Blackwell reminisced, as M. H. Blackwell, his good-looking brother, likewise his business manager, hurried out of the Favorite Player's private office with a handful of mail and his stenographer seized her notebook and followed.

"Bill could play the guitar and I could play the mandolin and sing," went on Carlyle. "We introduced 'Good Old Summer Time' into El Paso. For one week we played and sang only that and made $210. The next week we made 'Bedelia' famous, but only with $150 as our proceeds."

It was after the "Summer Time" and "Bedelia" money was gone that Carlyle and the hungry stranger made the lunch counter famous. So I'll skip that part and take you to Denver. There you see Carlyle meeting with friends and the Elich Gardens giving him a three-year engagement on account of his singing. At the end of that time, of course, he had money and confidence in his own ability, so came east and played Keith and Proctor vaudeville, and then went onto the legitimate stage, where his final appearance was made in "The Right of Way."

The Blackwell hair, which is black and plentiful, the Blackwell eyes, which are brown and direct, the Blackwell face, which is particularly expressive, the Blackwell physique, which is slender and athletic, not to mention the Blackwell ability to wear clothes well; all these attributes had been noted and as a result the Vitagraph Company gave Carlyle Blackwell an offer to join its screen company. After nine months he left and went to the Kalem Company, where he remained for a little more than four years.

Last June he resigned from the Kalem Company and came east to incorporate the Favorite Players Company, which was to be his very own. While waiting for the eventful papers to be drawn he played in two Famous Players pictures and then, the last week of July, left for the west with his own company and on August first began work on the Favorite Players' first feature picture, "The Key to Yesterday." Then followed "The Last Chapter," "The Man Who Could Not Lose" and now "The High Hand" has had an initial showing and will go out to the public within a few days.

"It was my anxiety to see that 'The High Hand' was printed and cut correctly that brought me to New York," explained Mr. Blackwell, as the sun glinted through the curtain edge and showed his tanness of face and hands to be considerable, though he declares he is quite white now.

"I'm still as nervous about making a picture as though it were my first attempt, and the actual number of pictures I have made totals 318. I don't know how long I shall continue to appear in pictures myself. I intend, though, that my company shall continue—forever! I formed it so as to establish myself; to make it keep me after I have quit acting. I am to take a leading woman back west and form a second company, in which I shall not appear at all. So, you see, the Favorite Players Company was not formed just to exploit Carlyle Blackwell, but was more of a strictly business investment. I do not like business—brother does not like acting, so he manages the business and we agree perfectly. He's my only brother, and we always did agree."

The Blackwell brothers' parents live in Syracuse, where the boys, who have a twenty months' difference in age, were brought up. They were born in Troy.

Essanay's New Star

Viola Allen, the famous actress, after years of success on the legitimate stage, playing leading classical, Shakespearian and comedy roles, has decided to make her debut in photoplays. She has been engaged by the Essanay company at a very large salary and soon will start the production of "The White Sister," the novel by F. Marion Crawford. The dramatization of the novel will be filmed by Essanay at the Chicago studios. Viola Allen is declared by photoplay experts to be an excellent photographic subject, and with her beauty and genius in acting, there is no question but that she will make a phenomenal success in photoplay work. "The White Sister" will be one of Essanay's great multiple reel special features and bids fair to surpass any drama yet screened. Miss Allen needs no introduction to the public, having had a long and successful stage career. She made her debut in Boston in "Esmeralda" at the age of 15, played leading roles with Joseph Jefferson, Lawrence Barrett, Tommaso and William J. Florence. She starred in Hall Caine's "The Christian" and "The Eternal City." Later she took up Shakespearian plays, reviving the old English classics.

Viola Allen.

McDowell Puts Over Another

Still another use has been found for motion pictures. The inimitable Lloyd W. McDowell, who, when press agent of the Great Northern Railway, secured so many scenes of Glacier National Park in the Pathe Weekly and other topical films, is now making use of pictures to boost the Rose Festival to be held in Portland, Oregon, on June 9, 10 and 11.

A wonderfully unique poster has been prepared announcing the Rose Festival and whole pages of newspaper matter have been devoted to pretty little Miriam Schiller, declared the perfect child. Mr. McDowell has cleverly combined the poster and the little girl and filmed the two. Now in every picture theater in Oregon, Washington and many portions of California, an arrangement has been made by which this film is flashed on the end of the regular reels shown at the picture theaters, and as a result the Portland Rose Festival is being advertised far and wide.

Magnificent Detroit Theater

The Majestic Theater, Detroit's newest and alleged to be "most beautiful photoplay house," is opened. It is located on Woodward avenue at Willis street, and was erected by the Majestic Theater Company, Inc., of which A. Arthur Caille is president, Henry J. Guthart, secretary-treasurer, and M. W. McGee, managing director.

The building is of stone, steel and concrete, was designed by C. Howard Crane and the Woodward avenue frontage is faced with glazed, polycrome terra cotta, treated in the most modern architecture style. The entrance is in the center of the building and has three stores on either side and the second floor is laid out for high class shops or offices.

The lobbies and foyers are so spacious that the entire seating capacity of the theater can be easily accommodated in them. In addition to the foyer there is a recessed loggia or lounging room that contains an open fireplace to add to its attractiveness and provide a cozy atmosphere. On one side of the foyer are spacious lounging and rest rooms for ladies, with a maid in attendance, while on the other side is a large smoking room for gentlemen.

In the theater itself there are 2,160 seats, and 40 boxes grouped about both sides of the auditorium and across the center, being designed for comfort and to accommodate box patrons. Ivory, gold and old rose form the basic color scheme and the decorations conform to the Adam period.

The ventilation is so arranged that in the cool season the air is heated in a specially constructed chamber, then forced from beneath the seats into the auditorium, while in the summer the air is washed, cooled and forced into the theater by powerful electric fans. Two large pipe organs are installed, one on either side of the auditorium, and Frank Fruttchey, a noted recitalist and composer, will preside at the organ while the Majestic Symphony Orchestra will be under the direction of Prof. W. J. Hutton, a celebrated musician.

The Majestic will not be affiliated exclusively with any particular program, but will pick and choose the cream of all the pictures being released. For the opening the program was made up of a Majestic topical review, a gorgeous, hand-colored Pathe travel picture, George Kleine's multiple reel masterpiece, "The Woman Who Dared," a medley of southern songs, rendered by the three Dixie girls, and a one-reel World Comedy Star production, Richard Carl, in "The Dancing Beetle."

Motography extends heartiest congratulations to Detroit upon the opening of such a magnificent theater and wishes it every success.

De Luxe Settings for Feature

Thursday evening, April 1, Messrs. Jones, Linick & Schaefer gave a private showing of Daniel Frohman's de luxe presentation of "The Eternal City," produced by the Famous Players Film Company, at the Studebaker theater in Chicago.

The throng who filled the theater to its last seat went away immensely enthusiastic over the wonderful production unreeled that evening and particularly pleased over the masterful way in which Jones, Linick and Schaefer have staged the picture.

The story of the film has already been told in Motography's pages on the occasion when it was first shown in New York City, so it is needless to review the picture again. Pauline Frederick undoubtedly does the greatest work of her entire career, ably supported by a large cast.

Special mention should be made, however, of the elaborate manner in which the picture is introduced. At the rise of the curtain, one beholds a stage in the center of which hangs a graceful curtain of Roman design, flanked on either side by statues typical of the Roman era.

The center curtain is raised to disclose a beautiful

panorama of the city of Rome and a silver moon slowly sinking behind the dome of the distant Vatican. The illusion is a perfect one, and one is under the impression that he is actually viewing the Eternal City in all its grandeur, and the accompanying music placed the audience at once in a receptive mood. As the moon sinks to rest behind the mimic city, the curtain descends for a moment and when raised again discloses the screen on which the picture begins.

Part two of the picture was introduced in a similar de luxe fashion, the moonlight effect over the city of Rome being replaced by a sunrise scene behind the Colosseum, the ancient ruins of which form the foreground of the stage setting. The picture was so beautiful that as the sun rose in all its glory, flooding the ancient ruins with its rays, the audience involuntarily broke into applause. Again the curtain was lowered for a second, and on being raised again, the second part of the great production was screened.

The public showing of the picture began on Friday morning, April 2, and will continue for an indefinite run, one which will undoubtedly extend many weeks into the future, since Chicago has had few, if any, opportunities of seeing pictures staged in such a lavish manner as Jones, Linick & Schaefer have inaugurated this one.

The Growth of Bosworth Inc.

This week marks the completion of eighteen months since the organization of Bosworth, Inc., of Los Angeles, and that concern takes pride in the record it has made since August 8, 1913, when Bosworth, Inc., made its debut in the film world, beginning with the seven-reel production of the "Sea Wolf." The firm has also released such pictures as "The Valley of the Moon," "Odyssey of the North," "The Traitor," "Hypocrites," "False Colours," "It's No Laughing Matter," "Buckshot John," "The Caprices of Kitty," "Sunshine Molly," "Pretty Mrs. Smith," "Captain Courtesy," and have under way productions of "Little Sunset" and "Help Wanted."

In November, 1914, the Oliver Morosco Photoplay Company was organized for the purpose of producing for the screen in association with Bosworth, Inc., the successful plays of Mr. Morosco and his associates. These companies now possess large studios in Los Angeles, an up-to-date laboratory, and have recently secured ground space and building permits that will permit them to fully double their present plant in size. Recently a new director was secured in the person of Oscar Apfel, and Mr. Morosco is said to have just returned to the studios bringing with him several new contracts covering rights on plays and stars which will be filmed immediately.

New Publicity Scheme

A most original publicity scheme for actors has been instituted by Hugh Hoffman, the well known motion picture publicity man. It is an automatic stereopticon in the window of his publicity office, in the Gaiety Theater building, New York. The window is very large and the portraits appear to good advantage. Broadway at this point is probably the heart of New York City where many thousands of strangers from other cities pass every day, not to mention the number of important people in the photoplay business. This makes Mr. Hoffman's idea doubly valuable inasmuch as Broadway publicity is national publicity.

Winifred Allen

Winifred Allen, pretty, charming of personality, and gaining steadily in popularity, is now appearing regularly in Reliance releases under the direction of Lawrence B. McGill. Although a newcomer to the Reliance New York studio, where she is working in special one-reel subjects, Miss Allen is by no means a stranger in the motion picture art, having played leads with the Edison company a year ago, and since appeared in principal parts with several other companies. Just previous to joining the Reliance staff Miss Allen played opposite William Elliott in the Famous Players production soon to be released, "When We Were Twenty-One," which was formerly Nat Goodwin's starring vehicle. She has all the fascination of youth, being but eighteen years of age, photographs splendidly and has that faculty of being delightfully natural, while yet acting. Her latest picture under the Reliance banner is "The Jeweled Dagger of Fate," in which she plays the part of Marion Giles, the old curiosity shopkeeper's daughter.

Winifred Allen.

New Hamburger House

The new Pine Grove theater on Sheridan road near Broadway, Chicago, which opened its doors under the direction of Alfred Hamburger on Saturday, represents the last word in ideal surroundings for the showing of moving pictures, and is the tenth property of this class under Hamburger direction in Chicago. No theatrical structure here represents more leisurely care in building, or more attention in detail of comfort, or cost for elegance of surroundings. Julius Born, the owner, has taken two years to materialize his ideals in this fine and substantial investment befitting the neighborhood in which it is located. The lighting effects on Sheridan Road are distinctive and a crystal kiosk in front is something new in illuminated placarding of attractions.

The facade in vitrified brick with gray stone trim is substantial and attractive, and a sweeping cochere with bronze trimmings and glass roof to protect the broad entrance. The lobby of blocked granite, 25 feet wide and 30 feet deep, has at the left a broad green marble staircase leading to the balcony, with newel lights and all ornate metal trimmings of the balustrade in verde antique. The box office, beneath the rise of this solid architectural feature, is in green marble and is completely equipped with automatic ticket printer and bookkeeper—a most complete and ingenious mechanism. The floors are in tarazza Roman mosaic and the light fixtures are all specially designed to comport with the mission design which prevails in the interior. The tint of the walls is a dull red, matching the tufted

carpets, and the lofty paneled ceiling is in cool greys, giving the interior a warm yet spacious effect. The ventilating ducts and heat radiators are all sunken in the walls, and fronted with classic grills.

The main auditorium has 400 seats, with plenty of room between rows, and side aisles on all sides. The music-pit has a fine two-manual pipe-organ and a grand piano, while masked behind the heavy ornate trellis of polished gum wood at the sides are all the strange noise producers that make pictures realistic in effect. The picture screen is unusually large, and the floral fresco decoration springing from the heavy grill work and spraying high over the proscenium furnishes a most attractive color note. On either side of the orchestra pit are unique ornaments, stone fonts throwing sheena of colored ozonated perfumes.

The balcony is spacious, easy in its inclination and perfect in lines of sight. The projecting room, high up in front of the house, is most complete in its double equipment. The exits are so numerous that the house can be emptied in a moment. The gallery has all its side exits from inclined planes to the iron stairways that web the side walls over the wide cement walks all about the building.

New Cohn Invention

The Universal Animated Weekly has just patented a mechanical scheme whereby the effectiveness of its pictorial news is already showing a higher state of perfection than ever.

The new invention, which is the result of several sleepless nights on the part of Jack Cohn, who edits the weekly, is little more than a straight-jacket in appearance. It consists of a steel plate, three feet wide, in the bottom of the tonneau of the car, fastened securely, to which are attached upright sections, the height of the camera man, with straps. The straps go about the body of the camera man, and the tripod of the camera is also fastened to the bottom of the car. This enables the camera man to film any scene which he must get from the automobile, and at any speed. Tests have been taken with this apparatus at forty miles an hour, and the result has been exceedingly steady photography. The illustration shows U. K. Whipple operating the device by which several remarkable pictures have already been taken. The outfit is never taken from the car; the camera is kept under the seat in a strong box, and when in use is hooked onto the tripod, which is stationary in the car itself. The car is a particularly tractable one, and was obtained for all kinds of quick and tricky service, as it is used on a moment's notice, and must stand all of the abuse which might be heaped upon a poor fire horse.

U. K. Whipple in Jack Cohn's new invention.

Mr. Cohn has a patent already pending in the patent office at Washington, covering this invention.

Edison's New Comedian

Edison has augmented its string of comedians by what they consider a stroke of good fortune in securing, for his first appearance in motion pictures, the services of the noted English comedian, Fallas Welford. Mr. Welford has been starred both in this country and in England. He hails originally from Scotland, his family being well known in theatrical history and his father owning a theater in Aberdeen, his birthplace. He played child parts innumerable and then, for seventeen years, appeared in many of the famous old dramas and melodramas popular during that period. Although he had earned his name in serious roles, nature had made him a natural comedian and when the distinguished English actor, Charles Hawtrey, was attracted by his work, Mr. Welford naturally followed the course of nature and appeared in principal parts with his distinguished associate. Mr. Welford gives promise that he will surpass in motion pictures, the marked success he has had on the stage, as the camera's closer and better view will allow him to get over better the face of a comedian with which he is blessed—a face that in its grotesque, yet unexaggerated, expressions heighten the humor that is, fortunately, refreshingly distinctive and original.

Fallas Welford.

Director Lewis Gets Horse

Director Edgar Lewis, now at Dahlonega, Ga., producing "The Plunderer," by Roy Norton, was presented with the horse he has been using in his quest for new places in which to lay the scenes of the photodrama.

Mr. Lewis rented the horse from its owner, Colonel Valentine Bowene, and has been making use of it for several weeks in the Blue Ridge range, which is the very center of the Appalachian belt. On April 5 he was surprised to be informed by the colonel that since the latter was moving away from the neighborhood he could not use his favorite horse. Mr. Lewis plainly showed he felt as if he were losing a valued friend and members of the company, learning it was the director's birthday, clubbed together and purchased the steed, which was presented to Mr. Lewis. Needless to say the latter was delighted.

Roberta Hickman

"Not that gowns can make an actress, but it certainly gives a woman an assurance, and clever is the actress who understands gowning. Men appreciate it and women demand it. Half the world is much more interested in how the other half dresses than how it lives. Yesterday the actress on the screen imitated sadly fashionable dress in cheap materials. The effect was too evident to relate. Today as much care is given to gowning a role for the screen as behind the footlights." So says Roberta Hickman of the Bosworth-Morosco studios, recognized as one of the best gowned actresses of the screen. For years a musical comedy beauty, being one of the most famous show girls on Broadway, Miss Hickman was known as a New York fashion artist. In moving pictures she is wearing wonderful Poiret, Baskt and Lucille creations.

Filming the European War

In a recent issue of the *Scientific American,* Ernest A. Dench treated a subject of more than passing interest to the motion picture world—the filming of the European war. His article follows:

In taking pictures at the front, the motion picture camera man has been confronted with no ordinary task. He is exposed to as many risks as the soldiers themselves, not counting the fact that he is greatly resented by the warring powers, who place various restrictions in his way.

Cherry Kearton made many attempts to film exploding shells at the Battle of Alost, but he found that they were barely noticeable on the screen—there is a flash and that is all. When one strikes a poor soldier he slips forward a little and stirs no more. Mr. Kearton states that if there are dense volumes of smoke and the soldiers fling their rifles up in the air, then die in a pose, such films are fakes. In warfare today smokeless powder is the only kind used, it being in universal demand because it does not give their position away to the enemy.

The operators of a well-known French company had their cameras equipped with a telephoto lens, by the aid of which it was possible to cinematograph soldiers at work in the trenches at a distance of six hundred yards. By this means they could get close range views of the fiercest fighting; the ordinary lens is limited to a range of two hundred feet.

Most other camera men have dispensed with the cumbersome motion picture machine and instead used an aeroscope camera, which is minus a tripod and, therefore, easy to carry about. But even this does not frighten all the difficulties away.

To keep the camera steady when carrying out his work Mr. Mason was obliged to adopt sundry plans. The most successful one was to strap the camera to the trunk of a tree, which also afforded protection for the operator. At another time, wanting to obtain pictures of the Belgians fighting in the trenches, Mr. Mason laid himself flat in the middle of the street and held the camera up in front of him.

His one great scoop was a set of remarkable panoramic views of the German army. To photograph these he attached a coil of wire to the machine, tying the other end to a button on his coat. He then climbed up a telegraph pole, and after reaching the top he tugged at the wire and thus got the camera up safely. The final operation was to hold it tightly and focus the camera on the magnificent sight ahead of him.

M. Bizeul hit on the ruse of employing the second-story room of a restaurant opposite the Ghent town hall. He opened the window just wide enough to permit the lens to pass through, and when the Germans did arrive he filmed continuously from 3 o'clock to 4:15 in the afternoon.

The greatest task of all is getting the stuff past the censor at the front, who hacks the film to pieces unmercifully. Smuggling, therefore, is often resorted to, and many are the methods by which the officials are dodged. Paul Rader, a plucky American, managed to film pictures of an artillery duel between the French and Germans, after which he rushed to the nearest vacated house and hid both camera and film in the cellar. A few days later, when the fighting had shifted to another part of the country, he returned for his belongings and was successful in eluding the vigilance of the authorities on his journey to the coast, en route for England.

Working on Harem Story

Nell Shipman, on arriving at the coast to be in personal contact with the Princess Hassan while writing a book on the latter's life, was met at the train by a delegation of the Los Angeles Press Club, which bestowed upon her an honorary membership in the organization. Miss Shipman tendered her thanks in a pretty speech and then was conducted to Universal City, where the Princess is engaged in the leading role of the serial film in which she is depicting her life as lived in the harem of her Egyptian husband, Prince Hassan. Miss Shipman wrote the scenario for this feature film and is at work now putting the story into book form.

Princess Hassan, working in six-reel Universal harem picture, Isadore Bernstein and Nell Shipman, author of the six-reeler at "U" studios.

Brevities of the Business

Will E. Ellis, a former member of the Mutual California scenario department, passed away early on the morning of Thursday, March 25, at his Hollywood home, leaving a widow and one child. He was well liked in the studio and all are deeply affected at his sudden death.

Announcement is made of the engagement of Miss Nan Jacobus of Montclair, N. J., and William L. Barry of New York City. Miss Jacobus is a young woman of much popularity both in Montclair and New York, and Mr. Barry, well known as the manager of publicity and advertising for the Nicholas Power Company, is a man with many friends. The wedding will probably be a June event. Motography extends congratulations to both.

Chester B. Clapp, recently of the Biograph Company and previously on the staff of the *New York Dramatic Mirror*, has been engaged by Script Editor Frank E. Woods for the Reliance and Majestic scenario department at Los Angeles, Cal.

President S. S. Hutchinson of the American Film Manufacturing Company has purchased the motion picture right of the novel, "The Girl from His Town," by Marie Van Vorst, from the publishers, Bobbs-Merrill Company. It will be produced as a multiple-reel feature in the American studios at Santa Barbara, Cal., under the direction of Harry Pollard, with Margarita Fischer in the leading role.

Mildred Adams, the Denver society girl, has been chosen by Hobart Bosworth to play an important part in his first production under the Universal Film Manufacturing Company management.

Marshall Stedman has been appointed as business manager to four of the Universal companies. Stanly Twist takes another lot and Don Meaney still another.

Colin Campbell, the veteran Selig director, is to add one or two short film stories to the regular Selig releases, while waiting for final sets for the feature, "The Ne'er Do Well."

The Vitagraph Company announces it has secured for picturization two of the most popular plays of the past decade—"The Writing on the Wall," which was originally produced by Olga Nethersole, and "Glorious Betsy," in which Mary Mannering starred with success.

During the past week the Jesse L. Lasky Feature Play Company was established in its new offices, 120 West Forty-first street, where it occupies the entire fifth floor.

William McDonald, who formerly played burlesque lover parts with the Keystone players during the last eight months, has been engaged by President S. S. Hutchinson of the American Film Manufacturing Company and assigned a part in the production of the coming four-reel American Distinctive Creation, "The Secretary of Frivolous Affairs," adapted from the novel published by the Bobbs-Merrill Company.

For the present, Gene Gauntier, who was recently added to the roster of the Universal Film Manufacturing Company, will appear in pictures released under the Bison brand. The first production on which she and her director-lead, Jack Clark, are now working is a story of the Canadian Northwest.

Lloyd Inghram, formerly of Essanay and Universal, has joined the Mutual Film Corporation forces at Hollywood, Cal., to act as director.

Bert Bracken has been signed by A. M. Kennedy, producing manager of the Kriterion program, to direct pictures for that concern and is now at work in their studios at Santa Barbara, Cal.

The New York City Hippodrome, one of the largest theaters in the world, will celebrate its tenth birthday on April 12 with a specially selected program of motion pictures.

One of the leading newspapers in each state will conduct a beauty contest in conjunction with the Universal Film Manufacturing Company to select the most beautiful girl in each state. The winner will be given a trip to Universal City, Cal., and the two Fairs, with all expenses paid. From the winners in each state contest the most beautiful girl in the United States will be selected and will be given an opportunity to become a motion picture actress by the Universal.

M. Alspelani, who directed Pathe's production of "Les Miserables," recently arrived in this country to direct pictures at the Peerless studios, Fort Lee, N. J.

The Viking Film Company, of which William Forsyth is president, recently entered the field and announced their intention of making productions based on well-known plays and books.

L. W. Atwater, formerly of the Nicholas Power Company, has succeeded J. E. Robin as sales manager of Simplex projection machines, the latter having resigned.

James Kirkwood returned to the New York City studios of the Famous Players Film Company last week, after having directed Mary Pickford in two productions at the west coast studios of that company. He is now at work producing a picture in which Hazel Dawn is starring.

The Universal Film Manufacturing Company has secured the film rights to Ralph Connor's novels, "The Patrol of Sun Dance Trail" and "Corporal Cameron." This is the first time Mr. Connor has disposed of the motion picture rights to any of his books.

Ben Goetz has resigned as general manager of the Crystal Film Company.

Roy McCray has been added to the Universal's Joker Company, replacing Archer McMackin, who has joined the American Film Manufacturing Company.

The members of the Famous Players company now working in Los Angeles will probably return to New York within the next six weeks, where all productions will be made during the summer. Next fall this concern plans to establish a permanent producing company in California.

The Spring season at the Lasky California studios will find many stars working in productions there. Fannie Ward, Charlotte Walker, Donald Brian, Edgar Selwyn and Ina Claire are among the notables.

During the nine days "The Heart of Maryland" was at the New York Hippodrome 138,209 paid admissions were attracted, according to a statement from the offices of Messrs. Shubert.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	167	..
Biograph Film Co.	60	68
General Film Co. *pref*	51	55
Majestic Film Co.	150	158
Mutual Film Corp. *pref*	58	61
Mutual Film Corp. *com.*	83	85
North American Film Corp. *pref.*	50	....
North American Film Corp. *com.*	....	65
New York Motion Picture Corp	72	75
Reliance Motion Picture Corp	35	45
Thanhouser Film Corp	77	84
Universal Film Mfg. Co.	160	....
World Film Corp	4⅜	4¾

North American Film Corporation—Present indications of interest in "The Diamond from the Sky," from the standpoint of exhibitors, should promise for that production a greater amount of business in force on release date (May 3) than has been secured by any similar continued production that has yet been shown in this country. Actual bookings will begin this week.

New York Motion Picture Corporation—It is now known that Harry Woodruff, Dustin Farnum, H. B. Warner and Lewis J. Cody, all well known in the theatrical world, have signed up with the New York Motion Picture Corporation. It is also of interest to know that, in addition to the Willet studios at Fort Lee that have been taken over, the Keystone and Santa Monica studios are being rehabilitated and the studio at Hollywood is now in operation. Santa Monica plant has just closed a deal by which there will be added to their present holdings a valuable tract of sixteen acres in Los Angeles, and it is reported the company will invest about $150,000 in erecting a new plant on this ground. The new plans call for eight outdoor stages and one indoor stage.

Mutual Film Corporation—The new four and five-reel feature service has made a great hit with the exhibitors all over the country and new business has been secured at a very satisfactory rate by the innovation.

FILM FOLK FLASHES.

John W. Grey, formerly advertising and publicity manager of "Runaway June" and "The $20,000,000 Mystery," is now connected with the Western Import Company, a branch of the Mutual Film Corporation. Mr. Grey assumed charge of his new desk in Room 1205 at 71 West Twenty-third street on Monday, March 29.

Pearl White, heroine of Pathe's "The Exploits of Elaine," has just recovered from an attack of pneumonia, contracted through exposure while working in outdoor scenes in bad weather, and yet some people think the photo player leads an easy life!

Harry Woodruff, the legitimate star, takes his second trial at the pictures next Monday, when he appears in the production of "Star in India," under the direction of Thomas H. Ince. Woodruff looks like a permanent recruit in the motion picture field.

Otis Turner, director of the Turner special feature company, at present engaged in the production of the "Black Box" serial, and Burton King, director of the serial expose of harem conditions, featuring the Princess Ibrahim Hassan, left the studios at Universal City, Cal., early this week for a two weeks' stay on the desert near Oxnard, where they are to stage a number of desert scenes in the production of their respective films.

Miss Lois Meredith, the dainty Broadway dramatic favorite who appeared in "Help Wanted," has signed a contract for the role of the telephone operator in the Lasky-Belasco picturization of William C. De Mille's famous modern drama, "The Woman." The cast for this production includes such artists as Theodore Roberts, Mabel Van Buren and James Neill.

The Pre-Eminent Film Company, James Durkin, director, has purchased, through National Play Bureau, the film rights for Channing Pollock's play, "The Inner Shrine." Miss Maude Fealey will be starred in this production.

Mary Rider, the writer, gave a dinner Monday evening at the New York City Pen and Brush Club in honor of Miriam Nesbitt of Edison. A number of persons of note were invited to meet the Edison star, among whom were Miss Ida Tarbell, the well-known writer and investigator of the Standard Oil, and Mrs. Catherine Davis, commissoner of charities and correction, New York City.

W. R. Scates, central division manager of the World Film Corporation, has just returned from a ten-day trip throughout the East.

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has returned to the main studio in Philadelphia. The company included Ormi Hawley, Earl Metcalf, Kempton Greene, Herbert Fortier, Mrs. Fortier, P. Thad Volkman, Mae DeMetz, Hazel Hubbard, William Cooper and Torliev Corneliussen. Terwilliger had a most successful trip through Florida, during which he produced a number of plays written by himself.

Oscar Apfel, the well-known director, who has just become affiliated with the Morosco-Bosworth forces, is now in the midst of a bustle of activity at the Los Angeles studios. Myrtle Stedman, the pretty Bosworth star, will be presented in the chief role.

The newest California Motion Picture Corporation release in which Beatriz Michelena will be seen is "A Phyllis of the Sierras."

B. A. Rolfe will shortly produce "The Bridge," which was the attraction two years ago at the Hudson theater. The star has not yet been named.

The Jesse L. Lasky Feature Play Company's picturization of "Snobs," with Victor Moore as the star, will be the anniversary offering at the Strand theater, New York City, for the week beginning on Sunday, April 11.

In line with the endeavor to enliven the weekly "Edison Night" at the Claremont theater, 135th street and Broadway, with a new "stunt" every week, Frank Bannon of the Edison studio has staged another attraction for this week. To each patron of the theater for the last week has been given a voting card, upon which they can register their choice for the most popular girl in upper New York. The winner will be introduced from the stage of the theater and will be given an opportunity to become a motion picture favorite by being allowed to pose in an Edison film.

Harry Weiss of the Chicago office of the World Film Corporation is back at his desk trying to lose the nine pounds that he gained on his vacation trip to New York, where he was the guest of Mr. and Mrs. L. J. Selznick.

Al Filson, better known when speaking of the celebrated vaudeville team, Filson and Errol, is now working at the Reliance and Majestic studio in Los Angeles, Cal.

Miss Olga Brookhaus, who has been connected with the Majestic branch of the Chicago Mutual Exchange ever since that company was launched, is now associated with the Chicago exchange of the Kriterion program.

Carlyle Blackwell returned to Los Angeles from New York recently and will soon be seen in "Mr. Grex of Monte Carlo," which is being put into photoplay form for the Favorite Players by Richard Willis.

The third production in which Blanche Sweet will appear under the Lasky management is to be entitled "Stolen Goods." This film drama is based on a successful play by Margaret Turnbull, the well-known authoress. In addition to Miss Sweet, the cast will include House Peters, Theodore Roberts, Sydney Deane, H. B. Carpenter and Cleo Ridgely.

There will be three "two-star pictures" on the Metro program during the first eight weeks of that concern. Thomas Jefferson and Adelaide Thurston appear in "The Shadows of a Great City," Olive Wyndham and Orrin Johnson will play in "Fighting Bob," and Jane Grey and Lionel Barrymore will be seen in "The Flaming Sword."

The World Film studios at Fort Lee, N. J., were invaded on March 22, 1915, by the Strand theater forces, led by S. L. Rothapfel. A fire drill of the Strand employes was performed before the camera under the direction of Mr. Rothapfel and

A scene from the three-reel Essanay picture, "The Lady of the Snows."

Mons. Chautard. Pictures were also taken of Mr. Rothapfel issuing orders to his subordinates, showing how the machinery operates at the big picture house. These pictures are for the Strand Topical Review.

Sidney Smith, juvenile of the Selig western comedy company, who is now playing a strong part in "The Ne'er Do Well," was recently married to Miss Ruth Beckman, of Portland, Ore. They are living in a beautiful bungalow in the suburbs of Los Angeles.

The southern studios of the Lubin Manufacturing Company at Jacksonville, Fla., are now the home of a number of well-known comedians who, under the general direction of Arthur D. Hotalong, are busy making comedies for the screen. The list includes Billy Reeves, Williams and Tucker, the famous vaudeville team, Patsy DeForest, Billy Potter, Johnnie Doyle, Charles Griffiths, Bobbie Williamson, Amy Forest and Harry Nelson.

John W. Noble has just finished work on the B. A. Rolfe Company's production, "Satan Sanderson," which will soon be released through the Metro program.

Beatriz Michelena, star of the California Motion Picture Corporation, narrowly escaped death last week, when the horse on which she was swimming the Russian river in California became exhausted. Prompt atcion on the part of those near her saved the star's life, but she appeared to be more concerned about the condition of her horse, who was also rescued, than about herself.

A newcomer makes his debut on the staff of *Reel Life* this week in the person of Albert Williams, a familiar figure in newspaper circles, being formerly rewrite man and assistant city editor on the *New York Evening Journal*. Mr. Williams is a

View of one section of the Bosworth studios.

live wire among live ones, as is proven by his association with New York's busiest newspaper.

A number of scenario writers are expected to be among those present on the "Selig Movie Special," which leaves Chicago for the west coast on July 8. Over 200 writers have declared themselves interested in the trip, and among those who have decided to make the trip are such well-known authors as Gilson Willets, William Lord Wright, Edwin Ray Coffin and Luella O. Parsons. A special Pullman has been reserved for the writers, which will be known as "Carbon Copy."

ROLL OF STATES.

ALABAMA.

T. S. Abernathy and John Calman, owners of picture show theaters Odeon One and Two, announce that they have secured a lease on the site now occupied by the Atlantic & Pacific Tea Company on Second avenue, Birmingham, and will erect a new moving picture theater to cost between $35,000 and $40,000.

CALIFORNIA.

California Kriterion Film Exchange corporation, Los Angeles. Capital stock $100,000; subscribed $300. A. M. and Agnes C. Kennedy and C. L. Cole, directors.

Articles of incorporation of the San Jose Film Company have been filed in the office of County Clerk H. A. Pfister. The directors are: Melville Jeffrey, F. E. Granger, H. D. Melvin, D. C. De Hart and T. C. Barnett.

CONNECTICUT.

The Princess Theater Company of Waterbury has increased its capital from $8,000 to $25,000 by increasing its shares of stock from 80 to 250 shares.

DELAWARE.

E. Haydon Bozel Attractions, Inc.—To acquire motion picture rights and to manufacture films.

Photoplay Releasing Co.—Dealing in moving picture films and to conduct a film exchange business; capital, $100,000. Incorporator H. E. Latter, Wilmington.

WASHINGTON, D. C.

E. Haydon Bozel Attractions, Inc., Washington, D. C. Capital, $300,000. To furnish all kinds of amusements, motion picture films, etc. Incorporators: E. Haydon Bozel, H. Moerman, W. G. Herndon, all of Washington, D. C.

ILLINOIS.

Peerless Film Company, Chicago; capital, $10,000. To manufacture and deal in all kinds of films, etc. Incorporators: Frank Thielen, Morris G. Leonard, Agnes Fleming.

The Broadway Company, Chicago. Capital, $5,000. Moving picture business. Incorporators: J. Dallas Corbiere, Arthur B. Wright, Floyd Talbott.

F. E. Diffendafer, of Woodstock, recently purchased Royal Grace's motion picture theater at Crystal Lake.

The new Abbey motion picture theater at Kirkwood has been opened to the public.

Plans are underway by the Belasco Theater Company at Quincy for the fitting up of a first-class motion picture theater in the Rogers Building on Sixth and Hampshire streets.

Wallace Theater Company, Chicago. Capital, $2.500. Theater business. Incorporators: Samuel Katz, Michael B. Morris, Genevieve Ambuul.

The Wright Brothers, who recently purchased the moving picture business at Victoria, after decorating the interior have opened same and will make every effort to please the patrons of Victoria.

Work on the new Crystal theater building at Dundee is being rushed and Manager Cook is making plans for the opening.

The Eagle theater in Princeton has been re-opened after being closed for ten days by the Board of Health.

Rock Island is to have one of the most up-to-date moving picture theaters in the middle west if plans of Joseph Hopp, owner of the Majestic theater, materialize. He has in contemplation the purchase of the building on Eighteenth street, between Second and Third avenues, now occupied by the grocery firm of Henry Darts Sons, and if he succeeds in consummating a deal with the owners he will remodel the building as soon as it is vacated.

Work has been started in demolishing the brick house at 204 East Jefferson street, Bloomington, which stands on the site of the proposed new motion picture theater to be erected by Clarence Irvin.

The Castle and Chatterton theaters in Bloomington have consolidated, the entire equipment of the Castle having been moved to the Chatterton and will be operated as a moving picture house.

INDIANA.

Miss Ethel Fiske, who has owned the Arcade theater in Winchester, has sold it to James and Richard Tracy, of Fairmount. The new owners have taken charge.

The Lyceum theater in Indianapolis is being remodeled into a motion picture theater and will shortly be opened as one of the handsomest and best equipped theaters in the country. Anderson and Ziegler, theatrical managers, control this and other theaters.

This splendid panoramic photograph was taken in front of Hotel Savoy, Denver, Colorado, March 9, immediately foll

Indianapolis moving picture devotees are promised an exceptionally fine photo playhouse by October, is the announcement made by Samuel L. Cohn, San Francisco, and Morris Cohn, Denver, who have leased the Horace Woods property on Monument Place, where work will soon begin on one of the finest motion picture houses in the country. Announced plans include a seating capacity of 3,500, with more than a third of that total being cared for in balcony seats. Two of the most important features are a pipe organ, to be installed at an expense of $20,000 and an orchestra of twenty pieces.

IOWA.

The new proprietor of the Grand theater in Lamoni, E. S. Schne, has made extensive improvements on the playhouse, having redecorated, a new fireproof booth built and the front of the building has been changed so that it conforms in every way with the state and city fire laws. The cozy playhouse will reopen April 1.

Lenander and Company have purchased the moving picture machine and business of Olson, Leffert and Cooper, at Bancroft, and are making ready a place at the rear of their land office for a new motion picture show, which is expected to be ready in about three weeks.

William Fraser, of Spencer, has sold a half interest in his moving picture show, the Princess, at Storm Lake, to Martin Powell of that place, who will have active management.

The picture show at McCallsburg is being remodeled.

March 30, Pratt's new theater seating between four and five hundred people was opened in Winfield.

F. Hemminger has leased the Bijou theater in Somerset and will show pictures every evening except Sunday.

The Cozy theater at La Porte City, was recently purchased from Hugh Salmon by C. C. McCoy, who has closed the theater temporarily while extensive repairs are being made.

The Temple Grand theater in Creston was damaged by fire.

P. A. Lonergan has bought the Idle Hour moving picture theater at Bancroft.

William Hemsky has again come into possession of the Crystal theater in Cedar Rapids. A few months ago he sold it to Messrs. French, from whom he has repurchased it and will take active management at once.

KANSAS.

The Grand moving picture theater in Lawrence was destroyed by fire.

KENTUCKY.

The Henderson Theater Company has filed articles of incorporation with capital stock $12,000. Incorporators are: George A. Bleich, Mrs. Emma C. Bleich and A. H. Zelt. To conduct moving picture theaters and leasing property for that purpose.

MASSACHUSETTS.

Plans and specifications for a new vaudeville and photoplay theater in Main street, Chicopee Falls, have been submitted by the architect, George H. Fugere. The plans call for a structure 98 feet long, 35 feet wide and 42 feet high of steel, cement and brick construction. The front will be of terra cotta, tapestry brick and stone. The seating capacity of the theater will be 761. Those interested in the building are Herman Rosenthal of Boston, Samuel Wiener of Chicopee Falls and Dr. M. L. Slutskin of Springfield.

MICHIGAN.

J. P. Cleary is to construct a modern theater building, which will be occupied by John Hines as a motion picture theater. Work on the foundation will start immediately in order to have the building ready for occupancy by the first of July. The theater will be located at 809-811 Ludington street, Escanaba.

A specimen of the artistic decorative work which may be found in the Selig Jungle-Zoo, Eastlake, Calif.

C. A. Kuhlman, proprietor of the Rex theater, in Jackson, has secured a lease on the store now occupied by A. Graves, and on July 1 will start remodeling the building and will open a new theater the middle of August. It will be modern and cozy and will be known as the Kuhl.

The theater Comique, Gratiot avenue and Randolph street, Detroit, was slightly damaged by fire March 25.

Preparations for the opening of another moving picture theater in Paw Paw are now well underway. The opera house has been chosen for the venture and will be remodeled especially for the showing of pictures and occasional vaudeville. George Pierce, who formerly owned moving picture houses in Paw Paw and Allegan and who is at present in charge of one in Lawton, is to manage the enterprise.

A new motion picture theater, the Majestic, on Woodward avenue above Willis avenue, Detroit, has been opened. The Majestic occupies a plot of ground 120x175 feet, and the auditorium is patterned after a Roman amphitheater, all the seats being placed on one gradual incline. Boxes line each side and extend across the center of the building, and there are seats for exactly 2,160 persons. Decorations are in the Adam style; the color scheme is ivory, gold and old rose with carpets, seats and all furnishings in harmony. It is owned by the Majestic Theater Company, of which A. Arthur Caille is manager.

Preparations are under way for the erection of the Grand Boulevard Duplex theater, which is to be constructed on the south side of East Grand boulevard, just east of Woodward avenue, for the Grand Boulevard Theater Company at Detroit. The new amusement place will be completed by July 15.

Clayton Allen, H. H. Hargreaves and W. H. McMulkin have purchased the Photoplay theater in Manistique.

iven by Mr. Carl Laemmle to the party accompanying him to the opening and dedication of Universal City, California.

Charles S. Lipscomb, who formerly conducted the Medbury theater in Detroit, has taken over the Pastime theater in Pontiac, and during the past few days has been giving the building a general renovating.

A high-class motion picture and vaudeville house will be erected on the southeast corner of Ferdinand and Dix avenues, Detroit, by the Dix Theater Company, recently incorporated. Plans, which are not yet completed, call for a brick structure to cost $75,000, will seat 1,500 people and will be one of the prettiest of the outlying theaters in Detroit. The work of construction will begin in the near future. Officers of the company are: Frederick A. Schneider, president; John T. Affeld, vice-president; William Steffes, secretary; Joseph N. Schneider, treasurer.

The Gem theater at Hillsdale was recently damaged by fire.

A $350,000 motion picture theater is to be erected in the near future at Warren avenue east and Chene street, Detroit, by the Scenic Theater Company. It will be of steel and concrete construction with a facing of terra cotta, and will seat 2,200 persons.

A new moving picture theater is being planned by W. J. Moore in the Fisher building, Hillsdale.

MINNESOTA.

The Rath-Seavolt Film Manufacturing Company has made application for a permit for the construction of a one-story brick and concrete structure on University avenue, between Avon and Victoria streets, St. Paul, at an estimated cost of $5,000. It is understood the building is for motion pictures.

M. T. Jones, owner and manager of the Gem theater in Watonna, is lengthening the building so that the seating capacity will be increased over two hundred seats. The front will be changed and the theater will be fitted with new and comfortable seats.

Smith Brothers of Sioux City, Iowa, have purchased from W. E. Stoothoff the Family theater at Pine City.

G. W. Munch and W. F. Munch recently assumed control of the Lyric theater at Crookston, and it is the intention of the new proprietors to make many improvements and open same with first-class pictures.

Manager Burkhardt will in the near future increase the seating capacity of the Princess theater in Wabasha to 450.

The Empress theater, Brainard, has been purchased by William Wolf of Big Stone, South Dakota, who assumed charge March 15.

The St. Paul newsboys' summer camp fund has received 1,000 tickets from the Minnesota Exhibitors' Association, to be disposed of for the benefit of the fund. The tickets, which are available for admission to any motion picture theater in St. Paul, will be placed on sale May 1.

MISSOURI.

The Lyric theater at Fremont is undergoing many improvements.

The opera chairs are being installed and the finishing touches put on the interior decorations and furnishing for the New Trio moving picture show in the Tribune block on South Washington street, Chillicothe. The management announces that the formal opening will take place in a few days.

The new Trio theater on South Washington street, Chillicothe, was recently opened.

The new Olive theater at Nineteenth and Olive streets, St. Joseph, the formal opening of which took place March 27, is a beautiful structure of buff brick. Frank E. Long is the owner of the new house and will have charge of it. The Olive is fireproof and the seating capacity is nearly 500.

Lee Jones, proprietor of the Janus moving picture show at Shelbina, together with R. M. Spalding, has bought the Pictorium of James Whaley and will continue to operate one show house in the Pictorium building, discontinuing the show in the Clark building.

C. W. Boyer has installed a new Powers moving picture machine at the opera house in Hanover, also a new screen.

MONTANA.

J. A. Haas, a moving picture theater man of Portland, Oregon, has become manager of the Orpheum theater in Butte.

Mr. Gilloghy has purchased the interest of W. T. Stephens in the moving picture theater at Chinook.

NEBRASKA.

Work has been started at the state penitentiary in Lincoln on erecting a moving picture theater. The auditorium will be located above the east cell house. Here there is ample room to install a unique and comfortable show room. Lumber for seats for the theater has been purchased and a number of the inmates are at work making benches. Benches on the order of church seats will be made. The east wall of the cell house will serve as the screen. A section will be partitioned off in the front of the auditorium for the prison orchestra, which will furnish music at the shows.

Fremont's new theater, the Empress, completed at a cost of $75,000, was formally dedicated March 18.

Grant Garner and son is contemplating establishing a moving picture show in the Taylor building, Blair.

The new Gilbert theater in Beatrice will shortly be opened.

To allow or not to allow Sunday theaters to operate will be the question submitted to the voters of Lincoln at the spring election to be held May 4. A petition of 2,200 names has been filed with the city clerk asking that the question be submitted.

NEW HAMPSHIRE.

Work is almost completed on the Palace theater in Manchester and will shortly be opened to the public.

NEW JERSEY.

The new St. Regis theater on East State street, Trenton, which has been in the course of construction for some time, will be ready for occupany about the middle of April.

The Keith interests closed a deal recently for the purchase of a site at Paterson upon which a theater at the cost of $200,000 will be erected to play vaudeville acts and high-class pictures. The new playhouse will have a seating capacity of about 3,000 persons and will be known as the Keith theater, under the management of William H. Walsh.

Work is rapidly progressing on the tearing down of the Theatorium on Main avenue, Passaic, and Frank Euhlein will erect an up-to-date building with a moving picture theater on the ground floor.

The Regent theater in Somerville, formerly the new Somerville theater, was opened under the management of the Robinson Amusement Company.

NEW MEXICO.

The new motion picture theater in Clovis is about completed and is one of the handsomest places of the sort in this section of the state.

NEW YORK.

The Venus Film Corporation, Manhattan. General motion picture business; capital, $60,000. Incorporators: K. Flynn, 343 West Thirty-fourth street; J. M. Kelly, 155 West Twenty-first street; C. Lamb, 77 West Forty-seventh street, New York City.

Lockport Amusement Corporation, Lockport. Theatrical, bowling alleys, general amusement business; capital, $150,000. Incorporators: F. J. Offermann, W. F. Fessler, C. B. Hunter, Buffalo.

The new Strand theater at Syracuse was recently opened to the public.

The motion picture theater at Oneonta was recently damaged by fire.

The Sun theater at Broadway and Madison streets was recently damaged by fire to the extent of $500.

Viking Film Company, inc., Manhattan. Motion pictures; capital, $25,000. Incorporators: W. S. Forsyth and A. W. Owen, 173 West Seventy-eighth street; M. Whitmore, 219 West Eightieth street, New York City.

After nearly ten years of spectacle and circus attractions, the Hippodrome began its career as a moving picture house March 20.

Fire Marshal Edward Wheeler, Jr., granted a permit to John J. Yendrusiack to build a motion picture theater at Dewey and Electric avenues, New York. The building will be constructed of brick and reinforced concrete and its estimated cost is $7,000.

The Governor's Boss Photoplay Company, inc., Freeport. General motion picture business; capital, $30,000. Incorporators: R. L. Noah, 200 West Ninety-fourth street, New York City; D. Sutherland, Jr., Bergen place; J. Huyler Ellison, 41 Wallace street, Freeport.

Contract has been awarded to William H. Frantz for the erection of a moving picture theater in Geneva.

The Casino theater in Oneonta was damaged by fire.

Another motion picture theater will be erected in West Utica, according to an announcement made. It will be located on the north side of Whitesboro street, between Winner and Andes avenues. Carl J. Faass owns the site of the new amusement house, which is 67 feet in width and 120 feet deep. George and Earl G. Hauf are back of the enterprise. The new theater will be of attractive design and substantially built.

The Delmar theater on Main street, Medina, valued at $15,000, was partially destroyed by fire March 26.

On the south side of 135th street, 85 feet east of Lenox avenue, New York, a neighborhood in which mostly negroes live, is to be erected a two story, fireproof theater to accommodate 1,000 people. It will have a frontage of 67.6 feet and a depth of 99.11 feet with a facade of brick and terra cotta with a bust of Abraham Lincoln on replicas on either side of the entrance. This theater will be known as the Lincoln. Alexander J. Bruen is the owner. Henry D. Downs is the lessee and the architects are Jardine, Hill & Murdock, who have estimated the cost at $45,000.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	4-5	The End of the Play	Biograph	1,000
D	4-5	Won Through Merit	Edison	1,000
D	4-5	The Other Woman's Picture	Essanay	1,000
D	4-5	The Second Commandment	Kalem	3,000
D	4-5	Road O' Strife	Lubin	2,000
D	4-5	The Gentleman Burglar	Selig	2,000
T	4-5	Hearst-Selig News Pictorial No. 27	Selig	1,000
C	4-5	Mr. Jarr Takes a Night Off	Vitagraph	1,000

Tuesday.

D	4-6	The Bridge Across	Biograph	2,000
C	4-6	A Clean Sweep	Edison	1,000
D	4-6	The Lady of the Snows	Essanay	3,000
C	4-6	"Ham's" Harrowing Duel	Kalem	1,000
C	4-6	Capturing the Cook	Lubin	1,000
C	4-6	Getting a Start in Life	Selig	1,000
C	4-6	The Timid Mr. Tootles	Vitagraph	2,000

Wednesday.

C	4-7	Snap Shots	Edison	1,000
C	4-7	The Fable of "The Busy Man and the Idle Woman"	Essanay	1,000
D	4-7	The Thumbprints on the Safe	Kalem	2,000
D	4-7	The Cipher Key	Lubin	3,000
D	4-7	Aunt Mary	Selig	1,000
C	4-7	Easy Money	Vitagraph	1,000

Thursday.

D	4-8	The Vindication	Biograph	1,000
C	4-8	Sophie's Fighting Spirit	Essanay	1,000
D	4-8	Mr. Carlson of Arizona	Lubin	2,000
C	4-8	A Barber-ous Affair	Mina	1,000
T	4-8	Hearst-Selig News Pictorial No. 28	Selig	1,000
D	4-8	Her Gethsemane	Vitagraph	1,000

Friday.

D	4-9	The Miser's Legacy	Biograph	1,000
D	4-9	The Stoning	Edison	3,000
D	4-9	An Opal Ring	Essanay	2,000
C	4-9	He Was a Traveling Man	Kalem	1,000
D	4-9	The Stroke of Fate	Lubin	1,000
C	4-9	Man Overboard	Selig	1,000
C	4-9	They Loved Him So	Vitagraph	1,000

Saturday.

D	4-10	The Brooding Heart	Biograph	1,000
D	4-10	An Unpaid Ransom	Edison	1,000
D	4-10	Andy of the Royal Mounted	Essanay	1,000
D	4-10	The Girl on the Trestle	Kalem	1,000
C	4-10	He Couldn't Explain	Lubin	500
C	4-10	Clothes Count	Lubin	500
C	4-10	Selig Jungle-Zoo	Selig	1,000
D	4-10	The Return of Maurice Donnelly	Vitagraph	3,000

Monday.

D	4-12	The Gambler's I. O. U.	Biograph	1,000
D	4-12	A Deadly Hate	Edison	3,000
D	4-12	A Night in Kentucky	Essanay	1,000
C	4-12	The Girl and the Bachelor	Kalem	2,000
D	4-12	The Face of Fear	Lubin	2,000
D	4-12	Poetic Justice of Omar Khan	Selig	2,000
T	4-12	Hearst-Selig News Pictorial No. 29	Selig	1,000
C	4-12	Mr. Jarr's Magnetic Friend	Vitagraph	1,000

Tuesday.

D	4-13	Lorna Doone	Biograph	2,000
C	4-13	His Sad Awakening	Edison	1,000
D	4-13	The Turn of the Wheel	Essanay	2,000
C	4-13	The Pollywog's Picnic	Kalem	1,000
C	4-13	Black Art	Lubin	500
C	4-13	Cleaning Time	Lubin	500
C	4-13	Mrs. Murphy's Cooks	Selig	1,000
D	4-13	Between the Two of Them	Vitagraph	3,000

Wednesday.

C	4-14	The Cook's Mistake	Edison	1,000
C	4-14	The Fable of "The Men at the Woman's Club"	Essanay	1,000
D	4-14	The Voice from the Taxi	Kalem	2,000
D	4-14	A Prince of Peace	Lubin	2,000
D	4-14	Iole the Christian	Selig	1,000
C	4-14	His Phantom Sweetheart	Vitagraph	1,000

Thursday.

D	4-15	The Test of Sincerity	Biograph	1,000
C	4-15	The Bouquet	Essanay	1,000
D	4-15	Rated at $10,000,000	Lubin	3,000
C	4-15	The Amateur Nurse	Mina	1,000
T	4-15	Hearst-Selig News Pictorial No. 30	Selig	1,000
D	4-15	Strength	Vitagraph	1,000

Friday.

C	4-16	The Girl and the Matinee Idol	Biograph	1,000
D	4-16	A Woman's Revenge	Edison	2,000
D	4-16	The Face at the Curtain	Essanay	1,000
D	4-16	The Third Commandment	Kalem	3,000
D	4-16	The Accusing Pen	Lubin	1,000
C	4-16	The Strength of a Samson	Selig	1,000
C	4-16	The Love Whip	Vitagraph	1,000

Saturday.

D	4-17	One Hundred Dollars	Biograph	1,000
D	4-17	The Landing of the Pilgrims	Edison	1,000
D	4-17	The Return of Richard Neal	Essanay	3,000
D	4-17	The Girl Engineer	Kalem	1,000
C	4-17	Just Look at Jake	Lubin	1,000
D	4-17	The Jungle Stockade	Selig	1,000
D	4-17	Elsa's Brother	Vitagraph	2,000

Mutual Program

Monday.

D	4-5	His Brother's Debt	American	2,000
D	4-5	The Winning Hand	Reliance	1,000
C	4-5	Title Not Reported	Keystone	

Tuesday.

D	4-6	The Cycle of Hatred	Thanhouser	2,000
D	4-6	The Little Mother	Majestic	1,000
C	4-6	The Once Over	Beauty	1,000

Wednesday.

D	4-7	Molly of the Mountains	Broncho	2,000
D	4-7	A Touch of Love	American	1,000
D	4-7	The Indian Changeling	Reliance	1,000

Thursday.

D	4-8	The Winged Messenger	Domino	2,000
C	4-8	Title Not Reported	Keystone	
T	4-8	Mutual Weekly No. 14	Mutual	1,000

Friday.

D	4-9	The Rough Neck	Kay Bee	2,000
C	4-9	The Reformation of Peter and Paul	Princess	1,000
D	4-9	The Problem	American	1,000

Saturday.

D	4-10	Station Content	Reliance	2,000
C	4-10	Title Not Reported	Keystone	
C	4-10	Burglars by Request	Royal	1,000

Sunday.

D	4-11	The Fencing Master	Majestic	2,000
C	4-11	By Fair Means or Foul	Komic	1,000
C	4-11	A Double Exposure	Thanhouser	1,000

Monday.

D	4-12	The Poet of the Peaks	American	2,000
D	4-12	His Bachelor Dinner	Reliance	1,000
C	4-12	Title not reported	Keystone	
C	4-12	Droppington's Family Tree	Keystone	2,000

Tuesday.

D	4-13	The Moment of Sacrifice	Thanhouser	2,000
D	4-13	The Little Matchmaker	Majestic	1,000
D	4-13	Persistence Wins	Beauty	1,000

Wednesday.

C	4-14	Shorty Turns Actor	Broncho	2,000
D	4-14	The Wishing Stone	American	1,000
D	4-14	The Job and the Jewels	Reliance	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

D	4-15	The Sons of Toil	Domino	2,000
C	4-15	Title not reported	Keystone	....
T	4-15	Mutual Weekly, No. 15	Mutual	1,000

Friday.

D	4-16	The Taking of Luke McVane	Kay Bee	2,000
C	4-16	The Actor and the Rube	Falstaff	1,000
D	4-16	The Light in the Window	Reliance	1,000

Saturday.

D	4-17	A Man for all That	Reliance	2,000
C	4-17	Title not reported	Keystone	....
C	4-17	When Youth Run Out	Royal	1,000

Sunday.

D	4-18	The Highbinders	Majestic	2,000
C	4-18	Ethel's New Dress	Komic	1,000
C	4-18	Big Brother Bill	Thanhouser	1,000

Universal Program

Monday.

D	4-5	The Guardian of the Flock	Victor	2,000
D	4-5	The Story the Clock Told	Imp	1,000
C	4-5	Wedding Bells Shall Ring	Joker	1,000

Tuesday.

D	4-6	The Mysterious Contragrav	Gold Seal	2,000
D	4-6	Putting One Over	Big U	1,000
C	4-6	Eddie's Little Nightmare	Nestor	1,000

Wednesday.

D	4-7	His Captive	Laemmle	2,000
D	4-7	The Fatal Note	L-Ko	1,000
T	4-7	Animated Weekly No. 161	Universal	1,000

Thursday.

C	4-8	The Heart Breaker	Big U	2,000
C	4-8	In the Clutch of the Emperor	Rex	1,000
C	4-8	The Butler's Busted Romance	Sterling	1,000

Friday.

D	4-9	The Broken Toy	Imp	2,000
C	4-9	The Rustle of a Skirt	Victor	1,000
C	4-9	The Baby's Fault	Nestor	1,000

Saturday.

C	4-10	And They Called Him Hero	"101 Bison"	2,000
D	4-10	The Law of the Open	Powers	1,000
C	4-10	Fares, Please	Joker	1,000

Sunday.

D	4-11	The Grind	Rex	3,000
D	4-11	Life's Furrow	Laemmle	1,000
	4-11	No Release this week	L-Ko	

Monday.

D	4-12	Saved by a Dream	Victor	2,000
C	4-12	The Streets of Make Believe	Imp	1,000
C	4-12	Skipper Simpson's Daughter	Joker	1,000

Tuesday.

D	4-13	Wild Irish Rose	Gold Seal	2,000
D	4-13	The Old Tutor	Big U	1,000
C	4-13	A Mixed Up Elopement	Nestor	1,000

Wednesday.

D	4-14	When the Spider Tore Loose	Laemmle	1,000
C	4-14	Under the Table	L-ko	2,000
T	4-14	Animated Weekly, No. 162	Universal	1,000

Thursday.

D	4-15	The Troubadour	Big U	2,000
D	4-15	A Man and His Money	Rex	1,000
C	4-15	Playmates	Sterling	1,000

Friday.

D	4-16	The Bombay Buddha	Imp	3,000
T	4-16	Grand Opening of World's Greatest Movie City	Victor	1,000
C	4-16	All in the Same Boat	Nestor	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Saturday.

D	4-17	The Doorway of Destruction	"101 Bison"	2,000
D	4-17	The Love that Lasts	Powers	1,000
C	4-17	The Way He Won the Widow	Joker	1,000

Sunday.

D	4-18	The Girl of the Night	Rex	2,000
D	4-18	The Things in the Bottom Drawer	Laemmle	1,000
	4-18	No release this week	L-ko	....

United Film Program

Monday.

D	4-12	A Soul's Tragedy	Ideal	2,000

Tuesday.

C	4-13	In Dutch with a Duchess	Superba	1,000
D	4-13	Blazing the Trail	Premier	1,000

Wednesday.

D	4-14	The Winning Loser	Empress	2,000

Thursday.

C	4-15	Stung	Starlight	1,000
C	4-15	The Misplaced Twins	Luna	1,000

Friday.

C	4-16	Oysters and Pearls	Empress	1,000

Saturday.

D	4-17	In the Blood	Regent	2,000

Sunday.

D	4-18	The Come Back	Premier	1,000

Kriterion Program

Monday.

D	4-5	The Heritage of a Century	Paragon	2,000
C	4-5	Billy Makes a Bluff	Santa Barbara	1,000

Tuesday.

D	4-6	Reforming the Outlaw	Alhambra	2,000
C	4-6	A Family Mixup	Thistle	1,000

Wednesday.

D	4-7	The Cost	Santa Barbara	2,000
D	4-7	A Railroad Holdup	C. K.	1,000

Thursday.

D	4-8	Shanghied	Monty	2,000
C	4-8	A Rube Conductor	Punchinello	1,000

Friday.

D	4-9	The Accusing Finger	Trump	2,000
C	4-9	Kriterion Komic Kartoon	Pyramid	500
E	4-9	Ruins	Nolege	500

Saturday.

D	4-10	Cattle Queen Rancher	Kriterion	2,000
C	4-10	Syd the Masher	Alhambra	500
C	4-10	Syd's Finish	Alhambra	500

Miscellaneous Features

Pathe Daily News No. 29	Pathe	1,000
Pathe Daily News No. 30	Pathe	1,000
His Friend the Captain	Pathe	1,000
Ashes of Dreams	Pathe	1,000
Picturesque France	Pathe	250
The Stickleback	Pathe	250
A Festival Religious, India	Pathe	250
Sugar Culture, Java	Pathe	250
The Price of Fame	Pathe-Balboa	3,000
May Blossoms	Famous Players	5,000
The Shadows of a Great City	Popular Plays and Players	5,000
Hearts in Exile	Shubert	5,000
The Magic Bottle	World Comedy	1,000
The Outlaw's Revenge	Reliance Masterpicture	4,000
Enoch Arden	Majestic Masterpicture	4,000
Beulah	Balboa	6,000
The Curious Conduct of Judge Legarde	Life Photo	5,000
The Vow	Broadway	4,000
The Bridge of Sighs	Broadway	4,000
Barnaby Rudge	Hepworth	5,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 27—Selig—April 5.—Submarine L-1, the latest type of U. S. under water vessels, is given official test at Quincy, Mass.; University of Wisconsin students hold exposition of class work; President Wilson and former President Taft and Miss Mabel Boardman, head of American Red Cross, lay cornerstone for new Red Cross headquarters, Washington, D. C.; steamer Magnetic bearing survivors of crew of steamer Denver arrives in New York; Washington American League baseball team at practice; President Wilson and Josephus Daniels visit the Argentine dreadnaught, Moreno, Annapolis, Md.; limestone hill blown up by nitro-glycerin, Riverside, Cal.; war views from scene of action in Europe.

Hearst-Selig News Pictorial No. 28—Selig—April 8.—Last blasts are fired which opens navigation up Columbia river, thus giving Idaho a seaport; bicycle riders compete on saucer track, Newark, N. J.; suffragette leaders of Pennsylvania plan to ring liberty bell when women get votes in that state; training high prized horses at Sheepshead Bay, N. Y.; a second story at elevated railroad terminal erected without stopping traffic; Harvard football team reports for its spring practice; Grace Darling drives train up Mount Tamalpais, Mill Valley, Cal.; battleship Alabama arrives at Newport News, Va., to enforce neutrality as German cruiser Prinz Eitel Friedrich prepares to sail; war views from Russia, Russian Poland and East Prussia.

The Gambler's I. O. U.—Biograph—April 12.—At the assay office in town, Jim Bevins turned his gold into dollars, then sat into a game because he felt lucky and broke the gambler. On the way home two observers of his luck held him up. Badly wounded, he contrived to reach the mine and died in his partner's arms. Dick Smith, the porter, found the gambler's I. O. U. in his pocket and kept it, because he hoped to "meet up with the cuss some day." Drifting to the oil fields, he went to work for Daddy Wilson. He did not know that the old man, hard up, had borrowed $300 from that fellow Dawson, who was hanging around his girl. He learned the fact when Dawson, furious because Nell turned him down, demanded instant payment of the note. Then Dick learned that this was the Dave Dawson whose I. O. U. he had found on Jim's body. Grimly he forced payment of the I. O. U. and returned the money to the gambler in payment of Daddy's note. When Dawson proved that he did not commit the murder Dick let him go. Dick was then gloriously surprised to learn that Nell loved him.

A Deadly Hate — Edison — (Three Reels)—April 12.—Marc MacDermott is here seen in the dual role of two brothers, John and Charles. The latter, a victim of epilepsy, bitterly hates his more fortunate brother, a strong, high-minded chap, and shows his dislike in every possible way. His persecutions are petty, however, until John notifies Henry Castleton not to lend his brother any more money. Charles' fits of anger then become so violent that John has him placed in an asylum. He escapes the night before the day set for his brother's wedding to Lady Constance (Margaret Prussing), makes his way back to Fernleigh Grange and attacks John. Thinking his brother dead, Charles decides to impersonate him, and throws John's body into the sea. Lady Constance notices a slight change in her fiance, but attributes it to his excitement over the events of the morrow. John is rescued from the sea and revived. He has considerable difficulty in convincing the asylum warden that he is not Charles, but finally obtains his release by means of a little financial persuasion, and returns to Fernleigh Grange in time to prevent Charles' marrying Lady Constance. The epileptic dashes madly from the house and, in attempting to escape from the asylum warden who pursues him, falls over the brink of a precipice, and is killed below. The double-exposure work in the picture is exceedingly clever. Much credit is due Director Ridgely for his handling of the story and its staging. C. R. C.

A Night in Kentucky—Essanay—April 12.—Jack Westlake leaves a train which is stalled in the Kentucky mountains and wanders into the hills. He is warned by Kentucky, a pretty mountain girl, that "they are after him." A few moments later he is captured by the three Jordan brothers, who bring him before their father, Colonel Jordan. They accuse him of having deserted their Mary and are about to kill him when the girl appears and says that he is not her husband. Jack is then given an opportunity to explain and says that Tom, his brother who had married Mary, died during a visit to the North, and that they were never able to get word to the girl in the mountains, as they did not know how to reach her. He is freed by the Jordans and returns to the train just as it is pulling out, followed by the love-lit eyes of Kentucky. Albert Roscoe, Ruth Stonehouse and Lester Cuneo featured.

The Girl and the Bachelor—Kalem—(Two Reels)—April 12.—Mrs. Blandon wishes her son to marry, but he is a woman hater and refuses. Jean, a distant relative of the family, visits Blandons, and George's mother conceives a plan to force him to marry. She treats Jean cruelly and his sympathy is aroused when she refuses to allow the girl to mingle with the famly. George realizes his sympathy has turned to love, and asks her to become his wife. Mrs. Blandon then takes the girl in her arms and confesses her part of the plot, and the young people admit that they are very grateful for what she has done.

The Face of Fear—Lubin—April 12.—The second of the "Road O' Strife" series, featuring Crane Wilbur and Mary Charleson. Caleb Jerome, a respected and industrious private banker, adores his son, Gilbert, and willingly supplies money to permit the boy to lead a fast life. He is haunted by a strange fear, however, and at last confesses to Gilbert that it was he who killed Professor Gershom, in order that the strange old man might never expose the fact that it was his money rather than Jerome's which was being used to pay Gilbert's bills. Caleb says that after he struck down old Gershom he threw the body into the river and that certain documents must also disappear, as well as the girl, Alene. Shortly after his confession Caleb dies, a victim of his own avenging conscience, and Gilbert vows that the documents shall be found and destroyed and that Alene shall not live to become of age. Meanwhile Alene has been tenderly cared for by Dr. Duncan and his wife and has fallen even more deeply in love with Robert Dane. The young man, however, refuses to take advantage of her love and marry her, for he feels that she is entitled to know something more of the world before becoming his wife.

The Poetic Justice of Omar Khan—(Two Reels)—Selig—April 12.—A two-reel story of the desert and the unusual revenge of Omar Khan for the mistreatment of his friend, Philip Hyde. Neva, Philip's wife, elopes with David Harcourt in the absence of her husband from the city, and Omar Khan arranges that she be captured by the wild followers of Amir Pasha, a desert chieftain, Harcourt being left to die in the desert sun, while Neva is taken to the harem of Amir Pasha. Years later, Philip finds happiness in the true love of his wife's cousin, Joan. See review on page 565, issue of April 10. N. G. C.

PASSED BY NATIONAL BOARD OF CENSORSHIP

The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

Mr. Jarr's Magnetic Friend—Vitagraph—April 12.—Fifth of the "Jarr Family" series, in which Harry Davenport and Rose Tapley are featured. Fatima, the sentimental sister of Mr. Jarr's friend, the shipping clerk, determines to commit suicide because her lover, Dinkston, cares nothing for her. The shipping clerk calls on Mr. Jarr to help him console Fatima, and Mrs. Jarr tells her husband that it is his duty to do what he can. They visit Fatima, but as she has placed her bed against the door and gone to sleep, her immense weight keeps them from forcing an entrance. Vera Grimm, the lady reformer, learns of the case and handcuffs Dinkston. Fatima then tries to tell her lover how much she cares for him, but he flees and takes refuge in a power house. A rival suitor turns on the power of the dynamo, under which he is hiding and he is magnetized. In this condition he causes those near him much trouble, but eventually Jarr gets away from the mess and hurries home, vowing never to "butt in" again.

Lorna Doone—Biograph—(Two Reels)—April 13.—The enmity between John Ridd and Carver Doone began when John, as a lad, saw his father slain in defense of the Earl of Lorne's family, whom the marauding Doones killed with the exception of the little girl they spared, adopted and christened Lorna Doone. Grown to manhood, John was given cause to remember his oath of vengeance. The Doones, led by Carver, harried his estates and drove off his cattle. And Carver began a relentless persecution of Lorna, who loathed him. John met her in the forest and loved her. She saved his life when he was near drowning; again, she saved him from the sin of murder when, at sight of Carver, the memory of his wrongs made him draw his pistol. John, in turn, rescued her from Carver after the death of old Sir Ensor Doone left her defenseless and took her to his home. Carver, in revenge, informed the king's chancellor that Lorna was the heiress of the Earl of Lorne. Ordered to court, Lorna seemed lost forever to simple John, but fate led him to detect a conspiracy of the Doones against the king, and he was knighted. On the wedding day Carver attempted to kill John at the altar by firing through a window of the church. The bullet struck Lorna. Believing his darling dead, John executed a terrible vengeance upon Carver. But Lorna did not die, and years of happiness lay ahead of them.

His Sad Awakening—Edison—April 13.—A Wadsworth-Housman comedy of

a little different type than its predecessors, but fully as amusing. Here Arthur Housman is seen as a decrepit old man and William Wadsworth, as his son who sends his father off to work on Sunday. A policeman informs the old man that he is not allowed to work on Sunday, and sends him back home. In the meantime Nowerk has had a wild dream about being carried off by an heiress who is infatuated with him. He is awakened suddenly by his angered parent who sends him into the house to help his mother wash the dishes.

C. R. C.

The Turn of the Wheel—Essanay—(Two Reels)—April 13.—This picture, which presents Richard C. Travers, E. H. Calvert and Lillian Drew in the important roles, at times is complicated, but carries enough dramatic action to

assure its success. The settings are particularly worthy of mention on account of their artistic decoration and the photography is exceptional throughout. Ralph Herbert, a railroad president, loves a young widow, but she appears to favor Jack Deerforth, a "plunger." Deerforth attempts to ruin Herbert's road and almost succeeds through the trickery of one of the president's associates. The plunger also has some letters in his possession which the young widow is more than anxious to secure. Herbert turns the tables on Deerforth and crushes him in a business deal, and then forces him to hand over the letters which the widow desires. He fears, however, that the widow's past may come between them, but is happy to hear from her that the letters were written to Deerforth by her cousin when the latter was only a school girl.

C. J. C.

The Pollywogs Picnic—Kalem—April 13.—General Information hangs his uniform on the back porch and Ham and Bud steal it. The general has been invited to a picnic given by the Ancient Order of United Pollywogs and Ham, masking in the uniform, attends as the worthy general. A tug-of-war and pie-eating contest gives Ham and Bud an opportunity to take two prizes, but they meet their Waterloo when attempting to catch the greased pig. About this time General Information arrives, mad as a hornet, and denounces the fakers. They then flee for their lives, followed by the Pollywogs.

Black Art—Lubin—April 13.—Mr. Color is only a janitor, but when he sees his artist-boss receive a large sum of money for one of his pictures he determines to become a painter. Success is his from the start and he receives an invitation to display a picture at an art exhibition. He draws a picture of a jackass and at the same time draws a picture of his favorite aunt, whom he desires to "keep in with." The pictures become mixed and much trouble results, until the aunt learns that her picture, which has been exhibited, has won the first prize. On the same reel:

Cleaning Time—Lubin—April 13.—John Heringbone thinks he is a strong-minded man and teaches his wife to be the same kind of a woman. She takes to the lessons kindly and soon is John's boss. She forces John to do the scrubbing, washing and general housework, during the performance of which many comical incidents occur. When he is finished inside the house, he is sent out to water the lawn, but when he sees a young lady lift her skirts too high he gets so careless with the hose that he gives several people a drenching, with dire results for himself.

Mrs. Murphy's Cooks—Selig—April 13.—A laughable Tom Mix western, depicting life at the boarding house of Mrs. Murphy. Mrs. Murphy has much trouble in keeping a cook, since every time she secures one, the girl is induced to marry one of the cowboy boarders. After losing several cooks, Mrs. Murphy tries a negro tramp, but the cowboys chase him off the premises, and Mrs. Murphy has to engage another girl cook. This time she selects a man-hater, but though all the cowboys are snubbed by the new cook, Tom Mix finally comes along in the role of the right man, and the last cook, like the others, falls in love and elopes. Mrs. Murphy is finally forced to marry a down-and-out actor who can cook, and thus make sure that harmony will prevail in the future.

N. G. C.

Between the Two of Them—Vitagraph—(Three Reels)—April 13.—George Gray, a playwright, writes his manuscript for the $10,000 play contest, while his wife looks over his work and makes suggestions. Seeing something that does not meet with her approval, the wife consults a dramatic critic and asks his opinion. He sees possibilities in it and the two set out to strengthen the points they believe weak. Neighbors tell Gray that his wife and the critic are intimate and this causes a quarrel between the playwright and his wife. He finishes his play and submits it for approval. Some time later he learns that the corrected version of the play has been awarded the prize and he now realizes that his wife must have sent in the corrected version. On the night the play is produced the audience calls for the author and Gray, appearing behind the footlights, gives all the credit to his wife. She is in the theater and leaves as he speaks. He follows her home, where a reconciliation takes place. Sidney Drew and Mrs. Sidney Drew featured.

The Fable of the Men at the Woman's Club—Essanay—April 14.—The woman's club holds weekly meetings, and Josephine attends because she has nothing else to do, though they prove an awful bore to her. The members, in turn, tolerate her presence because her mother owns a mansion which is very well fitted to housing their gatherings. The gala affair of the year is given and the men of the town invited. Josephine at last comes into her own, and completely disorganizes the meeting by flirting with all the men. She is expelled from the club, but cares very little, as she has become

the most popular girl in town. Ruth Stonehouse featured.

The Cook's Mistake—Edison—April 14.—This comedy is so strenuous in its action that it was necessary to have a man playing the woman's part, a role that is taken by William Fables. James Harris impersonates the sailor who at-

tends a mask ball in the same kind of a costume chosen by Fixt Post, a policeman. Post, it happens, fails to arrive, but his sweetheart, Bridget, thinks that the sailor is her lover, and showers on him all the persecutions that were laid in store for her policeman-lover. The affair ends in the water tank on the roof of one of the neighboring buildings.

A Voice From the Taxi—Kalem—(Two Reels)—April 14.—A cry for help from a passing taxi causes Jean and Warrington to follow the machine. It stops at a little cottage near the outskirts of the city, and the girl is carried from it to the building. Jean follows her into the house, telling Warrington to secure help from the police. The girl detective is also captured and, with the heiress, is imprisoned in the cottage. She sees the men force the heiress to sign the paper and learns from the girl that if they can reach her trustees with the document her entire estate will be lost. Warrington returns with the police and rescues the two girls. The entire party then hurry to the office of the heiress' trustees, where they arrive in time to frustrate the plot of the swindlers. One of them is captured, while the other leaps to his death. An episode of "The Girl Detective Series," featuring Cleo Ridgeley.

A Prince of Peace—Lubin—(Two Reels)—April 14.—Jim Allen sends his oldest son, Lite, to inform Tom Hurley that he intends to foreclose a mortgage on his home in the Kentucky mountains. Lite quarrels with one of the Hurley boys and a feud results. The matter is tried in court and the entire Allen family, with

the exception of Lite and his youngest brother attend. Ord, one of the cowardly Hurley boys, attacks Lite and one of his brutal brothers, who is with him, is shot. He hurries to the Allen home and says that Lite fired on them from ambush. The Hurleys attack the Allen cabin and in the battle Lite is severely wounded. Rose Hurley, who formerly loved Lite, finds him and her hate of his clan is overcome by her womanly instinct; she nurses his wound. The Hurleys place a mine in the path of the Allens' advance and kill several of them by exploding it. The Allens then offer to call off the feud, but the Hurleys refuse to agree unless Lite is surrendered to them. The Allens refuse this request, but Lite, learning of the condition and desiring to save the lives of all his family possible, surrenders himself. Ord, who has left the mountains, is overcome by his conscience in the meantime and on the day the fight is raging Rose receives a letter confessing that he lied when he told the story about Lite. Just as the Hurleys are about to execute Lite, Rose, with Ord's letter, arrives and a general reconciliation follows. Edgar Jones and Justina Huff featured.

Iole the Christian—Selig—April 14.—Virginia Kirtley and Robyn Adair are featured in this one-reel story of the early Roman era. Laius, a gladiator, preparing to defend the Roman honor against the Greek, Darius, meets and falls in love with Iole, a Christian maiden, brought as a slave to the palace

of King Midas. The king himself has been smitten by the girls beauty and when Laius asks him to free the Christian, he refuses. The king then plans to do away with the gladiator by stealth, but through a mistake kills Orpheus, a friend of Laius,' thinking him the latter. Laius then visits the palace, and aided by Latona, the king's favorite, escapes with Iole. N. G. C.

His Phantom Sweetheart—Vitagraph—April 14.—Jack Courtney, a young millionaire, falls asleep at his club while waiting for a friend to keep an engagement. He dreams that in a theater he meets a strange young woman and that later he finds her alone in the lobby. She tells him that she has lost her escort and he takes her home. Within a few moments they are engaged, but her strange affection bewilders him. She leaves the room and returns in a few moments, apparently transformed into a wild beast. Without warning, she rushes at him and begins to choke him. Courtney wakes up at this point and enjoys a good laugh as he realizes it was only a dream. Earle Williams and Anita Stewart featured.

The Test of Sincerity — Biograph — April 15.—When the girl he loved proved false, Marvin sought forgetfulness in hard work—the excessive physical labor

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which dulls the brain. As a hewer of woods on the outskirts of civilization he had begun to forget when fate brought another girl across his path. She was wealthy and already provided with a suitor. Marvin feared another bitter experience when he discovered her interest in him. Therefore he contrived an unfailing test of her sincerity. He shaved off his beard and further disguised himself by altering his manner and tones of his voice. In this guise he presented himself at her ball as a friend of the woodsman, who was ill. The ruse worked; she cared enough to seek out the man she had known, and wept at the prospect of losing him. Convinced of her sincerity, Marvin no longer restrained his love for her.

The Bouquet—Essanay—April 15.—The girl gets a beautiful bouquet of flowers from her fiance and Sweedie, the maid in her home, who also loves flowers, determines to make the bouquet even more artistic. She goes into the woods and secures nettles, which she places among the flowers. The guests arrive and all admire and smell the bouquet. All are affected the same way, and at last the cause is discovered. A policeman is called to attend to Sweedie, but he also is attracted by the flowers and suffers as the others do. The last scene shows all running to try and get away from it.

Rated at $10,000,000—Lubin—(Three Reels)—April 15.—Samuel Ellis and his second wife plan to feather their own nest by having Ellis' daughter by his first wife marry a man of wealth. "High-Brow" Joe, a crook, steals identification papers belonging to Robert Leeds, a young man who has just inherited a fortune, and comes to the hotel where the Ellis' are staying, posing as Leeds. The plotting pair immediately arrange to trap "Leeds" for Lily, but she finds him stealing from the guests and, when she threatens to expose him, is kidnapped. Leeds rescues her and is the means of having "High-Brow" Joe and his crook followers arrested. Leeds then tells Lily who he is and they are married, but Ellis and his second wife find that they have been left out in the cold. Jack Standing and Lilie Leslie featured.

The Amateur Nurse—Mina—April 15.—Polly, an amateur nurse, is inclined to be absent minded and almost forgets to take the baby out for a walk on the particular morning of this tale. Harry, the town sport, meets a very pretty young lady and accompanies her to the store, waiting outside until she gets through shopping. Polly arrives with the baby and carelessly gives it to Harry to watch while she is in the store. The young lady returns and finds Harry with the baby and leaves him on the spot. The baby begins to cry and Harry has numerous troubles in trying to quiet it. Polly returns home from the store without thinking of the baby, but the cook reminds her of what she has forgot and a chase follows. Policemen join in and excitement runs high for a while. Harry, sitting down, has a dream in which he sees himself surrounded by babies. In the end Polly discovers the baby and a reconciliation between Harry and the young lady takes place and all ends happily.

Strength—Vitagraph—April 15.—Jim Vaughn, a young miner, continually searches for gold without striking it and his wife becomes dissatisfied. Franton, a prospector, meets with an accident near the Vaughn home and he is cared for by Mrs. Vaughn. She is friendly to him, but Vaughn misunderstands and is about to kill him, when Franton becomes frightened and leaves. A note which Mrs. Vaughn receives from the prospector causes Vaughn to be even more jealous and he follows the man, determined to kill him. Mrs. Vaughn learns what has happened and also follows. Vaughn forces Franton to search for gold with him, saying that the one who finds gold first can claim his reward, while the other must commit suicide. Franton proves a coward and is about to kill Vaughn when the latter's wife saves him. Mrs. Vaughn sends Franton away from the place and a reconciliation between husband and wife takes place.

The Girl and the Matinee Idol—Biograph—April 16.—Infatuated with Horace Morse, the romatic actor, the stage-struck girl secures a place in his company and shamelessly makes love to him, never dreaming that this heart-breaker has a charming wife and two children, whom he adores. Her suitor, whom she disdains because he does not measure up to her romantic standards, is in despair, and implores Morse, whom he knows, to disillusionize the girl. Morse arranges a clandestine meeting at his house, where the girl is received by Mrs. Morse, disguised as a maid, and shown into the actor's den, purposely disarranged to shock her. She hears his children calling for daddy and is stunned by the realization that her idol is married. Morse then introduces his wife. The outraged girl sees her suitor appear from behind drawn curtains, bursts into tears of mortification and rushes out of the house. Her lover follows, does the right thing at the right moment, and is accepted—not without a sigh of regret for her lost illusions.

A Woman's Revenge—Edison—(Two Reels)—April 16.—Evelyn Nesbitt, Frank McGylnn, Bigelow Cooper, Mabel Dwight, Bessie Learn and Carlton King comprise the cast. Effie Dorgan vows vengeance on Roger Davis, a "respectable family man," who had her put out of a cafe, claiming that she made advances to him. The real reason is that she interfered with his plans to drug his companion, Bessie Aumes. Deciding to strike him through his child, Effie abducts the little girl and holds her for ransom. She relents on learning the suffering that the child's absence is causing Mrs. Davis, and returns Kathleen to her. Detectiv Smalley attempts to fasten the crime on Effie, but the child fails to identify her, Effie being disguised while in her presence. The small portion of the ransom which Davis was able to pay Effie sends to an orphan's home.

C. R. C.

The Face at the Curtain—Essanay—April 16.—A strong dramatic picture, in which the lighting effects play a prominent part. G. M. Anderson appears in a role which is somewhat new to him—that of a burglar, who breaks into an apartment occupied by a man who is given to drink and his wife, who suffers because of his conduct. The husband returns in a drunken condition while the burglar is at work and attempts to force his caresses upon his wife, who objects. The burglar proves to be the real man of the two and defends the wife. The police are called by the husband, but before they arrive he realizes his unworthiness and shields the burglar. When the husband and wife are reconciled, the burglar slowly leaves, after returning all the valuables he has taken. This picture will undoubtedly be popular in the average picture play house.

C. J. C.

The Third Commandment—Kalem—(Three Reels)—April 16.—Nell, Roth, Fane, Holly and Cornwall reside in the same boarding house. Roth loves Nell, and when he learns she is to marry Holly, plans to do away with his rival. He succeeds in getting Holly and Fane to quarrel and later, when Fane is found dead, Holly is arrested for the crime and convicted. When Roth swears that he saw his rival commit the deed Nell refuses to have anything to do with Roth, and when Cornwall meets Hess, the murdered man's cousin, who strongly resembles him, he determines to right matters, if possible. Hess dresses in Fane's clothes and confronts Roth, whose conscience troubles him. He goes to a dive and there meets "Dope," a tough character and Fane's real slayer. A fight ensues, in which Roth mortally wounds "Dope." The police enter in time to capture Roth, and "Dope," dying, makes a confession which exonerates Holly.

The Accusing Pen—Lubin—April 16.—Nathan Frost, owner of a large ranch, objects to John Howe, a smaller ranch owner, courting his daughter. Frost also incurs the enmity of Howe's Mexican foreman by abusing him when he is caught shaking dice with his (Frost's) cowboys. That night Frost is shot through the window, but before dying writes a note. A hand reaches through the window and tears part of the note from the dead man's hand. The remaining part is read when the body is discovered and accuses Howe. Frost's daughter discovers the other half of the note in time to save Howe from being lynched by her father's cowboys. The torn portion of the note tells that it was Howe's Mexican foreman rather than the young ranch owner himself that committed the deed. The real culprit is then pursued and shot by the sheriff and the cowboys.

The Strength of a Samson—Selig—April 16.—A one-reel Selig burlesque comedy in which a messenger boy reading a "penny dreadful" entitled "The Strength of Samson" becomes interested in the story of Jack Leftington, a strong man, who is in love with Gwendolyn, though her father makes strenuous objections. The two elope and in the jungle have many exciting experiences,

though Leftington by his strength, is able to bring her safely through the perils. As the picture ends the messenger boy yawns and exclaims, "Gee! he was some strong man." William Stowell and Marion Warner featured.

The Love Whip—Vitagraph—April 16.—Business worries cause Jack Wright to apparently neglect his wife, though he really loves her as much as ever. She is advised by her older married sister to try the "love whip" of coolness and jealousy on him. This she does and Jack fights back with her own weapon, treating her with indifference and doing everything possible to arouse her jealousy. Both Jack and his wife hire a detective to watch the other, and when the male detective makes love to Mrs. Wright and the female sleuth tempts Jack the truth is revealed. Both forgive and they come to an understanding. Lillian Walker featured.

One Hundred Dollars — Biograph — April 17.—The price tag on the little Buddha read, apparently, $1.00. Young Mrs. Harvey charged it and did not discover her error until the bill came in. One hundred dollars—and Billy had scolded because she had spent a dollar on the "junk!" She resolved to return the image, but the tramp to whom she had just given a handout had taken it as the only thing of seeming worth in the house. Billy was very good about it—he borrowed the money. She did not know that he had taken it from his employer's safe. And she had something else to think about—something wonderful. On the day when the baby came Billy faced discovery. His employer was checking up the cash. He paused long enough to congratulate Billy and give him $100 as "something for the boy." Then he let fall some of the bills. Billy picked them up and slipped the hundred dollar bill among them. Fate had saved him from the consequence of his theft.

The Landing of the Pilgrims—Edison—April 17.—The exact locale of this historical event furnishes the backgrounds for Langdon West's photoplay reproduction. Duncan McRae impersonates Myles Standish, and Richard Tucker takes the part of his friend, John Alden. Margaret Prussing is seen as

Priscilla. The wooing of Priscilla by Standish and her interrogatory proposal to Alden who has come to ask her to marry Standish, whom he represents by proxy, seem a bit sketchy. The picture's greatest asset is in being an authentic re-enactment of one of the most familiar epochs in American history, the landing and early Indian troubles of the Pilgrims, taken at Cape Cod, as the story in itself does not contain any great amount of romance or excitement. C. R. C.

The Return of Richard Neal—Essanay—(Three Reels)—April 17.—An expensive portrait is stolen from the home of Blake, an art collector, and his daughter, Doris, is found to be suffering from a peculiar mental ailment. Richard Neal is called upon the case, and at once suspects that Count Nikola, a clever criminal, has cast a spell over the girl and forced her to steal the picture for him. When Neal learns that Hall, Doris' lover, has been forced to introduce Nikola into society because of a debt he owed, he sets out to capture the count. A battle of minds takes place, in which Neal is victorious. The portrait is restored to Blake, and Doris' mind is freed from Nikola's influence. Review appears on page 570 of the April 10 issue.

The Girl Engineer—Kalem—April 17.—Episode of "The Hazards of Helen" railroad series, featuring Helen Holmes. The interests which own the smelter offer to purchase Williams' or Walker's mine, the choice to be made from a carload of ore submitted by each. Knowing Walker's mine possesses a richer grade of ore, Williams determines to hold up his rival's shipment, but Helen foils the plot by jumping into the engine cabin and pulling the throttle wide open. Williams is notified of Helen's act and plans to offset it by having the cards changed so that Walker's ore will be labeled as his. Again Helen foils the plot and this time exposes the unscrupulous mine owner and is the means of having Walker's mine purchased.

Just Look at Jake—Lubin—April 17.—Dr. Bob Stone is engaged to Elsie, daughter of millionaire Bond, but the old man suddenly terminates the engagement and announces that his daughter shall wed a polished society man. On the night of the wedding, Bob, rather than see Elsie married, visits Jake, a good-natured plumber who is a great friend of his. A water-pipe begins to leak and Jake is summoned to the Bond home. Bob goes with him and passes as an invited guest. The two manage to cause the wedding guests no amount of worry and eventually succeed in breaking up the entire affair. Jake switches the lights out as Bob hurries Elsie and the minister to another room, where a hasty marriage is performed. When the lights are switched on Bob and Elsie are man and wife and everybody is seen hugging someone else. Having done his work, Jake packs up his tools and returns to the shop.

The Jungle Stockade—Selig—April 17.—One of the very popular Selig jungle-zoo pictures in which wild animals are featured. Robert Barker, a newly arrived missionary, bears gifts to King Lomba and later tutors Kahma, the king's younger brother, who later saves the life of Grace, the missionary's daughter, when she is attacked by a lion. Fearing lest his brother become a Christian, King Lomba orders Kahma thrown into the jungle stockade, but the animals do not harm him and in the morning the king, conscious-stricken, liberates him and he himself becomes a Christian. Lafayette McKee and C. B. Murphy featured.

Elsa's Brother—Vitagraph—April 17.—Andre Hoffer, an old Swiss watchmaker, cares for his grandchildren, John and Elsa, after the death of their mother. The girl is quiet and lovable, but John is wild, dissipated and selfish. In time John goes West, where he believes an opportunity awaits him, but his conduct leads to a quarrel with Phil Lessing, a clean-living young engineer. John is shot and Phil's employer advises him to flee, which he does and eventually meets Elsa. He believes John dead and this obstacle rises between their love. It is removed when John returns home one day, he having only been wounded. He tells Elsa and Phil that his experience has taught him the lesson which he needed and that he is going to live straight the rest of his life. Norma Talmadge, Van Dyke Brooke and S. Rankin Drew featured.

Mutual Program

By Fair Means or Fowl—Komic—April 11.—The town marshal is in love with Susie Crank. So is Willie. To get even with the marshal, Willie buys a chicken and pretends to have stolen it. The marshal arrests him, and is made to

release him. Silas Crank and Judge Short are rivals for election. Old Crank invites a number of supporters to a banlook ridiculous on being compelled to

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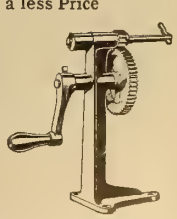
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quet, and then learns that the food has been stolen from the refrigerator. Silas and his guests start out in pursuit of the thief. The marshal, in the meantime, has divested the thieving tramp of his spoils and is just starting to eat the food when Crank and his party spy him. The marshal is disgraced. The disappointed banqueters then desert Crank for Judge Short. Willie and Susie are left to make love in peace.

The Poet and the Peaks—(Two Reels)—American—April 12.—Vivian Rich, Harry Von Meter and David Lythgoe have the leads in this beautiful story of the mountains, staged amid the superb backgrounds for which American pictures are famed. A review of the story will be found on page 605, this issue.

His Bachelor Dinner—Reliance—April 12.—At Thornton's bachelor dinner the unexpected arrival of an old friend makes thirteen at the table. Although loudly defying the old superstition of the unlucky number. Thornton nevertheless is worried by it. Meanwhile, Edna, his

A scene from Reliance's "The Muffled Bell."

fiancee, has been entertaining some of her girl friends. Apparently she cares nothing about the old saying that a welsh rarebit produces wild dreams, but she secretly fears its proverbial power. That night both Thornton and Edna have dreams which are perturbing, to say the least, but it all works out happily in the end.

Persistence Wins—Beauty—April 13.—Virginia Kirtley in this picture has the role of Alice Longshore, a bachelor girl, beloved by Peter Parks, a young architect (Joseph Harris), and Phil Brough-

ton (Webster Campbell). Alice rejects some score or more of Peter's proposals, insisting that she is going to remain a bachelor girl, but after Phil and other admirers seek to win her hand by forcible means, Alice decides for self protection she had best marry Peter. Once her mind is made up, she loses no time, but drags him off in his shirt sleeves to the minister, lest the ceremony be delayed.

N. G. C.

The Little Matchmaker—Majestic—April 13.—Margaret, a pretty school teacher, and Joe, professor in a nearby college, are lovers. Margaret's little sister, Mildred, and Joe's brother, Paul, are childhood sweethearts. One day Paul lifts Mildred's bunny by the ears and is made to believe by the enraged Mildred that he has committed a heinous crime. Joe and Margaret soon afterward quarrel and the children, heartsick over the broken engagement, forget their own differences in their efforts to fix up the misunderstanding. Joe rescues Mildred and Paul from the blazing schoolhouse, and he and Margaret are brought together again.

The Moment of Sacrifice—Thanhouser—(Two Reels)—April 13.—Van Vorst, a spy, is commissioned to obtain the plans of the army post of which Colonel Darrell is in command. He gains the confidence of the Darrell family and succeeds in stealing the plans. Later, however, he is captured. At his request he is granted a hearing before the colonel and his son, Clyde. His statement that Clyde is his son is supported by Mrs. Darrell, who confesses that she adopted Clyde on Mrs. Van Vorst's death to gratify her husband's longing for a son. Clyde makes a daring attempt to recover the stolen plans, but is discovered and saved by Van Vorst, though at the cost of the latter's life. Morgan Jones, Peggy Burke, Arthur Ashley and Fan Bourke featured.

The Wishing Stone—American—April 14.—A splendidly photographed, thoroughly interesting little love story, in which Winnifred Greenwood and Ed Coxen have the leading roles. As children, Barbara Moore and Allan Day

are constantly together, and playing one day near a large stone they pretend it's a wishing stone, and make the wish that when grown up they may marry. Later years cause a separation, but neither ever forget the wishing stone, and still later years unites them at that trysting place, where their wish comes true.

N. G. C.

The Sons of Toll—Domino—(Two Reels)—April 15.—Guy Ford circulates the report that Jim Denton is a spy of John Wesley's, the mine owner, and has him ejected from the town. Soon after the miners strike and the militia are called in. Jim, who is a sergeant in the army, cannot bring himself to fire upon his old associates, and virtually deserts. He meets Marsden, the strikers' leader. They make up their quarrel and Jim aids the other to escape. Arriving at the cabin in which John Wesley has taken refuge, Jim prevents Marsden from harming the capitalist. When the soldiers come, demanding Denton, the deserter, Wesley tells them that Denton came there to defend him. Jim is accepted back into the troop.

Shorty Turns Actor—Broncho—(Two Reels)—April 14.—Shorty takes a correspondence course in acting, and is starred by Ketchem and Skinnem, the heads of the school, as the gladiator in

"The Gladiator's Triumph." The two crooks rob a store and hide some of the loot in Shorty's grip. The sheriff arrives on the scene just in time to share with Shorty the volley of eggs showered by the audience. The cowboy reaches home safely, finds the roll of bills in his bag and exhibits it to convince the other boys that the show business pays. Shorty Hamilton featured.

The Job and the Jewels—Reliance—April 14.—Kid Kennedy, released from prison, resolves to go straight. He reads of a robbery which he knows to have been the work of Spider Morrissey, goes to his old pal's rooms, removes the stolen

jewels and returns them to their owner. A detective, suspicious of Morrissey, searches his den in vain. Morrissey later realizes that Kennedy's visit saved him from arrest and the penitentiary and he calls on his friend and tells him that he has decided to live an honest life.

The Actor and the Rube—Falstaff—April 16.—Crabed old Hi Jenkins is in bad with the spinster whom he would like to make his wife. Continually losing at poker does not sweeten his disposition any. While he is on a trip to New York, an actor who sees him disguises himself to represent Hi and makes an instantaneous hit with the spinster. Hi's counterpart is so congenial that the folks begin to think that they had misjudged the old man. In the meantime Hi has had a streak of luck in New York. It changes his nature entirely, and he never returns to his former crabbedness.

The spinster is delighted with her old suitor, the actor having explained, and they become married.

The Taking of Luke McVane—Kay Bee—(Two Reels)—April 16.—William S. Hart, Enid Markey and S. C. Smith play the principal parts. While playing cards with "Crooked Jack" Ashley in a gambling hell, Luke McVane is attracted to Mercedes, a beautiful girl whom he

sees there. Finding that Ashley has cheated, Luke shoot him, and escapes to the desert. Mercedes rides to warn him that the sheriff is on his trail, but the sheriff and he meet, and Luke shoots him. He then nurses him back to health and accepts his suggestion to return for a fair trial. On their way back, in a thrilling scene, they repulse an Indian attack.

The Light in the Window—Reliance—April 16.—Miserly Roger Blake refuses to allow his hard-working son, Joe, any spending money, so the boy attempts to steal a few coins from his father's treasure. He is caught in the act and banished from the house. Joe's sister promises to intercede for him. The signal of the father's forgiveness is to be a light in the window. After several nights of fruitless watching Joe sees a light in the window. He bursts into the house just in time to prevent two rowdies from robbing his father. Roger Blake relents and takes Joe into partnership with him.

A Man for All That—Reliance—(Two Reels)—April 17.—Elmer Clifton and Miriam Cooper play the principal parts in this drama of recognized Reliance standard. A young convict is seen to shake hands with the warden and state detective, and exit from the prison. As he walks down town he sees a pale-faced boy thrown from the doorway of a cheap clothing store. He helps the youth to his feet and hears his story. The boy is of good parentage, and ran away from a beautiful country home to see some of the world. The ex-convict takes him home with the money given him by the warden and the grateful mother insists on his staying. He does for a time, but flees when the boy's sister falls in love with him. He leaves a note telling of his past. Luckily, the state detective meets him, hears of his late experience, and induces him to return to the girl, where he (the detective) clears his past by relating how the former convict was the victim of misguided justice.

When Youth Won Out—Royal—April 17.—The deacon and Mrs. Brown quarreled when children, and years failed to close the breach. The widower and widow strongly object to the affection which has sprung up between their children. Tom induces Lillian, Mrs. Brown's daughter, to pose as a cabaret dancer. He then entices his father, the deacon, to the cafe, where Lillian flirts with him. Tom notifies Mrs. Brown. While she and the deacon are fighting it out in the restaurant, the young folks run away and get married. The belligerent parents are inspired to follow suit on seeing how happy their children are.

Ethel's New Dress—Komic—April 18.—This is Chapter Twenty-One of the "Bill" series. Ethel attends Mrs. Climber's reception in honor of the Countess de Shilac, resplendent in a new dress. On the countess' failure to arrive, Ethel is induced to masquerade in her place. A crook and his wife intercept the titled personage's message of regret, and decide to pass themselves off as the countess and a friend. Mrs. Climber manages to keep the impostors in the reception room while Ethel is the center of admiration in the parlor. At the first opportunity Ethel escapes. The guests miss some of their jewelry and suspect the absent one of being guilty. Things really look bad for poor Ethel when the real countess arrives, unraveling the entire mix-up.

The Highbinders—Majestic—(Two Reels)—April 18.—Maggie Gallagher, to prevent being forced into a marriage with a bully and protege of her father's, takes refuge in Hop Woo's shop in Chinatown, just around the corner from her father's saloon. The Chinese merchant persuades her to marry him. Thus she exchanges a miserable existence for

one even more repugnant. Years later finds Hop Woo selling his daughter by his white wife into slavery. The girl's brother and a young fellow named Donavan rescue her after some thrilling experiences and hair-breadth escapes from the law and the Chinese secret societies. Donavan sells his saloon and buys a ranch, where he takes his bride, Ah Woo, and her brother. Billie West, Signe Auen, Walter Long and Tom Wilson take the principal parts.

Big Brother Bill—Thanhouser—April 18.—Helen is very fond of Jack because he always protects her, but when he has to lick Tim for teasing Helen and Tim threatens him with his big brother, Helen becomes scared. That night she dreams that Tim's big brother is a giant. The next day she advises her brother to run, but instead he takes off his coat, and when the real "big brother Bill" appears, gives him a trouncing to Helen's great delight. Helen Badgely featured.

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Universal Program

Animated Weekly No. 161—Universal—April 7.—Mustering all forces possible for the front at London, England; scenes from the Venice, Calif., road race, which was won by Barney Oldfield; Champ Clark leading fire fighters at Pass Christian, Miss.; the Panama-Pacific Exposition visited by Vice-president Marshall and Assistant Secretary of the Navy, Roosevelt; opening of Universal City, Calif.; five of Uncle Sam's divers leaving the Brooklyn Navy Yard for Honolulu to raise Submarine F-4; President Wilson and ex-President Taft assist in laying the cornerstone of American Red Cross building, Washington, D. C.; St. Louis, Mo., trade marks impersonated by living characters; Vice-president Marshall delivers an address in the open air Greek Theater of the University of Calif.; cartoons by Hy. Mayer.

The Fatal Note—L-Ko—April 7.—At the wedding dinner the disappointed rival makes disparaging remarks about the groom, and passes them under the table to, as he thinks, the bride. Instead the groom receives them, and makes an appointment with the rival in a room across the hall. He, thinking that it is the bride, goes willingly, but soon learns his mistake. He proves the stronger in the fight which follows, and the groom is obliged to flee for his life. A great mix-up follows.

The Law of the Open—Powers—April 10.—Tom Clark loses his job in the iron works and decides to go West, there being no prospects of things brightening up in the East. He promises his wife that just as soon as he has saved up enough money for their passage, she and the children will follow him. Clark falls under the evil influences of Flores and joins him in a cattle-rustling project. The Bar Z men attack the band and capture Clark. According to the law of the open, a cattle thief must hang, and Clark meets his fate. Granger, the foreman, finds a letter from Mrs. Clark in the dead man's pocket, telling him how happy she was to receive the money for the trip. The foreman meets the woman at the railroad station and breaks the news to her of her husband's death, but conceals the cause. Realizing her dire straits, Granger and the cowboys make up a collection for her relief. Sydney Ayres and Dorris Pawn featured.

Life's Furrow—Laemmle—April 11.—Jack's mother idolizes him, and on receiving a letter from him asking for $500 with which to purchase law books, she does not hesitate to ask Lawyer Robbins to mortgage. While trying to raise the money the lawyer learns that his daughter is in love with Jack, and also that the young fellow is leading a wild and extravagant life in the city. Robbins and his daughter decide to investigate for themselves. They find Jack in his apartment gambling and dissipating with a group of friends. The old man reprimands him sharply for his ways, and tells him that he ought to be at home working on the farm and trying to help his poor old mother. The lawyer's words burn through Jack's blase exterior and he returns home to make up for his past selfishness.

The Grind — Rex — (Three Reels) — April 11.—Pauline Bush, Lon Chaney and Ray Gallagher featured. Jean is the head of the Chesney household, which consists of herself and her two sisters, Rita and Lilly. As Jean is engaged as extra girl in one of the theaters, she does not have much time to spend with her sisters, one of whom is employed as Henry Leslie's stenographer, and the other as clerk in a department store. Rita tell Lilly of the many kindnesses shown her by Henry Leslie, but they keep it secret from Jean, believing her too old-fashioned. Leslie's son Bob is attracted by Jean, but she repulses his advances and throws away his daily gift of flowers. This convinces him that she is different from the average show girl, and he falls seriously in love with her. The elder Leslie invites Rita out to his summer home and she accepts. Lilly, who has been compelled to give up working because of her weak constitution, explains her absence to Jean. Realizing with horror Leslie's intentions in inviting Rita, Jean engages a taxi and speeds to the rich man's summer home. Bob Leslie also makes haste to reach his father to tell him that Mrs. Leslie is on the verge of death. Jean arrives just in time to save Rita. Bob, arriving shortly afterwards, mistakes Jean's reasons for being there and believes that his ideal has fallen. After his mother's death he learns the truth and is happy in Jean's forgiveness.

Wild Irish Rose—Gold Seal—April 12.—Rose Farley, while attending school, is seen by Captain Allen as she passes his manor one day. They fall in love and the captain tells her of his possession of an insane wife whom the doctors have just said will live indefinitely. The news shocks Rose and the captain quietly leaves Ireland. Rose's grief is great and she repulses Terrance McCoy, whom she dislikes but who insists that she marry him. He schemes toward this end and finally she consents after being misinformed as to the death of Captain Allen. As the ceremony is about to begin the captain appears, tells her that he is now free to marry her and she becomes his bride.

The Streets of Make-Believe—Imp—April 12.—Wall, a dry goods clerk, puts an order down on his cuff and the card of a customer in his pocket. That evening he sees Katherine alight from the auto belonging to a chauffeur friend, they get acquainted. Wall offers the card he had put in his pocket that day. Each thinks the other rich. Wall's cuff goes to the laundry and is seen by Katherine. She goes to the store to take advantage of the order written on it and when she sees Wall, leaves disgusted. Wall goes to the laundry and sees Katherine. They forgive each other and love is the result.

Saved by a Dream—Victor—(Two Reels)—April 12.—Harry Myers, Brinsley Shaw, and Rosemary Theby featured. Lucien Arthur, Jr., becomes infatuated with Cora du Ford, a woman of questionable character, and neglects his sweet and innocent fiancee. After losing a large amount of money in Cora's gambling rooms, Lucien returns home partly intoxicated and is met at the door by his father. An argument ensues, ending by Lucien's being struck by his father and sent up to bed. He falls asleep, and has a dream in which he sees Cora in her true light. It cures him of his foolish love for her, and he renews his attentions to the girl of his father's choice.

Skipper Simpson's Daughter—Joker—April 12.—Ned and Bill have Artemus as a rival for the hand of Nettie Simpson. Artemus and Nettie will be enriched by

the money of a deceased uncle who had ordained their marriage. Bill and Ned kidnap Artemus and have a tramp appear to the bride-to-be with a note purported to be from the skipper, Nettie's father, stating that the new arrival is the real Artemus. Nettie refuses to marry the awful looking person and Artemus, escaping, arrives. Ned and Bill are forced to confess having hired the tramp and the marriage of Nettie and Artemus is celebrated.

The Old Tutor—Big U—April 13.—Stanton is warned that his death may occur any minute, if he gives way to anger. He has chosen as the husband of his daughter, a wealthy man his own age. The daughter sends her lover to her father to ask for her hand, and in his anger, the old man dies. The son and daughter are impoverished and kept alive only by the small sum their old tutor is able to earn. Ralph, the lover, who went away after the tragedy of Stanton's death, upon returning learns of the condition of his friends. He sets the old tutor up in a book store and marries the girl, Agnes.

When the Spider Tore Loose—Laemmle—April 14.—The Spider learns, on being released from the penitentiary, that Helen Arnold, a slum worker, has been kind to his wife, and has saved Amy Gray, a girl of the slums, from Gyp Carter. That night Spider, returning to his old profession, attempts to break into the home of Thomas Arnold, Helen's father. He is surprised in the act by Arnold. Learning from Amy that Gyp Carter has sent Helen a fake message, he snatches the gun from Mr. Arnold's hand, and hastens to the saloon to which Carter and his accomplice have taken the slum worker. He arrives just in time, and Gyp and his pal are handed into the custody of the law.

Under the Table—L-Ko—(Two Reels) April 14.—After the honeymoon the young husband and wife quarrel, and hubby goes out in the park and flirts with his mother-in-law without knowing her. Prompted by spite, wifey also flirts and lands a doubtful-looking fellow named Hank. Hank's wife is also afflicted with the flirting habit, and fascinates Mrs. Newlywed's father. Unfortunately they all pick out the same restaurant in which to dine. The logical place to hide, of course, is under the table, so they all try it, but with poor results. Patrons, waiters, and the pro-

prietor become mixed up in the affair, and it takes four policemen to straighten things out.

A Man and His Money—Rex—April 15.—Helen breaks her engagement with Warren because of his extravagance. He possesses plenty of money but uses it

recklessly. One day she sees him mistreat a newsboy and later he lights his cigar with a five-dollar bill. Helen is disgusted. Later when Helen and her mother, their finances gone, find themselves in poverty, Helen, paying her rent with her last bill, notices it to be the one with the burned edge, the one with which Warren had lit his cigar. The bill happens to be turned into Warren's office and the sight of it reminds him of the woman he had loved. Through the bill collector, he locates her and the engagement is resumed.

The Nomnay Buddha—Imp—April 16.—Barnard Power and his wife are made prisoners by Hindoos because of their possession of a golden statue of Buddha, which Power has insured for $100,000. The Powers hide the statue in a pool and plan to collect the insurance on it and still retain the statue. The insurance investigator discovers this. Meanwhile a band of Hindoos make the Powers confess the hiding place of the Buddha. When they look for the statue it is gone, and the insurance investigator makes his appearance with the information that the statue is in his possession and that the Powers are his prisoners as are also the Hindoos because the latter had stolen the statue originally, and were wanted by the Bombay police for this crime.

All in the Same Boat—Nestor—April 16.—Jack is fired by his boss and Billie, daughter of the boss and Jack's sweetheart, also turns him down. Jack accepts the offer of $100 a week for being the husband in name only of Miss Dillpickle and they start abroad. Billie and her father leave on the same boat and the four meet. Miss Dillpickle's first husband also appears and charges his wife with bigamy. Thus Jack's marriage is declared void and he and Billie and Jack's former boss are reconciled.

The Doorway of Destruction—Bison—April 17.—The Irish regiment, at the time of the Sepoy rebellion, is laughed at by the English troopers. Colonel Freeney and his three brothers, in the Irish ranks, receive an Irish flag made by their mother. The general's daughter laughs at it and the four Freeneys for their respect of it. The colonel places it inside his coat. During the rebellion the Irish regiment is ordered to take the city gate. Waving the Irish flag the colonel leads his Irish regiment to victory and wins the regard of the troops, his general and the general's daughter.

The Way He Won the Widow—Joker—April 17.—The widow refuses the drummer's proposal of marriage, because he is too sporty. In order to keep young, the widow keeps her son's age a secret. Consequently poor Aggie is still wearing short trousers when of age. He becomes ill and Doctor Smart, the widow's favored suitor, puts the "dear boy" to bed and feeds him medicine. The drummer decides that what the chap needs is exercise. He has some toughs torment him when he is out with the nurse, and then trains Aggie to whip them. The result is that Aggie becomes a famed prize-fighter. He revolts against having Doctor Smart courting about the house, and induces his mother to accept the drummer.

The Love That Lasts—Powers—April 17.—Reuben Burdell and Case Maxwell, country boys, are both in love with Hope Stanley, an orphan. She marries Case, an idler. Their first child dies at birth, but Doctor Hamilton conceals the fact from the sleeping mother who is in a precarious condition. Reuben, meanwhile, has become married. His wife dies on the eve of the birth of their first child. Dr. Hamilton also attends this case. Realizing the necessity of the living baby's having a mother to nurse it, and the other mother's need for a baby to love, he persuades Reuben to give his child into Hope's care. Meanwhile, Case, Hope's husband, is killed in a saloon brawl. Reuben takes care of Hope and his child, and later marries the young widow.

The Things in the Bottom Drawer—Laemmle—April 18.—Mary appeals to her mother for money with which to obtain proper medical treatment for her little baby, but wealthy Mrs. Van Stark, unable to forgive her daughter for marrying against her wishes, refuses. The baby dies. John, Mary's husband, searches in vain for employment, and finally seeks to drown out his sorrows in drink. This leads to separation, and Mary returns home to her mother who endeavors to interest her in Alberts, a foppish society man. John secures employment, works industriously, and succeeds. He joins a fashionable club where he meets Alberts. The latter twits him with the threatened divorce proceedings, and boasts that he is to be the next to possess Mary. Mary thinks of the past, and returns to her former home where she broods over her baby's clothes. John, too, is overcome with a longing to see the little cottage again. He and Mary thus are brought together, and become reconciliated.

The Girl of the Night—Rex—(Two Reels)—April 18.—When a child Nance is rescued from drunken, abusive parents by Jerry, a thief, and grows up in the company of crooks. Arthur Langham, the district attorney, collects enough evidence against the Riley gang, of which Jerry is a member, to send them all to the penitentiary. Jerry is arrested on a burglary charge. Nance visits him in jail, and he instructs her to enter Langham's home, and secure the papers. The girl is surprised in the act by the attorney, but he frees her on hearing the story of her life and obtaining her promise to lead a better life. The gang plots to waylay Langham on a lonely road. Nance writes a note of warning, and steals into his house. She surprises Mrs. Langham about to elope with one of her husband's friends. Hearing Langham approaching, Nance arranges things to look as though she has been caught in the act of stealing. Mrs. Langham sees her mistake in wishing to elope, and remains with her husband. Jerry in the meantime has broken jail. Nance joins him, and they start a new life on the money given the girl by grateful Mrs. Langham. Pauline Bush and Lon Chaney featured.

Feature Programs

Fox

The Clemenceau Case—Fox—(Five Reels).—Miss Theda Bara, supported by William E. Shay, is featured in this picture made from the novel of Alexander Dumas. As the story begins Pierre Clemenceau visits the studio of his friend, Ritz Constantin and there meets and falls in love with Iza Dobrownska. Iza's mother plots with Baron Sergius, a Russian roue, to sell him her daughter, but when Iza discovers the plot she escapes and marries Pierre. Later Sergius meets her and she becomes involved in an intrigue. Ritz discovers this and tells Pierre, who challenges and kills the baron in a duel. Iza is left a fortune by the baron and sails to America, where later come Pierre, now broken in heart and out of work, and Ritz, who is now happily married. Ritz meets Iza in a cafe and soon becomes involved in an aliasion with her. Pierre volunteers to find where Ritz is spending his time and in order to save his friend determines to make Iza love him. Pierre induces Ritz to visit Iza's apartment at midnight, where he finds her in Pierre's embrace. As Ritz bursts into the room, Pierre stabs Iza and then calls up police headquarters and requests to be arrested.

General Special

Selig Athletic Series No. 2—Selig—April 12.—In this second of the interesting and instructive pictures Willie Ritchie, the lightweight boxing champion, is shown in training and doing physical culture exercises; Baadr Le Villa, the trick bicycle rider, is pictured in feats of skill, and William Demetral, the Greek wrestler, is shown in bouts with William Berve, the Russian giant. The pictures are intensely interesting and should encourage interest in physical culture wherever shown. N. G. C.

Mutual Masterpictures

Enoch Arden—Majestic Features—(Four Reels).—An adaptation from the famous poem by Alfred Tennyson with Alfred Paget, Lillian Gish and Wallace Reid in the leading roles. Enoch Arden and Philip Ray love Annie Lee and the former wins her. Two little children are born to them and they are very happy until a bad season forces Enoch Arden to leave the little fishing village. He goes to sea and as the years pass and he does not return Philip pleads with Annie to marry him. At last she consents. Enoch, who was shipwrecked and stranded on a desert island, returns after their marriage and when he sees them happy together he again goes away. Reviewed on page 603 of this issue.

The Outlaw's Revenge—Reliance—(Four Reels).—The story of the life of General Villa in which the role of Villa is played throughout by R. A. Walsh. Appearing in the cast are other such popular Mutualites, as Irene Hunt, Teddy Sampson, Mae Marsh, Robert Harron and Spottiswoode Aitken. See review on page 604, this issue.

Paramount

The Unafraid—(Four Reels)—Lasky—House Peters and Rita Jolivet are featured in this romantic story based on the novel by Eleanor M. Ingram. Michael Balsic of Montenegro is hired by Austria to stir up a revolution. Sent to Paris to purchase ammunition, he meets and proposes to Delight Warren, an American heiress, who follows him back to Montenegro, there to be married, since she declares she is "unafraid." Michael's brother, Stefan, kidnaps the girl and himself marries her for the purpose of thwarting Michael. Michael eventually takes his financial backer away from Stefan by force and carries her off to his castle, but Stefan follows them there and while a party of Montenegrans are attacking the castle, Stefan and Michael fight a duel in the dark. Michael is killed and Stefan rescues Delight, telling her that she is free to do as she likes, but Delight decides to remain Stefan's prisoner for life.

A Hydro-Aeroplane Flight at Palm Beach—(One Reel)—(First of the Paramount Travel Series)—Paramount.—In beginning the travel series, the Paramount Film Company takes us from New York to Palm Beach, Florida, en route to South America. The beach scenes are wonderfully pretty, as are the glimpses given of fashionable folk. From the aeroplane excellent views are obtained of "the largest hotel in the world," of the golf links, shaded walks and a bird's eye view of the whole panorama. The film closes with views of orange groves and colorful sunsets, while as a final hit there is a cartoon comedy drawn by C. R. McCauley.

When We Were Twenty-One—(Five Reels)—Famous Players.—The film version of the famous story enacted the country over by Nat Goodwin is thoroughly satisfying, being produced as it is by Edwin S. Porter and Hugh Ford with William Elliott in the role of Richard Audaine, nicknamed "The Imp," ably supported by Marie Empress in the role of "The Firefly." Dick Carew, guardian of Richard Audaine, called "The Imp," thinks that a marriage between "The Imp" and Phyllis would be an ideal one, though the girl does not agree, much preferring Carew himself. Finally "The Imp" meets "The Firefly," is infatuated and "The Firefly," learning that he is to inherit a fortune on his twenty-first birthday, sets her cap for him. While Carew and three of his friends are waiting the coming of Dick to celebrate his twenty-first birthday, the young man is off being married to "The Firey" and when he returns to celebrate his wedding, "The Firefly" learns he has no money and at once jilts him and elopes with an old gentleman, who has won a great deal of money at roulette. Carew soon realizes that Phyllis is not after all in love with "The Imp," and "The Imp" discovers that Peggy has all of "The Firefly's" beauty and none of her worldliness.

Pathe

The Price of Fame—Pathe—(Three Parts).—The sterner side of life is allowed to take its natural course in this story, and the title of the series, "Who Pays?" of which this is the first release, suggests itself in one's mind as a natural sequence of the events. Henry Merwin, a young man in ordinary circumstances, marries Ann Booth. They live happily in a little bungalow, until Opportunity beckons to Merwin. His rise to fame as a singer is rapid, so rapid that he has

no time to think of his wife and child. Divorce results. Later, Merwin loses his voice, sinks lower and lower, and is finally consumed by his vices. Henry King and Ruth Roland featured.

C. R. C.

Pathe News No. 25—Pathe.—This issue of the topical shows U. S. army recruits sailing from Fort Slocum, N. J., for Hawaii and the Philippines; the burial of Lincoln Beachey at San Francisco, Calif.; a group of perfect babies at the eugenic congress at Los Angeles, Cal.; first work of the Columbia crew on the river at Edgewater, N. J.; Glacier Park Indians' arrival at the San Francisco exposition; in the war section, views taken at Lausanne, Switzerland; Galicia and Przemysl, Austria.

Pathe News No. 26—Pathe.—This issue of the topical shows President Wilson and ex-President Taft laying the corner stone of the National Red Cross headquarters at Washington, D. C.; the opening of the bicycle racing season at Newark, N. J.; Vice-president Marshall arriving at the Panama-Pacific Exposition, San Francisco; close-up views of a fourteen-inch gun being shipped from Sandy Hook, N. J. for the Panama Canal and, in the war section, views taken at Sommeilles, France; Colchester and London, England, and near Ypres, Belgium.

Colonel Heeza Liar in the War Zone—Pathe.—This is another of the wonderful adventures of Heeza Liar, a character immortalized in J. R. Bray's animated cartoon comedies. While fishing in the war zone, the colonel hooks a submarine, and rides in tow at the rate of several miles a minute. The race ends by the submarine's coming to the surface to get a glimpse of its persistent pursuer. The irate commander reprimands Heeza Liar severely for causing him so much trouble, but this does not console the colonel for the loss of the whale which he thought he had caught. C. R. C.

The Serpent Sign—Pathe—(Episode One of the New Exploits of Elaine)—(Two Reels).—The New Exploits of Elaine gives promise of becoming even a greater serial than was its predecessor, all the former stars being cast in their familiar roles in the new serial, and in addition Edwin Arden appearing in the role of Wu Fang, the Chinese master-criminal. See review on page 607, this issue.

N. G. C.

Serial Publication

Runaway June—Reliance—(Episode Thirteen)—April 7.—After Durban's death in the swamp June is seized with a sudden fear of Blye. She flees to the shore, and hides under the nets in an old fishing boat. Blye follows but fails to find her. From a distance Ned witnesses the incident, and also sees a ragged, unkempt-looking man jump into the boat, and push off to sea. Hiring two sailors, he gives pursuit in a small craft. Blye, also, is soon scouring the bay. Meanwhile, June's struggles with the half-witted barbarian overturn the boat. She is rescued by a fairy-like girl who takes her to the throne of Hierophant, a charlatan mystic, where she dances with the rest of his fair captives. Hierophant wishes her to dance before him in a filmy costume. Shocked, she makes her escape, aided by one of the girls, and rejoins Ned. The man with the black vandyke appears on the scene, fells Ned, and drags June into his boat.

C. R. C.

Universal Special

The Black Box—Universal—(Episode Five)—(Two Reels).—Quest attempts to prove that he was struggling with the operator in the signal tower at the time the Salvation Army girl and his secretary were found dead in his apartment, but when he learns that the operator is dead, he is without evidence. Mrs. Reinholdt's jewels are also found to be missing from his safe. He is placed in jail, but Lenora discovers Craig trying to burn a piece of the Salvation Army girl's dress in the professor's fire place and sends Laura to free Quest. Laura and the criminologist manage to change clothes and the latter escapes. Lenora makes Craig a prisoner, but while she is guarding him the mysterious hands seize her and drag her away. When Quest arrives at the professor's estate he can find no trace of the girl. A review appears on page 610 of this issue.

C. J. C.

World

Hearts in Exile — Shubert — (Five Reels).—Clara Kimball Young featured in a story founded on the novel of the same title by John Oxenham. Miss Young as Hope Ivonovna has one of the best roles of her career, the environment in which she is placed being deeply romantic and exciting. The power of Russian police officialism, the cruelties to political prisoners exiled to Siberia, life in convict stations, Cossack fights and a wolf chase are only a few of the incidents amid the innumerable scenes of the drama. The picture was directed by James Young.

Housekeeping Under Cover—World—(One Reel).—Kathryn Osterman has the lead in this production. Mr. and Mrs. Gramercy and their niece Mabel live in the fashionable Gorham Hotel with their friends Mrs. Richman and son, Frank, aged twenty-five. The Gramercys try to

economize by preparing breakfast in their own apartments, but endeavor to keep the fact secret, lest it may ruin the love affair of Frank and Mabel, and since it is also against the rules of the hotel. After Mr. Gramercy drops some breakfast food on the floor of the hotel office, Mrs. Gramercy spills the cream, the birds steal the food placed on the window ledge, and the electric stove, short-circuited, sets fire to the hotel, the Gramercys enter the Richman apartments to discover that the Richmans like themselves are cooking their breakfast in their rooms.

Health by the Year—World—(One Reel).—Jeff De Angelis is featured in the role of Mackenzie Finch, who thinks he is sick of many complaints, but is only an invalid of imagination. One after another he quarrels with his doctors, until only David Harrison, who is in love with Finch's daughter, Maud, remains in town. Harrison is poor, so Finch will not allow his daughter to become engaged to him, but in fear of death he is compelled to summon Harrison. The doctor tells Finch that he will surely die, and finally draws up a contract by which it is agreed at the end of a year if Finch is alive, Harrison is to receive $500 and Maud is to marry him. If either breaks the agreement he forfeits $1,000. Near the end of the year, Finch being well, tries to break the contract, but is made so wretched by the doctor that he finally surrenders.

The Magic Bottle—World Comedy Stars—(One Reel).—Tom Wise is featured in this one-reel comedy, which relates how Bender and his friend, the widow Templeton, decide that bachelor life does not agree with Jenkins, and therefore, start a hunt for a wife for him. Jenkins eventually marries the widow and Bender, to get even, presents the newly wedded couple with a bottle of water, telling them it will change color in the event of either one digressing from the path of fidelity. While traveling, Jenkins flirts with a young lady on the train, and Bender, who is lunching with Mrs. Jenkins, pours ink in the bottle. Jenkins, seeing it, is panic-stricken. When the wife finds it she also attempts to hide the bottle, but eventually empties it and fills it with clear water, much to Bender's amazement.

Miscellaneous

The Curious Conduct of Judge Le Garde—(Five Reels)—Life Photo.—The picture is based on the play of the same title by Victor Mapes in which Lionel Barrymore enacts the chief role of Judge Legarde whose mind is deranged when he is knocked down by an automobile and leads to his becoming a Dr. Jekyl and Mr. Hyde. At night he is a thief and a gangster, leader of a band of crooks; by day he is the kind and lovable Judge Legarde, presiding over his court in a dignified manner and apparently totally ignorant of his doings of the night before. Eventually an alienist discovers a way of curing his sick brain and Judge Legarde becomes at all times the man he is by day. See review on page 610, this issue.

The Man Who Vanished—(Four Reels)—Apex.—Happiness reigns in the home of James Dell until Lieutenant Scott, one of Mrs. Dell's old admirers, comes to visit them. Mr. Dell at once becomes jealous and, noting an old photograph of himself and its remarkable resemblance to Robert Jones, the butler, he determines to take the butler's place and watch his wife. Next morning Mr. Dell is missing, and a watch and fob belonging to him are found in possession of the butler, who, though protesting he is really Mr. Dell, is dragged away to a sanitarium and confined. Meanwhile, Robert Jones, the real butler, reads in a newspaper of what has happened and returns. When Dell later escapes from the sanitarium and tries to kidnap his own daughter he is captured and a little later brought face to face with the real butler, when all is explained. Mrs. Dell than produces a letter from Lieutenant Scott which proves she loves her husband truly.

John Redmond, the Evangelist—(Four Reels)—Great Northern.—After losing his parents, who died over grief of their son's being sentenced to jail, John Redmond obtains his release and devotes his life to the evangelistic movement. The leader of a gang and his followers are planning an act of burglary. One of the gangsters who had decided to lead an honest life appeals to John for moral aid, and the preacher tells him the story of his own life and the man turns over a new leaf. Nellie, the reformed gangster's sweetheart, rejoices over his reformation and Redmond continues his life's vocation.

O-18—(Three Reels)—Cosmofotofilm.—Otto and William Bergmann are apparently peaceful foreign merchants conducting an importing business in a strange land, though in reality they are government spies. The two Bergmanns are watched by their stenographer, who is really "Operative No. O-18," an agent of the secret service. The Bergmanns receive a message from the sky ordering them to blow up a bridge across which a troop train is soon to pass. They surprise the stenographer listening at a dictaphone and render her unconscious, together with a man who is assiting her in her spying, and the girl is carried away in a motor car, though the Bergmanns are followed by a motorcyclist, also a secret service man. The girl is eventually saved and through the information she gives the secret service men the train is prevented from crossing the bridge and the bomb in exploding kills the Bergmanns.

Pages From Life—(Four Reels)—Gloria—Fanny, an orphan, wastes the riches of her heart on Tony, a worthless scoundrel. He forces her into the underworld, but though she mingles with vile and wretched creatures, she remains pure in heart. When the den in which she is confined is raided, she is captured and thrown into prison, but on regaining her liberty finds employment, and later falls in love with one of her former jailers. Later her husband learns her whereabouts and asserts his legal right to again live with her. The husband is now employed as a spy, and compels his wife to go to a nearby fort to secure some fortification plans, when to her surprise, she finds the officer in command

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of the fort the same man with whom she is in love. She steals the plans because her husband had promised to take her child away from her if she failed to get them, but in doing so is discovered, imprisoned and condemned and on her deathbed she hands a last message to one of the sisters who attends her and from the message the story of the picture is alleged to have been taken.

Was He a Coward?—I. S. P. Company—Barney Crawford is ordered from his home by his father, when the latter gets tired of paying the enormous bills contracted by him. He embarks on a tempestuous career that ultimately lands him in jail for picking pockets. He escapes and returns to his old haunts, and while in a Chinatown resort, prevents the robbery of Lois Jordan, daughter of a millionaire mining man, and in the fight that follows Barney is shot. Lois' father takes him to a hospital and while there Lois frequently visits him. Barney determines to turn over a new leaf, and one day while walking across a bridge he beholds a woman fall overboard from a passing ship. He leaps from the bridge and rescues her, his act being seen by Lois and her father, who take him to their home. Jordan gives him a position in his office and he and Lois become lovers. Storms, a clerk in the office, has been robbing the safe, and when Jordan discovers it the blame is laid on Barney, who denies his guilt. The detective who arrives recognizes Barney as an escaped prisoner, and though the latter leaps through the window, the detective eventually captures him. Meanwhile Storms confesses his guilt and, though proved innocent, Barney is compelled to return to jail and serve out the balance of his term. Upon regaining his liberty he visits Lois, and the two are clasped in each other's arms when Jordan enters and orders Barney from the house. He realizes he cannot ask Lois to become the wife of a social pariah, and though she sends for him to come back, as she is ready to elope with him, he manfully leaves her, because he believes himself unworthy of her love.

The Last Round—Apex—On the night that Captain Jack Fordyce wins the army middleweight championship, he is invited to take dinner with Mary Mollet, daughter of Colonel Mollet, and accepts. The colonel owes Ralph Morton, a money lender, $10,000, and Morton threatens to foreclose, but tells him if a marriage with Mary can be arranged he will drop the bill. Mary, next day learning her father's story, resolves to marry Morton, and Jack learns that $10,000 alone can save her from becoming Morton's wife. Later, Jack meets Jim Connor, a hitherto unknown pugilist, who looks like a wonder. That night at the club, Morton boasts that he has found a man whom he will back for any amount to beat all comers, Jack takes his wager and arranges to have Jim Connor matched against Morton's man. Morton, learning of Jim's prowess, tries to bribe him, but is roughly handled, and through treachery disables the fighter. At the last moment, Jack is compelled to himself enter the ring, and finally in the tenth round knocks out Morton's man. Jack's winnings are used to clear the colonel from debt, thus leaving the way open for Jack to marry Mary.

Kriterion Program

The Amateur Burglar—Punchinello.—Mrs. Jones takes the latch key away from her husband because he insists on staying out nights at the club. Davis of the club ridicules the police and bets he can rob a house without being caught. He goes to his own home to don his burglar disguise and there captures a real burglar. He locks the man up and then departs to rob a house. Attempting to get into the Jones' mansion, he is hit over the head by Mrs. Jones, who is waiting her husband's homecoming. Jones, hearing the noise within, thinks he is trying to enter the wrong house and goes across the street to the Brown's. Meanwhile the real burglar escapes from the Davis home and is captured by the police, but later escapes. Mrs. Jones 'phones the police she has captured a burglar and it is only when they arrive that Davis' identity is discovered. The real burglar takes advantage of the situation to rob the Jones' home. Davis, escaping from the policemen, bumps into the burglar carrying the loot away from the Jones' home, seizes it and returns to the club, where he claims to have won his bet. His fellows refuse to believe him and visit the police station where they return the silver to the Jones', who are lamenting their stolen property.

The Power of Prayer—Alhambra—(Two Reel).—Dan Ashton, finding farming unprofitable, goes west to dig for gold that he may pay back the money he has borrowed from a money lender, who is in love with his daughter. In the west Ashton is sold a worthless mine by two rascals. The daughter, meanwhile, is pursued by the money lender, who agrees to tear up the mortgage if she will marry him. The young bank clerk, whom she really loves, is about to rob the bank that he may loan the money to his sweetheart, but is saved by an old maid who is fond of him and advances the money herself. With it the claims of the money lender are satisfied. The father meanwhile falls into evil ways and takes to drink, but his daughter prays for him and her spirit leads him, in a dream, to the abandoned mine he had bought, and urges him to dig deeper, with the result that he finds gold. The father returns home rich, pays the old maid back the money she loaned and the young people are bethrothed.

The Only Son—(Two Reels)—Trump.—Chester Crane grows to manhood surrounded by luxury and naturally becomes somewhat lazy and wayward. He eventually falls in love with Camille Yvonne, a notorious actress, and though his father warns him, he continues to pay her attention. Determined to teach the boy a lesson, the father visits Camille and makes love to her, resulting in her forgetting Chester. At a cafe one night the son discovers his father in a private dining room with the actress and is amazed. Thoroughly disgusted and cured of his love for the girl, Chester returns home with his father, where everything is explained and forgiven.

A Mother's Awakening—(Two Reels)—C. K.—Thelma Monsby is compelled by her father to marry Jack Davenport, a wealthy young man to whom her father is indebted, though she loves Anges Cameron. Thelma is unhappy in her married life and after her baby girl is born still continues to receive attentions from Cameron. One night when she is attending a dance with the latter, Davenport applies some medicine which is poison to his gums to deaden the pains of toothache, and while his back is turned the little girl drinks some of the medicine from the bottle. The nurse who is summoned manages to save the child's life, but when the mother returns from the ball, she realizes her heartless conduct and love awakens at last.

The Cowboy's Sweetheart—(Two Reels)—Kriterion.—Jim Lawson, a cowboy, while visiting in the city is beaten up in a saloon and taken to a hospital where he is nursed back to health by Mary Denney. Upon returning to the West, Jim secures a good position on a ranch, and later Mary comes there to nurse the ranch-owner's wife. Jim is eventually made foreman, and when Mary has finished her task, she becomes his wife.

A Smuggler's Love—(Two Reels)—Alhambra.—John Kingsley, while at a fishing village marries a young girl secretly, and later is called back to the city on business. In his absence the girl gives birth to a baby girl, and the townspeople look upon her with contempt, but Luke Martin, a smuggler, takes care of the mother and child. One day when attacked by revenue officers, Martin escapes, and a stray bullet kills the mother. Years pass, and Kingsley, having learned of his wife's death, marries again and lives in luxury with his new wife, their two children and Tom Walsh, an adopted son. When the little girl, who was left an orphan by her mother's death, grows to womanhood, she visits the city to seek employment and becomes a governess in the Kingsley family. Tom falls in love with her, and one day the two chance upon her mother's grave where they find Martin, who recognizes the girl and tells her his story. Kingsley agrees to care for her and later Tom and she are married.

The Emigrant's Peril—(Two Reels)—Santa Barbara.—Donatello, an Italian musician, adopts Julia, the daughter of a friend who died in Italy, and secures her a position in the orchestra where he plays. Unknown to Julia, her foster father is head of a band of crooks, who steal among the fashionable folk who visit the restaurant. Frank Walsh, a detective, suspects Donatello and shadows him home. When the girl learns the true nature of her foster father she determines to leave him, but he forces her into a room and locks the door. Walsh enters the house, arrests Donatello and rescues Julia, and as time passes the two fall in love and marry.

The Hidden Treasure—Alhambra.—Rena and the housekeeper are willed the house of old Scroggs when he dies, and told that they may occupy it jointly for one month, during which time they may search for the fortune hidden somewhere about the premises. Rena attempts with the aid of Fritz, her sweetheart, to scare the housekeeper off, so she may search the whole house. While Fritz is disguised as a burglar, a real burglar enters the house. Fritz chases the burglar, seizes an old blunderbuss and takes aim at him. His shot goes wild and hits an old grandfather's clock in the library, smashing it, and revealing the jewels within. Rena claims the legacy and the housekeeper recognizes in the burglar her long lost husband, so is satisfied.

MOTOGRAPHY

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The wedding scene in "Enoch Arden," one of the recent Mutual Master-Picture releases in which Lillian Gish, Alfred Paget and Wallace Reid were featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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Smith Heads V. L. S. E., Inc.

Filmdom's Weekly Activities

Officers have been elected for the Vitagraph, Lubin, Selig, Essanay, Inc., an announcement of whose plans appeared in the issue of MOTOGRAPHY dated April 10, together with more detailed information regarding the union of these four big producers in the issue of last week. These officers are: Albert E. Smith, president; Seigmund Lubin, vice-president; William N. Selig, treasurer, and George K. Spoor, secretary.

As already stated, the object of the combination is to release big feature productions direct to the exhibitors, and branch offices will, within the next week or ten days, be established in Chicago, Boston, Philadelphia, Kansas City, Dallas, Atlanta, Portland and San Francisco.

Selig Discusses New Combination

The Vitagraph-Lubin-Selig-Essanay Motion Picture Company, incorporated in Albany, N. Y., on April 5, with a capitalization of $500,000.00, has opened offices at 1600 Broadway, New York City.

The union of these four great motion picture concerns to market their more pretentious features direct to the exhibitors is a most important sign of the times that has occurred in filmland in many years. These four great manufacturers expect to release regularly through the General Film Company as heretofore, with the exception of the greater film dramas of four or more reels in length.

William N. Selig, treasurer of the new combination, while in New York last week, was interviewed regarding the plans and prospects of the new affiliation, and said:

"The Vitagraph-Lubin-Selig-Essanay Motion Picture Company is destined to fill a long-felt want. The question of proper distribution channels for the more elaborate motion picture plays has been one puzzling to us manufacturers for some time. We believe this question has been satisfactorily settled for all concerned and especially for the exhibitor of motion pictures, who now will be permitted to select his own feature program direct. We are confident that the exhibitor will be delighted over the new plans just now announced, for we shall in every respect, in quality of service, in expediency of service and in all publicity details, fulfill a necessity on the part of the exhibitors in filmland.

"For some time the Selig Polyscope Company has been engaged in the production of Spectacular Specials, a name we have coined for Selig photoplays of five reels or more in length. We have spared neither time, thought nor expense to make these Spectacular Specials noteworthy in every detail. Strong stories, convincing acting, clear photography and proper scenic background are essentials to the worth of any multiple reel pictureplay, and we believe that our forthcoming Spectacular Special releases contain all of these qualifications.

"Harold MacGrath's novel, 'The Carpet From Bagdad,' now ready for release, is to my mind an unusually beautiful photoplay. It contains proper atmosphere of the Orient, an unusual plot, and the sandstorm on the desert, I think, will be found to be very realistic.

"I also look for Edward E. Rose's drama, 'The Rosary,' which we have placed in motion pictures, to prove not only entertaining but appealing. Kathlyn Williams and other well known players of our western stock companies are featured in both of the above productions.

"The novels of Anna Katherine Green are known to almost every reader. 'The Millionaire Baby' is perhaps her most popular work. There a number of unusually elaborate scenes, in which hundreds of supernumeraries are utilized. Harry Mestayer, the well known actor now assuming a leading role in 'On Trial,' has a prominent part in the cast.

"There is more of a need for comedies of a refined nature on the motion picture screen. A series of the legibly funny falls and chases will not always incite laughter unless the situations are developed through a logical plot. Charles Hoyt's comedy, 'A Texas Steer,' is a comedy of the refined classification. It is a comedy of true American life. Tyrone Power makes his initial appearance in Selig Spectacular Specials, by undertaking the role of Maverick Brander.

"I recently accompanied a party of our players to the Canal Zone, where they filmed the most striking scenes in Rex Beach's novel, 'The Ne'er-Do-Well.' The filming of this Spectacular Special has been completed. I believe I can safely say that this film drama will be unusually pleasing to the photoplay public, and will prove a worthy successor to 'The Spoilers.'

"The Selig Polyscope Company has other Spectacular Specials in the course of preparation and releases will be announced in proper time. We are endeavoring to give each and every one proper attention, and no expense will be spared to uphold the standard previously attained by our multiple reel programs."

The interview given by Mr. Selig is significant. He is a man who gives only infrequent interviews, and he is certainly enthusiastic over the prospect of the new feature film combination, which he thinks will be beneficial not only to exhibitors, but to the motion picture public.

It is said that the Selig Polyscope Company has

a large number of elaborate Spectacular Specials in the vaults ready for release when the proper time comes. The company has also secured the exclusive rights to many unusual stories from the world's leading authors. These plots include not only standard and popular novels, but the scenaric output of many of the leaders in this difficult line of work.

To Aim for High Quality

The formal announcement last week that the Vitagraph, Lubin, Selig and Essanay companies had combined for the purpose of producing the highest type of feature photoplays ever made has created widespread interest and marks a decided epoch in the motion picture industry.

According to Ira M. Lowry, general manager of the Lubin Company, the combination was formed in order to enable the manufacturers to get in closer touch with exhibitors and to produce the finest grade of features possible at moderate prices.

"The new combination," said Mr. Lowry, "will mean a big thing for the exhibitor. We are all pledged to produce the very highest quality of feature film and these features, which will run from four thousand feet upwards, will surpass by far anything that we have ever made in the past. For some time we have been studying the demands of the public for feature pictures and we have arranged our plans accordingly.

"It is impossible to put too much emphasis on the type of productions we intend to make. Neither time nor money will be spared in making each feature a masterpiese in every sense of the word and it will be possible for the exhibitor to obtain these at moderate prices. Offices have been opened in New York, Chicago, Kansas City, Salt Lake City, Portland, San Francisco, Los Angeles, Dallas, Atlanta, Boston, Philadelphia, Columbus and other cities and we shall be in direct touch with the exhibitors.

"The new organization, which will be known as the 'V-L-S-E, Inc.' will have the entire direction of the exploiting of the features and will be in close contact with exhibitors in every section of the country. The releasing of features will begin immediately.

"As an indication of what the public may expect in the way of features, I might mention some we have completed in our own studios which will be released under the new arrangement and direct to the exhibitor. These include "Eagle's Nest," by Edwin Arden, in which Arden and Romaine Fielding are featured; "The Sporting Duchess," Cecil Raleigh's comedy drama with Rose Coghlan and Ethel Clayton, supported by George Soule Spencer; "The Valley of Lost Hope," a spectacular drama by Shannon Fife, in which Romaine Fielding is featured; "The District Attorney," Charles Klein and Harrison Grey Fiske's well known drama with George Soule Spencer and Dorothy Bernard; "The College Widow," George Ade's sparkling comedy, featuring Ethel Clayton and George Soule Spencer; "The Evangelist," Sir Henry Arthur Jones' powerful drama in which Gladys Hanson is starred, supported by George Soule Spencer, and "The Climbers," by Clyde Fitch, in which Gladys Hanson is featured and supported by an all star cast of Lubin players.

"Among the other big productions now in the making or shortly to be produced are "The Light Eternal," by M. V. Merle; "Mrs. Dane's Defense," by Henry Arthur Jones; "The Great Divide," by William Vaughn Moody; "The Woman in the Case," "The Truth," "Captain Jinks," by Clyde Fitch and many others.

"In every production made a prominent star will be featured and supported by the strongest cast obtainable."

Famous Players' Third Birthday

On April 12 the Famous Players Film Company celebrated its third anniversary as a producer of features of undeniable merit. It was in April, 1912, that Adolph Zukor, Daniel Frohman and Edwin S. Porter founded the company and began to turn out films which they believed would meet with public approval.

Those in the trade well remember the success of "Queen Elizabeth," with Sarah Bernhardt in the title role and "The Prisoner of Zenda," featuring James K. Hackett. After these two productions had been circulated, the popularity of Famous Players was firmly established and exhibitors asked for similar releases at more frequent intervals. Mary Pickford was made a permanent member of a stock company which was formed and the manner in which the films featuring her were received is too well known to need repeating. The same applies to the other production made by this company.

When the Paramount Pictures Corporation was formed, the output of the Famous Players Company was increased to thirty-six per year and at the present time extra releases bring the total up to forty-eight. The company holds the film rights to the Frohman and Henry W. Savage plays.

Universal Establishes Eastern Studio

On May 1 all of the Eastern Universal Manufacturing Company players will move to their new quarters in New Jersey, vacating the New York City studios where the Imp and Victor brands have been produced for some time past. In the future all Eastern Universal productions will be made in the New Jersey studios, this being in accordance with the idea of making all pictures under one roof, which has been so successfully worked out in the West by this firm.

Marie Dressler to Lubin

Marie Dressler, probably the funniest woman on the stage today, and widely known in filmland for her "Tillie's Punctured Romance," has signed a contract with the Lubin Company at a very large salary and is to be starred in a number of featured comedies written especially for her.

Miss Dressler will be seen only in five reel comedies and she will make three of these each year. Elaborate preparations are being made for the first of these big reelers. The comedienne will arrive at the studios in Philadelphia the first of June, the close of her present theatrical season, and the work of producing the first feature comedy will begin then. For her supporting company Ira M. Lowry, general manager of the Lubin Company, is selecting the most expensive list of players that has ever been used in a Lubin production.

During her theatrical engagement in Philadelphia, Miss Dressler spent several days at the Lubin studios and also at the Lubin ranch at Betzwood, Pa. The things that interested her most were the mechanical departments, for Miss Dressler knows the technical side of the motion picture business from the ground

up and she had, as she expressed it, the time of her gay young life in the laboratories at the ranch inspecting the new inventions for improving photoplays and watching the experts there carrying on their experimental work with new printing devices and natural color motion photography.

New Carbon Plant

America will suffer no longer from a carbon famine if the present plans of J. S. Speer, president and general manager of the Speer Carbon Company, St. Marys, Pennsylvania, materialize, for Mr. Speer announces that within the next three months additions will be made to his plant, which will virtually double its capacity.

Ever since the European war caused a shortage of the German made carbons in this country, Mr. Speer has been attempting to perfect a carbon that he hoped would prove the equal, if not the superior, of those manufactured abroad, and recent tests given these carbons by experts seem to prove that Mr. Speer's ambition has been achieved.

Last week ground was broken on Blaisdell avenue for a plant 60x150 feet in dimension, which will be devoted solely to the manufacture of carbons. The building will be of brick, steel and glass construction throughout, and will be equipped with modern machinery electrically driven.

The new factory, when completed, will involve an expenditure of from $50,000 to $75,000, and will have a capacity of 25,000 carbons per day.

Securing Noted Stars

The Metro Pictures Corporation, now under full steam and going at a fast clip, startled the trade this week with an offer of $25,000 to Geraldine Farrar, the noted opera singer, for her appearance in a gigantic spectacle of the great historical play, "Barbara Fritchie." The offer was made through Richard Herndon, a theatrical broker, and was communicated to Miss Farrar after she had practically signified her willingness to listen to reason. Mr. Herndon had already spoken to the famous singer and then approached the Metro directors, asking them if they would be interested.

Speaking for the Metro Corporation, Dr. Rowland, president of that concern, said: "We are in the market for the world's greatest stars, and our flexible distributional policy permits us, I presume, to go farther than any other firm to make bids for noted stars and plays. We were instrumental in securing Mr. Faversham for $15,000, and have offered another almost unapproachable star $20,000 for one picture. And now even Farrar's name came to us from a most substantial source; we were quick to see the commercial value of the great singer's name and it will be a regular Metro release, as will the Faversham and Petrova pictures."

Olga Petrova, whose second screen production, "The Heart of a Painted Woman," is but just released, is now a regular star on the Metro roster, she having contracted with the Popular Plays and Players Company for a period of two years, and to appear in sixteen plays. The biggest and most emotional plays will be furnished her.

In addition to Faversham, Petrova and Farrar, if that artist accepts the Metro offer, Orrin Johnson, Jane Grey, Olive Wyndham, Thomas Jefferson, Adelaide Thurston, Emily Stevens, S. Miller Kent, Lionel Barrymore and Edmund Breese will characterize the various Metro releases for the forthcoming three months.

Ernest Shipman Resigns

By mutual understanding with the directors of the Universal Film Manufacturing Company, Ernest Shipman who has been conducting the feature department handling territory outside of Greater New York on "Neptune's Daughter," "Damon and Pythias" and Williamson Submarine Pictures, will terminate his services in this department some time during the month of April in order to become actively connected with plans that have been under consideration for some time in connection with the feature end of the film business. Mr. Shipman has planned a temporary

Emily Stevens.

Olive Wyndham.

Valli Valli.

Three of the newly engaged Metro stars.

rest before plunging into the maelstrom of new events and will make a trip to the Pacific Coast, of about six weeks' duration, stopping at Los Angeles, San Francisco, Portland, Seattle, Denver and Chicago. His business plans will be divulged at a later date.

Sidney Olcott Engaged

The Famous Players Film Company last week made an important addition to its producing staff by the engagement of Sidney Olcott, one of the most prominent and capable feature directors in the world. Not alone is Mr. Olcott one of the oldest directors associated with the screen, having produced motion pictures constantly for the past eight years, but he also possesses a degree of versatility and a store of varied experience rare indeed to directors of either the spoken or silent drama.

The noted director, as is commonly known, was responsible for the production of those two celebrated screen successes, "From the Manger to the Cross," and "Colleen Bawn." More recently, Mr. Olcott has been producing independently under the name of "Sidfilms," which activity he was induced to abandon by the offer of the Famous Players Film Company to become a member of its producing staff.

Actors Thrill Tourists

Passengers on a Southern Pacific train bound for San Francisco one day last week were thrilled by a mad race between two automobiles on a long roadway

Irving Cummings racing with an express train.

bordering the track. The first car was a low rakish roadster and the man at the wheel apparently was cut and bleeding about the head.

The pursuing auto was an official looking big car and the occupants were shooting their revolvers continuously at the driver of the fleeing car. The train crew and passengers, watching the death like race, suddenly realized that just ahead a short distance the rail road track crossed the path of the racing machines.

Evidently the driver of the roadster was planning to have the train cut off his pursuers and thus give him a chance for a getaway. Closer he came to the crossing; the engineer was blowing the whistle frantically and everyone in the richly furnished cars was on tip toe. Just as the cow catcher of the big locomotive touched the crossing the roadster's driver, giving his car more power, leaped the car across the perilous path to safety.

Then it was the engineer discovered a little group of men gathered around a motion picture camera, the operator of which was unconcernedly grinding the crank.

And then as the Pullmans pounded past, each window decorated with blanched faces, the "Flying A" dare devil company, making "The Diamond from the Sky" gave a lusty cheer to tell the tourists all was well. Irving Cummings who plays Arthur Stanley in the forthcoming picturized novel was the driver who startled the engineer.

The scene was just part of a sensational chain of thrilling exploits in which not only Mr. Cummings, but Lottie Pickford, William Russell, Charlotte Burton, George Periolat and Eugenie Forde figure. The story of strong dramatic qualities is punctuated with dare devil stunts, that enter logically and as part of the story interest rather than merely to give a thrill for thrill's sake. The first release of this great picture is scheduled for May 3.

Making Convention Arrangements

Marion S. Pearce of Baltimore and M. E. Cory of San Francisco, national president and vice president respectively of the Motion Picture Exhibitors' League, are in New York this week on business connected with the National Convention and Exposition which is to be held in San Francisco July 13 to 16. Mr. Cory has been made chairman of the committee in charge of all arrangements. He will be assisted by a committee of San Francisco exhibitors. The other members of the general executive committee are President Pearce, Secretary W. R. Wilson of Columbus, Ohio; Treasurer, P. J. Jeup of Detroit and A. P. Tugwell of Los Angeles. Judge Tugwell will have charge of the arrangements for the entertainment of the visitors while in Los Angeles.

San Francisco has the reputation of knowing how and with the added attraction of the great Exposition now open, and the great picture studios at Los Angeles, this should be the most successful convention ever held.

Mr. Cory announces that the Selig Company's Coast Special will arrive in San Francisco on the morning of July 13 and remain the entire time the convention is in session, including the grand ball, with which the convention closes, Friday night, July 16. This ball will no doubt witness the greatest gathering of motion picture stars ever known.

Headquarters of the convention committee will be established in the offices of the California Exhibitors' League, room 306 Mechanics Bank building, Market & Mason streets, San Francisco. There will be a general information bureau maintained and hotel reservations and all other matters will be gladly attended to for anyone who will address the committee. Full information will be published in MOTOGRAPHY each week as the plans of the committee are completed.

Manufacturers of pictures and accessories and supplies are urged to take advantage of this opportunity of placing their business personally before large numbers of exhibitors who have never been able to attend any of the national conventions that have been held in the east. These western exhibitors on the whole are ahead of their eastern brothers in every way. They have better houses. They get higher admissions. They buy more and better equipment. Manu-

facturers will miss an opportunity if they are not at San Francisco with a big exhibit. If they have an exhibit at the Panama Pacific Exhibition, it is especially to their interest to help get the exhibitors to attend the convention. They can maintain simply an information booth, distributing invitations to visit the exhibition, and giving its location.

New Bill in Pennsylvania

Pennsylvania is going to continue its board of censorship, though the Stein bill, providing for the repeal of the censorship law, which was backed by the motion picture people in the Keystone state, was pigeonholed indefinitely. The new bill, introduced in the senate by Augustus F. Daix of Philadelphia, which creates a new board of censorship, higher salaries and a greatly increased number of subordinate employes, seems likely to pass.

The Daix bill meets with the approval and endorsement of Governor Brumbaugh, Attorney General Brown and State Censor Breitinger, and will probably be put through the senate without amendment, thus throwing the battle over its final adoption onto the floor of the lower branch of the House of Representatives.

Meanwhile the joint legislative committee of exchangemen and exhibitors is preparing to conduct a fight against the new bill, which concedes very little more to the motion picture interests than does the present censorship law. A strong fight will be made for lower fees for examination of films, for a provision requiring the state, and not the picture men, to maintain the cost of projection rooms, and for the right to appeal to a court of justice from what are considered unjust decisions of the censor board, a right which, under the present law or proposed Daix bill, is not conceded.

The bill is now in the hands of the Senate Judiciary General Committee, of which Senator Henry A. Clark, of Erie, is chairman, and late this week will be reported out, and an attempt made to railroad it through the upper branch of the legislature.

August Joins United

Edwin August, late of Kinetophote, has been added to the producing staff of the United Film Service and will make films to be released under the Pyramid brand. He is at work at the Cliffside, N. J., studios of that company at the present time, having Ruth Blair and Iva Sheppard as supporting leads.

Lubin Producing Many Comedies

The first of the Lubin comedies in which Billy Reeves, the widely known English comedian, pantomimist and acrobat, is featured, will be released on the regular service Saturday, May 15. It is called "The Substitute," and is one of the liveliest and funniest farces ever made by the Lubin Company. According to the present plans, a Reeves comedy will be released each Saturday.

The Lubin Company is giving special attention to comedies at present and has an elaborate program ahead. Mr. Reeves and a special company of fun makers are in Jacksonville making one and two reel comedies. Jac Tucker and Eva Williams, who won much fame in vaudeville, are also at the Lubin southern studio with their own company making comedies, as are Pat Rooney and Marion Bent, known from coast to coast.

In following out plans adopted some time ago the Lubin Company is securing the services of the best fun makers in the country regardless of expense, and will make comedies and farces running all the way from split reels to five reelers.

Plan of "June" Beauty Contest Announced

Norma Phillips, who has been playing the leading role in "Runaway June," the Reliance serial, is busy preparing her wardrobe for her trip to the west coast, during which she will act as hostess to the most beautiful woman in each state who wins the beauty contest being conducted by the producers of the George Randolph Chester play.

By arrangements recently made, an exhibitor who has been showing the picture and who now wishes to reap the benefits of the national advertising campaign which is being conducted by the Reliance Company may do so before he has completed the fifteen episodes.

The rules of the contest call for fourteen votings in each theater. This does away with voting on the day the contest is introduced into the house. This first occasion being reserved to the nomination of the

Norma Phillips who will accompany winners of Runaway June Beauty Contest to the Pacific Coast.

candidates. An exhibitor may enter his house in the contest any time up to the eleventh episode and make up for the time lost by conducting contests between the showings of the following episodes.

Thousands of women who have learned of the contest through the various national mediums which Reliance has been using, are hard at work planning to represent their state on the trip and it is needless to say that exhibitors in all parts of the country are almost as interested in the affair as the contestants themselves.

Limits Standing Room

A bill limiting the number of persons permitted to stand during performances in motion picture houses to one person for each three feet square of space in the enclosure between the seats and the walls of the theater recently passed the New Jersey house of the legislature after a contest, during which several attempts were made to amend the measure.

William N. Selig recently observed his fifty-first birthday.

Universal Beauty Contest

There is little doubt but that the Universal Film Company's Beauty Contest, a happy thought of Joe Brandt's, is going to be one of the biggest things of the year, as far as publicity is concerned, for, at present forty-two of the leading papers of this country are working in conjunction with the Universal to find just who is the most beautiful girl in each state.

The contest began in the majority of the forty-two papers on the first of April and already several thousand photographs have been sent in by girls all over the country, and each mail is adding large numbers to the list.

On or about May 22 the winners of each state will be announced and these winners will board a special train at Chicago which will carry them to Universal City. Upon their arrival there a committee will decide just which one of the group is the most beautiful and she will be offered a position as a Universal star in one of the West Coast companies, at a star's salary. She will be known as the most beautiful girl in America, or, the American Beauty.

Arrangements are now being made with one of the largest theatrical concerns in the world to give this American Beauty a week's engagement at one of the best theaters in New York City, where she will exhibit the latest fashions of the season. After this engagement she will return to Universal City and at once start work in one of the Universal companies.

While on the coast the party will make Universal City its headquarters and will make detours to the San Diego and Panama-Pacific Expositions. The Universal has been fortunate enough to obtain Mrs. Champ Clark as leading chaperone of the party.

Tennessee May Have Censors

The creation of a Tennessee board of censors for moving pictures is the purpose of a bill introduced in the lower house of the Tennessee legislature on Tuesday, March 30, by representative Nichols. The proposed board which was recommended in a message by Governor Rye is patterned somewhat after the National Board of Censors.

The bill provides that each reel of film shown in the state must first be inspected by the board, which is to be composed of two men and one woman. The board members are to receive $15.00 each annually, and the censors will tax each film inspected $1.00, if it be the ordinary one thousand foot length, and $2.00 if the subject is a multiple reel.

Before any film can be exhibited it must be preceded on the screen by a leader reading "Approved by the Tennessee Board of Censors" followed by the number of the film. The bill, if passed, will take effect within ninety days following its passage.

Mutual Adds Child Players

A distinct novelty is provided for small motion picture "fans" in the foundation of an entire company of children, all under the age of ten, for regular work at the Reliance-Majestic studios at Hollywood, Calif. This company, which is under the direction of C. W. and S. A. Franklin, is to work out a series of photoplays especially for children.

The plots to be handled will be designed to appeal first of all to the children, and will constitute a regular Reliance offering. It is felt that with other childhood subjects, released by the Reliance, many photoplay theaters will be enabled to afford their small patrons regular children's days.

"The Commuters" Ready

George Kleine will give a private exhibition of his latest photoplay "The Commuters" featuring Irene Fenwick, supported by Charles Judels and a superb Broadway cast, at the Candler theater, on West Forty-second street, New York, Monday, April 19, at 10:30 a. m. All exhibitors and their friends are invited. "The Commuters" will be released April 26.

Chicago Theater Installs Pictures

The La Salle Opera House, Chicago, Ill., became the temporary home of moving pictures this week. The much discussed film, "Three Weeks," was on view there from 9 in the morning until 11 at night, running continuously, with all seats selling at 25 cents. This motion picture feature was the object of a royal battle between the Chicago censor board, controlled by Major Funkhouser, and Mayor Harrison. No children will be admitted.

Successor to "Neptune's Daughter"

Contracts have been executed between a syndicate of motion picture producers and Captain Leslie T. Peacocke, author of "Neptune's Daughter," under the terms of which "The Mermaid" will be released in seven reels as a special feature for September bookings. The plans include a trip to the Bermudas utilizing the wonderful scenic effects used in "Neptune's Daughter."

Simultaneously with the launching of "The Mermaid," Captain Peacocke's play of the same name which was orginially constructed for Annette Kellerman will appear upon the legitimate boards. Arrangements have been made to feature Nell Shipman in the part of the Mermaid and it is more than likely that Miss Shipman will collaborate with Captain Peacocke upon the construction of the photo drama.

A unique feature of the production is that one hour after contracts were executed, enough foreign territory had been sold to more than pay for the cost of production. Frederic Shipman who bought the rights to Australia and New Zealand on "Neptune's Daughter" has secured the first refusal to "The Mermaid" which will follow up the tremendous success he is now having with "Neptune's Daughter" in Australia. Three other contracts of importance have already been closed. The picture will be exploited upon a percentage basis in the first class theaters of the United States and Canada.

Rolfe Secures Another Big One

R. A. Rolfe announces the signing of contracts between the company bearing his name and the famous writer, George Ade, by which Mr. Rolfe comes into possession of the screen rights to the author's celebrated play and book "Marse Covington," which, as a play and as a novel enjoyed the widest vogue and in the pictorial production the Rolfe people will have the aid of George Ade, who will work on the scenario. Edward Connelly, who originated the role of Marse Covington in the play, will have the lead. The production will be staged at the Rolfe studios, Yonkers, N. Y.

The Master Producer and His Masterpiece

BY TERRENCE EUGENE RAMSAYE

I HAVE just spent two absorbing, intense hours with the master producer the man whose genius in organization is going out to the millions in "The Diamond from the Sky." This man is S. S. Hutchinson, president of the American Film Manufacturing Company. Hutchinson—when a man gets in to his rank you don't call him mister any longer—has solved the most difficult problem ever presented to a producer of the film drama. "The Diamond from the Sky," from the very unusual nature which makes it so powerful a story, presented perplexing technical problems without precedent or parallel, problems of cast, problems of action, problems of photography.

The author of this wonderful romance over-rode every convention in writing his burning, heart compelling story. He mastered his own problems of technique and left a hundred others for the master producer of the picture to solve. It is probably because of the very nature of these difficulties that Hutchinson has been inspired to the attainment of his striking success in the pictorialization of this story.

Hutchinson, I expect, is the only man who could have done it. When I talked to him, he all unconsciously made me think of Thomas A. Edison's indefatigable application, of Arthur Brisbane's chain lightning imagination, of the art that is known as Belasco's, and of the judgment that is second nature to Connie Mack.

The master producer.

Some weeks ago Hutchinson came to Chicago and waited, as the hour of the decision of the judges neared, to get the winning manuscript. Then for three days and two nights he sped westward to Santa Barbara in uninterrupted study of his chosen jewel. The appealing story of "The Diamond from the Sky" was read and re-read in those thousands of miles of plain and mountain. The master producer, spurred to thought by the impelling story, was concentrating on his task—the business of taking the written words, those personalities of the cold typed line, to cast them into form and flesh, putting the spark of life, of essence, of actuality, into the novelist's conception. It was Hutchinson's task to paint a thrilling, tense panorama of human life, to reconstruct history that never happened except in the imagination of the writer of "The Diamond from the Sky."

To this end he must choose of men and materials. He was as a painter before a black canvas, fired with a great conception. On his palette we see all of the color properties of the film art of pantomime, we see the helplessness of little children, the innocence of girls, the bravery and daring of young men, we see cunning, avarice, hate, love, adventure, success and failure, hope and despair, the curve of pretty lips, the brawn of a villain's hairy arm—and these the master producer is blending for his masterpiece a painting to be made of life and people for the depiction of this romance.

"Long before I stepped off the train into the sunshine of Santa Barbara I had decided on the man who should do the producing," Mr. Hutchinson related reviewing his labors. "One reading of 'The Diamond from the Sky' has shown me that this was the time for the master stroke, the time to 'burn all the powder' for my greatest picture.

"In choosing this man and in the making of the choice of those who were to assist him I had all the talent of the motion picture business to choose from, and I gave it very much the same earnest attention a commander-in-chief would give to the choice of a general for the decisive battle in the war over there.

"The man I chose was Jacques Jaccard, the director who is now putting 'The Diamond from the Sky' into films. He combines with inborn ability extreme accuracy and artistic conscience as a scene builder. His experience has been of just such range as best fits him for his assignment. And great among his qualities is youth. Romance is illuminated only with the fire of youth. I early resolved that the energy and inspiration of youth must shine through this production in every line.

"In selecting a camera man my thought fell almost automatically on George Hill—George 'Tripod' Hill. I took pains to investigate particularly the quality of his work, and when I came to his good work on 'The Hypocrites' I knew he was the man.

"Then there came the matter of the technical director. There is only one Fred Priest, and that was the answer. The selection of exterior scenes and the construction of interiors is a particular and special part in the production. It has been a part of his work to take the old Virginia with all its cavalier atmosphere and set it down in California to give it a place in the sun.

"With this technical phase of the problem solved

I came to the, perhaps, more difficult and intangible problems of the cast.

"In the selection of the actors I considered hundreds and talked to scores of them. Again I had the best of all that America had to offer in moving picture talent to choose from. Every possible candidate for a place in the cast was weighed and analyzed in the light of the exacting requirements of the wonderful story and the conception of the finished picture. The list of rejections and reasons would be a mighty tedious array. It was a process of winnowing, testing, sifting, trying, a sort of smelting of art and talent in personalities. I was determined that there should be no dross in this cast.

"In the first place, because of the nature of the plot, it became instantly necessary to enroll two sets of actors of star quality—and in the use of that word 'star' let me remark that nobody was chosen because of a name, because of a reputation. It was not stars that I sought, it was the capability in each actor and actress which would mean that they could best and most significantly re-live before the camera the powerful story of 'The Diamond from the Sky.'

"The action of the piece rapidly eliminates the actors who first appear, hence the double set of stars.

"Then, for the highly important purpose of preventing the confusion of personalities in the story on the part of the moving picture patrons, I had to seek the height of contrast in the types of actors. It would never do to permit the slightest possibility of the spectator mistaking the identity of a single character for a single scene.

"In the opening of the romance it is necessary to represent the hero and heroine as babies.

"That baby business certainly was a problem. As the novel relates, both of the babies were born on the same day—these changeling children of fate. We had to have two babies, a boy and a girl, each four weeks old, a dark infant to represent Arthur Stanley, the gypsy child, a fair baby as Esther, true heiress of the title and the diamond from the sky."

"And just who are these babies?" I interrupted, with a grab at this very human phase of the story.

"That I am not free to tell now," Hutchinson replied. "You see we had such a hard time finding the particular kind of babies necessary that we had to go on a baby hunt first and get the parents to consent to their appearance in the film afterward. Once we located the babies it took a good deal of diplomacy to induce the rather prominent parents to let us cast them in the play. We promised we would not tell, and I guess that only I and the parents know just who the babies in 'The Diamond from the Sky' are."

So these two infants will go out before the millions of people who are to laugh and cry at the heart tugging play of situations in this romantic picturized novel, probably never to be known in their actual personalities. And the babies themselves will not remember and never will know, unless it is repeated to them in the after years to come.

"It is not often," Hutchinson continued, "that babies are so important to the trend of the plot. Usually babies are incidental. Here they are everything.

"Then as the action progresses the principals appear in their early youth. The role of Esther made it necessary to get a young girl. The lead calls for a girl with all that is lovely and desirable in a girl. I had to find an actress with that indescribable charm of youth, pretty, fresh, vivacious, innocent, ingenuous, magnetic. It was necessary not only that the actress have these qualities, but that she be able to 'get them across' from the screen to the audience effectively. It was necessary to find the girl whose charm and magnetism was infectious, and communicable in the expressions of the silent drama.

"Human beings are more interested in other human beings than anything else. People are interested in people. And all of this interest is focused, centered to a brilliant point in the woman. Probably the young girl as a type is of more interest to more people than any other possible single subject.

"You can imagine how seriously and earnestly I studied and considered the question of the girl for Esther's role.

"In this connection I interviewed about twenty-five prominent moving picture actresses. The choice was made when I talked with Lottie Pickford.

"In this choice the Pickford name, made famous through the successes of Lottie's sister Mary, had absolutely no weight. Lottie was chosen for herself alone. And she would have been chosen for the part if the name Pickford had never been heard in filmland before—because of all the actresses available she is so pre-eminently the one for the part. She is so thoroughly capable of conveying all those great vital elements of the story which center about her. She wins sympathy and understanding as readily with a smile as with tears. She is able to carry over the great, gripping suspense, the trembling uncertainties of the story.

"Then we come to the almost equally important part of Arthur Stanley. Here again the high quality of youth was required. I chose Irving Cummings because he is a young romantic actor. He is clean cut, aggressive and cast in the mould of the gentleman adventurer. His ideal fitting to the part may be indicated pretty well by calling him of the cavalier type, the strain of the southern cavalier tinged with the French influence and the grace of the Bourbons.

"For the part of Blair Stanley, calling for a 'silk hat or gentleman heavy' the possible actors were considered one by one until the elimination left the ideal man for the part, William Russell, otherwise known in the film world as 'Big Bill.' An actor could not be better chosen for his delicate business of being both a gentleman and a villain, a suave, polished gentleman of unscrupulous purpose in rivalry and avarice. Also he furnishes the required contrast to Cummings in the role of Arthur Stanley.

"A vitally important choice had to be made in casting the role of the adventuress who appears as the accomplice in the genteel villainy of Blair Stanley. Here again I was fortunate in being able to use Charlotte Burton, a most accomplished actress, for the purpose. In the vivid play of motives and impulses this actress must portray all of the cunning of a clever woman, she must have the world-wise knowing eye, the impressive personality, and yet there must be no suggestion of grossness. It must be done with consummate delicate skill—and we have the woman for the part.

"I made a ten strike in the selection of George Periolat for the part of the 'mean heavy' who appears in the deeds of daring and violence inspired by the circumspectly careful villian, Blair Stanley. Periolat

has the reputation of being the best make-up artist in the country. Also I have never seen his rival in facial expression. He handles his face as a sculptor would clay.

"Then there is William Tedmarsh as a lucky human fact in the cast. He appears in the part of Quabba, the hunchback gypsy. He is convincing and compelling of attention on the screen. None of the characters could be chosen with cursory consideration. Every part is an important part and I have put all that is in me and all that experience has taught me in the building of the production.

"In the plant at Santa Barbara where the play is being filmed, nature herself is making a great contribution to this great romance. In Santa Barbara we have such wonderful qualities of light that I sometimes hesitate to talk too enthusiastically of it, lest competitors 'see the light' and move in with us. While 80 per cent of the moving pictures are made in California and the quality of California sunshine is shouted to the world I believe that we, in Santa Barbara, have an advantage even over the other sections of the state. The lay of the land conduces to a remarkable clarity of atmosphere, a striking crispness and clearness of light. On the west the ocean mists and winds are broken and warded off by the Channel Islands, and to the north are the mountains that have sheltered the old town of Santa Barbara through the centuries.

"An unlimited range of photographic and scenic possibilities is presented by our location. Natural settings that range from the tropical to the temperate zone in flora are available in easy distance. There is inspiration in Santa Barbara itself. It was the home of the old Spanish dons and grandees centuries before civilization had pushed west of the Atlantic seaboard. The relics of these old days of Spanish occupation remain, and the spirit and grace of Spanish cavaliers and beautiful senoritas still hovers in the air. There is the indefinable flavor of romance that we want for the bewitching story of 'The Diamond from the Sky.'"

Hutchinson paused in one of those moments of reflection when his busy mental processes speed on ahead of his deliberate, careful speech.

"I was thinking," he resumed," of the great and probably much underestimated value of environment in the production of moving pictures. We have done everything that can be done to give the players in this romance film the advantages of environment. It is one of the measures taken to guarantee perfection that we have given them inspirational surroundings.

"For the time in which this picture is being taken they are as people transformed—they are from day to day actually living the story of "The Diamond from the Sky.' They are surrounded by the beauty, charm and romance that they are transmitting to the film. Not even the most minute detail has been neglected. Even the fittings in the dressing rooms have been considered to prevent the introduction of a jarring note.

"The proper sort of environment makes for excellence of acting just as a becoming gown makes a girl step with pride.

"The actors in this production are leading a sheltered life. I have spared nothing to preserve their pose, to keep them happy, absorbed and concentrated in their work. There is not the possibility of professional jealousy or flare-ups of 'artistic temperament.' Even the words of helpful criticism are carefully given that they may not carry the least tinge of disappointment to the actors.

"The romance must be vibrant with sympathy, suspense and immediate, gripping interest.

"We have gone to limits before unknown in the making of films to secure this.

"And the world will know how well we have succeeded when the first release is made May 3."

There you have it—Hutchinson, the master producer, and his masterpiece.

The Cruise of the Universal Special

BY ED MOCK

WHATEVER follows may be charged directly to Carl Laemmle, president of the Universal Film Manufacturing Company, New York, for it was as early as last December when Mr. Laemmle expressed his wish that I be present at the opening and dedication of Universal City, California. At that time the date had not been determined, but I made the promise, health permitting, that I would be among those who would answer to roll call.

* * *

I am something of a stickler for details and having a tale to tell, shall begin at the beginning and finish at the end. I have confessed the secret. This story was wished upon me. Mr. Laemmle was the wisher and I the wishee. Incidentally, should others be inspired along similar lines, I see no reason, measured by the complete pleasure I have experienced, to accept all like offerings. My initial trip to the Pacific coast was delightful.

* * *

Those of you who read MOTOGRAPHY have been advised from week to week regarding the "Cruise of the Universal Special" which left Dearborn Street Station Sunday night, March 7. Many pictures have been printed in these pages which gave a partial idea of the fun the party was having. It seems absurd that there is more to say and that more pictures might find interest. But to those of us aboard that special de luxe train, the half hasn't been told. While names have been printed, they were handled in slap stick fashion and without regard to classification. There have been exaggerated statements both regarding the number aboard and why they were there. Better have another look at the list.

The Ladies—Mrs. Carl Laemmle, Mrs. Maurice Fleckles, Mrs. Herman Fichtenberg, Mrs. James V. Bryson, Mrs. John A. Gilbert, Mrs. Hugh C. Weir, Mrs. Edward Bauer, Mrs. Homer Croy, Mrs. Jack Marks, Mrs. R. D. Craver, Mrs. Harry E. Wolff, Mrs. Harry E. Vestal, Mrs. Pierpont J. Morgan, Mrs. Ned E. Depinet, Mrs. F. A. Van Husan, Mrs. Vernon R. Carrick, Mrs. Lewis M. Swaab, Mrs. M. Henri Hoffman, Mrs. D. B. Lederman, Mrs William A. Johnson, Mrs. E. S. Pearsall, Mrs. Ed J. Mock and the Misses Kitty Kelly and Celia Schnitzer.

Identified with the Universal Film Manufacturing Company—Carl Laemmle, president; P. A. Powers, vice

president; George A. Magie, special representative; Charles V. Henkel, Hugh C. Weir, C. M. Stevens, U. K. Whipple, Harry E. Wolff.

Exchangemen—Herman Fichtenberg, New Orleans; Maurice Fleckles, Louis Laemmle, Chicago; James V. Bryson, Minneapolis; William Oldknow, Atlanta; Claud R. Plough, Frank J. Flaherty, Chicago; J. I. Schnitzer, Indianapolis; George W. Weeks, Detroit; R. C. Cropper, Kansas City; C. D. Mattingly, Oklahoma City; C. E. Van Duzee, Minneapolis; James Arthur Eslow, Boston; Clair Hague, Toronto; Ed. T. Lux, Cincinnati; Chester A. Clegg, Calgary; R. D. Craver, Charlotte; Arthur A. Schmidt, Buffalo; Ned E. Depinet, Dallas; F .A. Van Husan, Omaha; Vernon R. Carrick, L. M. Swaab, Philadelphia; M. Henri Hoffman, New York; D. B. Lederman, Des Moines; J. J. McCarthy, Omaha; C. R. Thompson, Cleveland; D. K. Hopkins, Buffalo.

Exhibitors—Edward E. Bauch, Freeport, Ill.; R. Kershaw, Winnipeg, Can.; Harry H. Burford, La Crosse, Wis.; John A. Gilbert, Chicago; Edward Bauer, Schenectady, N. Y.; T. W. Franke, Chicago; Louis M. Ridout, Denison, Tex.; William A. Mustard, St. Paul; Oliver A. Rowe, St. Paul; Jack Marks, Clarksburg, W. Va.; E. S. Pearsall, Eau Claire, Wis.; H. E. Jenkins, Salisbury, N. C.; R. E. Spraker, Rich Hill, Mo.; William Roper, Council Bluffs, Ia.; J. D. Thatcher, Jr., Kansas City, Mo.; J. J. Germaine, Chicago; J. A. Shugert, Buffalo; A. E. Elliott, Kansas City.

The Press—Hy Mayer, *Puck;* Homer Croy, *Leslie's Weekly;* Joe Mitchell Chapple, *National Magazine;* Wright A. Patterson, Western Newspaper Union Lists; W. J. Page, *Billboard;* Miss Kitty Kelly, Chicago *Tribune;* Wm. A. Johnson, *Motion Picture News*; Ed J. Mock, Motography.

Miscellaneous—J. F. Condon, Buffalo; Carleton J. Birchfield, Chicago; Harry E. Vestal, Columbus; D. J. Chatkin, Chicago; P. J. Morgan, Cleveland; Eugene T. Smith, Rochester; Alfred Milton Handy, Chicago; Dr. W. S. Driscoll, John A. O'Day and George D. Fogarty, Buffalo; and the children, Master Julius Laemmle, Master Jack Warren Kerrigan Mustard, Master Weir, Master Marks, Master Bauer and his sister.

* * *

The purpose of the party was first, to have the best time of their lives; second, to see all that was to be seen between Chicago and Los Angeles; third, to take in the expositions and fourth, to get back home right side up with a buffalo nickel as a sinker!

* * *

This, then, is merely a preliminary skirmish. It is to give you a hint that my system is overrun with memories of a very long, pleasant and wholly satisfactory journey with a throng of other persons similarly inclined. To rally all these people from the eighteen states, plus the Dominion of Canada, was something of a job. And to have 'em make a train lying in a railroad shed in a Chicago terminal—all without hitch and all hungry for the first dinner—is due largely to Joe Brandt, that tireless hustler whose name and Universal film is pretty much one and the same.

* * *

Those of us who have traveled toward the east and who had been occupied with our packs during the day, were ready for that first meal and were not slow in finding the dinner. This is the program, offered as a specimen of the meals that were to follow for the week ahead of us:

DINNER

Blue Point Cocktail

Fresh Vegetable Soup — Consomme in Cup

Salted Almonds — Bur-Gherkins

Shad with Roe, Hoteliere

Potatoes Persile — Cucumbers

Sweetbread Pattie, Toulouse

Peach Colbert

Filet Mignon, Renaissance

New Potatoes in Cream — Green Peas

Roast Young Turkey, Cranberry Jelly

Water Cress Salad

Nougat Ice Cream — Assorted Cakes

Roquefort — Neufchatel

Coffee

Universal Film Mfg. Co.

Special Party to Opening of

Universal City, California

March 7th—13th, 1915.

* * *

The train was our train. It was the picnic-ground all the way from the locomotive to the observation platform. We could do what we pleased to do and we pleased to do pretty much everything a crowd can think of. There were the baggage, buffet, diner, two Pullmans, two compartment and a combination compartment and observation lounging car. These cars were accompanied by the same crew, all the way across the continent. The itinerary included stops at Kansas City, La Junita, Denver, Colorado Springs, Albuquerque, Williams, Grand Canyon, and San Bernardino. But it stopped other places as well and it will be part of my business to make this clear to you.

* * *

Now that I have the party aboard train and dinner being over, we'll scatter to various games of cards in various places with varied scenery. The diner offers a splendid close-up interior after dark, but this installment being without illustration, you must forego the scene till later.

* * *

We will wake up next week at Kansas City.

* * *

It has been so long since I've been on this writing game, I feel rusty, but maybe I'll warm up to it as we go along.

* * *

There is one task before me that will require a lot of time and effort and some of your patience. This was wished on me by P. A. Powers, who was along all the time. I am charged with having been responsible for his middle name as you know it. Mr. Powers had with him the old family bible to prove that my mistake was truly unwarranted. When I said his middle name was Aloysius, I spoke without regard for the facts. Mr. Powers' full name is Patrick Anthony Powers. I want you to respect Mr. Powers' wish and remember that Anthony part. By the time we take another trip together I won't be surprised if his old bible will prove him to be St. Anthony.

* * *

The lingering thought that blended into my first night dreams was the absence of Joe Brandt.

* * *

But we had George A. Magie and it was one gay party always willing to let "George do it." And what was better George did it for all of us.

* * *

This is the life.

Fundamental Principles
TRANSFORMED BY FEATHERSTONE

CONVERTING THE CURRENT.

WHEN transforming alternating current from high to low voltage, there is considerable loss of volume, although not so much as when a rheostat is employed. In fact, whenever an arc light is used, there is bound to be wasted current, unless it is originally supplied at about 50 volts pressure. In the case of alternating current we have just seen why it is not very satisfactory even at the proper voltage. Therefore the problem is, how to deliver to the arc, with the least possible loss, a direct current at a voltage of about 50.

The most obvious way to do this is to connect up a high voltage motor and a low voltage "dynamo" as shown in figure 28. Motors and dynamos are very much alike, consisting of a large ring-shaped magnet surrounding a revolving "armature" which is also an electro-magnet, or rather a series of such magnets arranged about and turning with the shaft of the machine. Without attempting to explain the operation, let it suffice for the present to say that one of the ball-shaped machines in Figure 28 is a motor, and the other a dynamo.

ROTARY CONVERTER.

The motor receives from the service main a current of (say) 120 volts, which may be either direct or alternating current, and this current causes the armature to revolve. Now the shaft of the armature is direct connected (by means of the "clutch" in the center of Figure 28) to the shaft of the dynamo, which also has about it an armature. When the latter revolves it generates a current of any kind that may be desired up to the "power" of the motor, after allowing for losses.

For our purpose the dynamo would be "wound" for a current of 50 to 55 volts and an "output" of not less than 1 kilowatt (equal to 50 volts times 20 amperes). One horse-power equals about 750 watts, so that if there were no losses a 1 1-3 h. p. motor would suffice, but the friction of the moving parts and the resistance of the wires cause a loss so considerable that in the case being discussed a 2 h. p. motor would be employed, which simply means that we put into the converter 2x750 or 1,500 watts, and get out 1,000 or thereabouts (loss = 500).

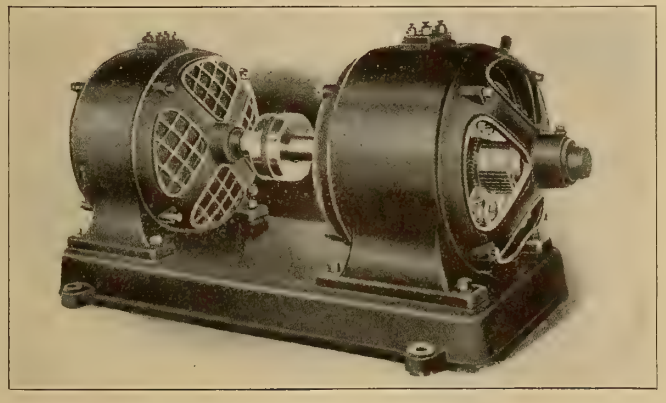


Fig. 28. Rotary converter.

EFFICIENCY OF ROTARY CONVERTER.

This is not nearly so bad as with the rheostat, for in that case we would have to put in more than 120x 20 or 2,400 watts to get out the required 1,000 (loss = 1,400). The advantage of the converter is still greater in the case of higher original voltages, for when the current is supplied at 240 volts, and converted to 50 volts, the figures are something like this.

Current going into motor is the same in power, or 1,500 watts, equal to a trifle over 6 amps. at 240 volts; current coming out of dynamo is the same as above, or 20 amps. at 50 volts and the loss is about the same, but if of a rheostat were used in such a case the loss would be the difference between current going into rheostat (20+ amps. at 240 volts=4,800 watts) and the useful current at the arc (20 amps. at 50 volts = 1,000 watts) or 20x190 equals 3,800 watts, as compared with 500.

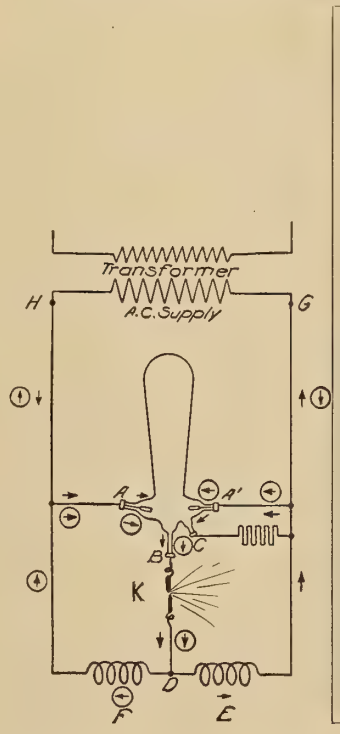


Fig. 30. Diagram of rectifier.

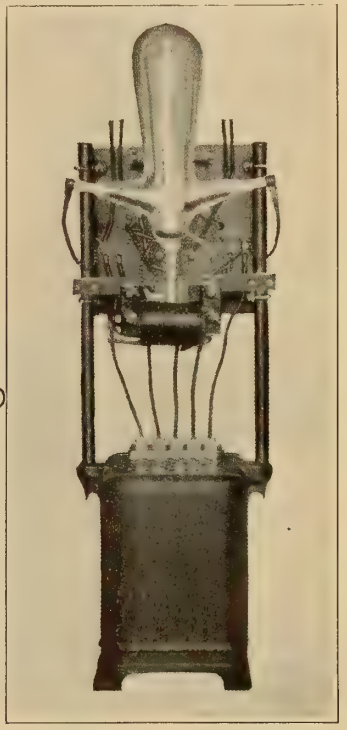


Fig. 29. Mercury arc rectifier.

These figures are about the same when an alternating current motor is coupled to a direct current dynamo, and the result is just as satisfactory.

Several objections can be made to the rotary converter, such as expense of installation, in addition to the smaller but still considerable loss of current, so inventors are still busy with the problem, and especially with reference to converting alternating into direct current. One solution which has promised much is illustrated in Figures 29 and 30. It is known as the mercury arc rectifier, and has the wonderful property of permitting current to pass in one direction only through its main conductor, which is vapor of mercury or "quicksilver."

MERCURY ARC RECTIFIER.

We are all more or less familiar with at least the appearance of vapor of mercury as it shines in the glass tubes of the Cooper-Hewitt light, making everybody look a ghastly purplish green, but helping the photographer to take his black and white pictures almost as well as in daylight.

In the rectifier, as in the lamp, the electric current passes from one end of a glass tube to the other, but in the rectifier, the narrow cylindrical tubes of the lamp give way to the large bulb with two prongs, shown in the illustration.

The alternating current supply, coming from the transformer at the top of Fig. 30, passes first to the right and then to the left, but instead of going all the way around, each impulse is sidetracked, the current from the left following the plain arrows through the "anode" or positive pole, A, then through an "arc" of mercury vapor to the "cathode" or negative pole, B, then through the projection arc or other "load," K.

It then turns to the right through the "reactance" E, where a very strange thing happens. The impulse is literally held back for a small fraction of a second so that it will still be flowing when the opposite impulse starts from the transformer toward the right. This new impulse follows the arrows which are enclosed in circles, passing through the anode A, and thence to cathode, B, through the load and to D, as before, after which it turns to the left and goes back to the source, first traversing the other reactance, F, which also retards this impulse until the beginning of the next cycle.

It will thus be seen that a direct current is always flowing from B to D, although it first comes from one anode and then from the other, and although the transformer is sending forth 120 impulses per second, half one way and half the other, nevertheless the reactances respond just as often but not quite so quickly, and by holding back the excess of electricity when each impulse is at its height, and permitting it to pass along when most needed, the vapor arc is kept alive till the opposite impulse becomes strong enough to hold it.

MERCURY LAMPS.

While speaking of mercury vapor and the electric current, it may be well to get acquainted with the lamps which use these as a source of light, and to find out the reason for its peculiar color, which has its advantages for some purposes.

We learned some weeks ago that light as we ordinarily see it is made up of several different colors, all blended so as to give the impression of a single color or "hue." White light is considered as being composed of all of the so-called "primary" colors, and the primary colors are generally called "scarlet," "green," and "blue-violet," which being mixed (not as paints, but as "lights") in equal intensities will produce white light.

COLOR PRINCIPLES.

Artists and others who are not familiar with the ultimate principles of color, are sometimes confused when they are informed that the "red, yellow, and blue" which the school books used to call primary, are in reality "secondary" colors, and the "paints" or "pigments" which they put on canvas are but crude mixtures and act on the eye by reflecting whatever light they do not absorb. For instance, of all the shades of "red" it has been customary to pick out something between "crimson" and "magenta," and call it primary red. Similarly yellow and "peacock-blue" or "cyan-blue" were chosen on account of the following observations.

It was noted that when yellow and blue paints were mixed, the result was a green paint, and when red and yellow were mixed the result was "orange," while red and blue made "violet" or "purple," so there you are—red, orange, yellow, green, blue, indigo and violet. But how about the indigo? Well that happened this way. You see in the olden days the number "7" had a mystic significance, so the much mystified people who felt called upon to name the colors of the spectrum, thought it would be more appropriate to divide it up into seven instead of five, six, eight or more (for there are an indefinite number of colors) and thereby harmonize with the seven days of the week, the seven planets, etc.

THE MAGIC NUMBER SEVEN.

It is likely that the seven days of the week are with us to stay, for the week is a human institution, and it might as well be that way as any other, but the seven planets that watched over the ancients, and included the moon and sun, but not the earth, turned into eight when uranus was discovered. This seeming discrepancy the mystics took care of by saying that the moon was not really a planet after all, but when neptune was discovered a little later, and several hundred smaller, or "minor" planets besides, the magic seven was shown up as a mere coincidence.

So it has been with the "seven colors of the rainbow." The readily recognized colors were given familiar names, and seven different hues could be distinguished corresponding with the colors of red blood, oranges, yellow gold, green grass, blue sky, indigo plants, and violets, and of course there had to be seven, no more, no less. However, modern science has straightened the matter out, and we now know that there are, of all the colors or hues visible to the human eye, just three simple or primary colors, and of these three all of the other hues are composed.

COLOR MIXTURES.

White is a mixture of scarlet, green, and blue-violet in equal proportions. Yellow is a mixture of scarlet and green; and sky-blue, or peacock-blue is a mixture of green and blue-violet; while purple, crimson, and magneta are mixtures of blue-violet and scarlet. Orange is more scarlet mixed with less green, and yellow-green is more green mixed with less scarlet, etc.

Now how about the artists' paints that make green when you mix yellow and blue? It is this way. Yellow is a mixture of scarlet and green. Blue (sky or peacock-blue) is a mixture of green and blue-violet. Therefore they have green in common, but it happens that a pigment with scarlet in it will absorb or darken the blue-violet rays, and vice versa, so when you mix the yellow and blue paints, nothing remains but simple primary green (provided the hues of the paints were pure).

This effect is better understood by taking a pure white piece of paper, which reflects all of the colors equally well. Then take some yellow paint or stain, and color a portion of the paper. This portion now reflects only scarlet and green (appearing to the eye, yellow), the blue-violet being absorbed by the pigment. If you now put some blue pigment over the yellow spot (so as to mix without making a new coating) nothing but green can be reflected to the eye, for the yellow absorbed all the blue-violet coming from the white paper, and the blue-violet in the blue pigment absorbs the scarlet from the remaining yellow, so nothing is left but green. Similarly if scarlet and green paints were mixed pure and in correct proportions the result would be black, as each absorbs the light reflected from each other. In practice the result is a dirty brown, on account of the impurity of the colors.

SPECTRUM COLORS.

More consideration will be given to color principles later on, but now that we understand in a general way the relations of the various hues, let us get back to the mercury vapor lamp and see what colors it gives us. The first thing we discover when we train the "spectroscope"

on the glowing lamp is that there is no red, although technically some of the yellow contains primary scarlet. On analyzing the light we find much yellow, more yellow-green, very little blue-green or green-blue, but plenty of violet and ultra-violet. It is the yellow-green part of this light that the eye mostly sees by, and the violet part that most affects the photographic plate, or film.

Now where does this light get its peculiar color? Simply from the vapor of mercury, for each of the chemical elements (of which mercury is one) gives off its own characteristic color (or combination of hues) when it is heated and in a condition of vapor.

For instance the metallic element sodium, which forms part of sodium chloride, or common salt, gives off a bright yellow light, which is seen in the spectroscope as two "lines" close together. Thus the "spectrum" of each element is different, and mercury was chosen for the Cooper-Hewitt lamps on account of its convenience, and the range of the colors which make it peculiarly helpful in some kinds of photography, and also for certain visual work, as the observation of small details.

This use of the mercury lamp brings us to an interesting optical principle. Some time ago we found that a lens does not focus all colors alike, unless it is "achromatic." Few lenses are, and this is also a defect of the human eye, so that when we look at a black object on a white background (composed of all the colors) it does

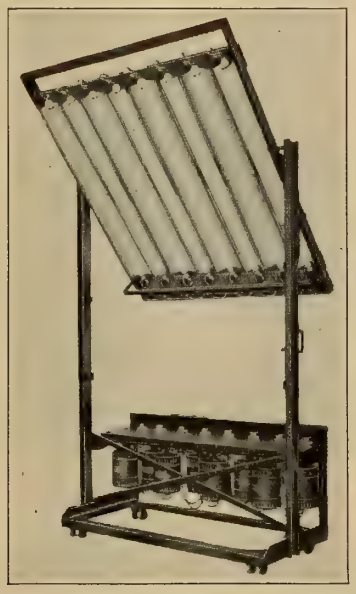


Fig. 31. Mercury vapor studio lamp.

not seem so sharply defined as when on a yellow background, or one of any other comparatively simple color. The reason is that the colors in the white background "slop over" onto the black different distances, on account of not being in focus at the same time. For some purposes therefore as for sorting small objects, or studying the fine lines of maps, etc., a "monochromatic" light would have advantages, and to a certain extent the mercury lamp acts as a monochromatic (one-color) source of light.

Practically all of the seeing is done by the yellow and yellow and green parts of the light, and these are so close together (similar wave-lengths—similar refraction) that the edge of a black line on a white sheet of paper (appearing yellowish in this light) seems unusually sharp and distinct, while red things look black, and certain shades of green-blue, nearly so.

ADDING THE RED.

Right here, however, is a "shining" example of the old adage that there are exceptions to all rules. We have said that there is not a trace of red in the glow of the mercury lamp, and red things look black when illuminated by it, but here the chemist waves his wand and the reds come back, and by a very strange route. You may have seen mercury lamps comprising several long tubes with red troughs behind them (Figure 31). Well, those troughs do not get their red color directly from the mercury vapor, but indirectly from its other colors which are turned into red light by the chemical substance with which the troughs are coated. This phenomenon is known as "fluorescence" and is little understood. It is supposed that the ultra-violet waves (ordinarily invisible) are turned into longer and visible waves by some obscure action of the chemical, something as "phosphorescent" substances glow in the dark after being exposed to light.

A mercury lamp with a fluorescent reflector sends forth a wider range of colors, but they never blend into white light, as there are too many hues missing. On the other hand it is interesting to know there are many uses for light which is not white, and untold quantities of violet and ultra-violet light (and invisible energy) have been recovered by dispensing with glass for the tubes, for glass acts as a shield to such rays. Instead quartz is used to contain the vapor, and the ultra-violet rays passing freely through the quartz are much used to kill germs or bacteria, particularly in sterilizing water and other liquids.

(*To be continued.*)

Burr McIntosh Back

Burr McIntosh has come back to his first love—"The photograph." He has organized the Burr McIntosh Film Corporation to make that work possible. Inasmuch as Mr. McIntosh has an artistic soul and is a trained photographer, and an experienced actor, the moving picture fraternity may look forward to receiving from him and his company features of merit. The first feature to be turned out will be based on F. Hopkinson Smith's masterpiece "Colonel Carter of Cartersville." This is a story which has enjoyed a well sustained vogue among those who appreciate quality, as well as gripping moments. The director will be Howell Hansel, whose reputation is based on the work he did in producing the famous serial "The Million Dollar Mystery." Work has started on this feature and it is to be released on the World Film schedule in June.

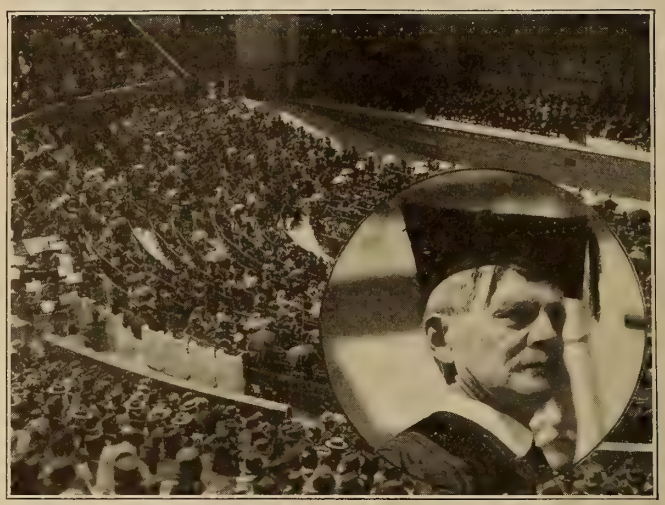
Violet Hemming Engaged

Miss Violet Hemming, who has been playing an important part in "The Lie" and is now playing in "Under Cover" at the Cort Theater, has been secured by the Pre-Eminent Films, Ltd., to play a leading part under the direction of James Durkin in its first production "The Running Fight," from the novel from William Hamilton Osborne, and Louis Albions and David Perkins' play of the same name.

The next production by the Pre-Eminent Films, Ltd., will be "The Prodigal Judge" from the book by Vaugh Kester, which has long been one of "the six best sellers." W. E. Greene, who is well known in the motion picture industry is president and general manager of the Pre-Eminent Films, Ltd.

News of the Week as Shown in Films

The fruit liner Heredia after her collision near New Orleans. Copyright 1915 by Pathe News.



Vice-president Marshall speaking at University of California. Copyright 1915 by Universal Animated Weekly.

U. S. divers leave Washington for Honolulu to raise submarine. Copyright 1915 by Universal Animated Weekly.

General Von Morger and his staff leaving their headquarters near Bolimow, Russian Poland. Copyright, 1915, Hearst-Selig News Pictorial.

Easter parade on boardwalk at Atlantic City, N. J. Copyright, 1915, by Hearst-Selig News Pictorial.

Wm. Hale Thompson, Chicago's new mayor, with Mrs. Thompson. Copyright 1915 by Pathe News.

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Volume XIII CHICAGO, APRIL 24, 1915 Number 17

Pictures as a World Power

ONLY a few years ago we were wont to seize with avidity upon any newspaper item which, intentionally or not, presented evidence that motion pictures were a real power in the world. Every time a church or a city or an industry adopted the films to prove its cause we burst into song. We made extravagant predictions and claimed extraordinary values. Sometimes even we, ourselves, could not but feel a little amusement at our own enthusiasm, wondering if it were really justified. Then the purely commercial end of the business began to demand all of our attention—everybody's attention. And while we so busied ourselves, swiftly and silently the old predictions came true, the enthusiasms materialized. Today the motion picture is a world power in the fullest sense.

Take the Panama-Pacific International Exposition as representing all of modern civilization—which it does. There could not be a better example of concentration of the activities of the world in a few acres of ground. And at the exposition reels depicting the leading industries, principal cities, scenes, buildings and other points of interest are shown in almost all of the state buildings and foreign pavilions, while many of the big exhibitors in the palaces have motion picture theaters in connection with their exhibits. Approximately one hundred and fifty thousand feet of film is used in the various buildings. Most of the buildings which have daily exhibitions have a continuous performance. A number of special films are now being made for some of the states who have their equipment ready, but are unable to start their performances until the film arrives. In the California building, each county is represented by some special film. Some of the buildings show comedy films in addition to scenes of agriculture, horticulture and other industries. The Oregon, Idaho, Illinois, West Virgina, Washington, Massachusetts and New York buildings have already proved popular on account of the interesting films which are shown. The Great Northern Railway exhibit includes a film which shows the Glacier National Park and other views of interest. The state buildings and foreign pavilions are giving daily motion picture shows.

In short, the motion picture is one of the most important features of the world's greatest collection of important features. Without it, for all of modern ingenuity, a thousand things could not be shown that the public wants to see. With it, everything can be shown, even those which could not possibly be transported to the spot.

The picture has actually made the Panama-Pacific the greatest fair ever held—because no other similar fair has been able to show anything except what was physically within its gates. The latest world's fair is a living example of the fact that the motion picture is an absolute necessity in our modern complex life.

Chicago's New Administration

NOW that Chicago has a brand new mayor it is time to bring up again the subject of local police censorship. The fortunes of Chicago picture shows are presided over by a second deputy superintendent of police and ten censors. Motion picture censorship, of course, forms only a part of the second deputy superintendent's function; but that part has been considerable. Of late his power seems to be waning, or his indifference growing; for we find pictures O. K.'d for a permit by the mayor, the mayor's wife, and even the mayor' secretary on his own initiative.

The board of ten censors, at annual salaries of $1,320 each, is drawn from a civil service list, and so will not be affected directly by the change of administration. The responsible head of the board, however, the second deputy superintendent of police, holds an appointive position. It is reasonable to suppose that the new administration will appoint a new man to the place.

With picture censorship forming so important a part of the work of this position, it is most desirable that the next appointee be a friend of motion pictures —or, what amounts to the same thing, that he have the knowledge of motion picture aims and ambitions which must make him their friend. So the next appointment of a second deputy superintendent of police, if that office is to continue in charge of picture censorship, is a matter for the motion picture interests of the whole country to watch closely, and a matter for the motion picture interests of Chicago to take a hand in so far as they are able.

It will be noted also that the city council of Chicago has changed considerably, and a practically new element is in control. If the new appointee should not

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ED J. MOCK. *Business Manager.*

Sworn to and subscribed before me this first day of April. 1915.

(Seal) Leona J. Eckstrom.

My commission expires Aug. 17, 1918.

prove friendly, or if the board of ten should assume undue and obnoxious authority, or if any other obstacle appears to check the present opportunity to reform the Chicago method of censorship, it may be possible to effect the repeal of the ordinance which created the board.

Censorship in Chicago has been a veritable Old Man of the Sea to the motion picture business, and has ridden out of it a great deal of its local ambition and spirit. Its only usefulness has been to serve as a horrible example to the rest of the country. Now there is an opportunity to be freed of the nightmare; but even the best of opportunity will not work for those who ignore it. Chicago's change of administration should be the signal for vigorous anti-censorship activity, not alone on the part of local exhibitors, but by the film producing interests of the entire country.

"Movies and Censors"

THERE is a National Board of Censorship of motion pictures and it has done its work admirably, and all the more admirably because it has no power to call on the police or anybody else to enforce its decrees. They need no enforcement, and that is why they are so effective. It is the finest example of genuine self-government now before the country. Its members, about 120 in number, are unpaid, and they command universal respect, because they deserve it.

But it need hardly be said that such a body as this has aroused the hostility of those whose only idea of control is a highly paid political commission and an officer's club. So the New York legislature has been importuned for three commissioners of approved political association, who are to be paid $1,500 a year each and who will have the power of life and death over motion picture productions that are worth millions. And if the legislature does this silly thing—and it is silly enough to attract almost any legislature—it will be a severe blow to the existing board, which will probably be forced out of the business that it is now conducting so irreproachably. A jury of 120 disinterested persons of repute will be replaced by three needy politicians who will probably regard their salaries as the least of their remunerations and who would at once get to work in the production of the inevitable scandal. One is inclined to wonder how long this mania for commissions is to last, how long the public will allow itself to be played on by hungry officials whose one and only claim to attention is the fact that they need the money. The New York legislature would do well to remember that the present board is performing a national service, and that even the need to provide at the public expense for three ward-heelers is not sufficient reason for the curtailment or hampering of that service. There should be an end to this sort of vicious interference with effective and conscientious work.—From *The Argonaut* of San Francisco.

Just A Moment Please

Since the showing of films became so popular at Sing Sing, we're inclined to believe a convict's life must be one long round of pleasure.

—

If the practice continues hundreds of film fans will be committing crimes in order that they may be sentenced to a life of picture going—all free of charge.

—

On the other hand it seems rather unfair to take advantage of a man who can't possibly get away, to show him some of the stuff that has been made, don'tya think so?

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode Three: "The Pearls of Paulette."

(Part One.)

"And now for your story, Paulette," suggested Sue Brett as she introduced her fair friend to the executives of the Jumbo Film Corporation gathered in the big studio to hear another harrowing tale. "Well, it all began the day that mummy arrived," said Paulette. "Uncle was just wild over ancient Egyptian mummies and so when he secured a wonderful specimen he could hardly wait till the wrappings were unwound so that he could behold it. Harold Marvin, my cousin, and Owin Evbody, his college friend, were both present when the mummy was undone and both saw the wonderful pearl necklace which encircled the mummy's neck. Uncle went into ecstacies over it and presented it to me immediately, though it was worth several thousands of dollars. The shock of securing such a wonderful mummy proved too much for Uncle and he died as a result, but a week later I went to the seashore with Harold in an effort to forget the terrible happening. I was wearing the necklace, with never a thought that Owin, or anybody else, could possibly covet it. Owin, seeing me in the surf, deliberately pushed a five hundred pound man, oh, a gigantic fellow, off the pier, in an effort to cause a tidal wave and drown me, when he could secure the necklace, but Harold bravely rescued me. A week later I took advantage of an offer made by "Bird" Mann, a friend of Harold's, to go up with him in his aeroplane and Owin, who learned that I was to go up, wickedly flew a kite directly in the path of our monoplane in the hope of wrecking it and causing my death, but the kitestring fortunately snapped and again I was saved from death. I never, however, even remotely suspected Owin of seeking my life, and so was amazed a few days later, when taking part in an auto race, to have the car start backwards at a terrific speed, when I pulled the starting lever. Owin had connected the starting lever to the reverse rod, and the car in which I sat went whirling around the track at more than 90 miles per hour and running backwards. Every moment I expected to be my last.

(To be continued.)

—

OUR BURG.

Harv Brient, one of our village gadabouts, has bought himself a new car and by Heck the sonofagun drove the new plaything all the way from Des Moines, Iowa, back to the village, wearing a straw hat and carrying an emergency equipment of mits and a fur overcoat.

J. A. Berst and George Kleine, the Noo Yawk commuters, is off again for the city of bright lights.

Alf Hamburger, give a pitcher show to the Opry House, last Sat nite.

Sam Hutchinson, of Our Village, is to home once more, having got back from Santa Barbara.

Geo. Cox, who was sick to home, is back at work again, we're glad to hear.

Joe Brandt of the Effete East has been in and out again since our last issue.

Geo. Spoor is back home from Noo Yawk.

—

Been to a ball game yet?

—

Neither have we. N. G. C.

Some Current Releases Reviewed

"A Man and His Mate"

Reviewed by Neil G. Caward

HENRY WOODRUFF, celebrated star of the legitimate stage, as the featured player, photography that is unexcelled for its clarity and beauty, a story adapted from the play and novel of H. R. Durant and a supporting cast capable in every respect, makes "A Man and His Mate," the latest Reliance release in the Mutual Master-Picture series, one of the best that has yet been offered the exhibitor.

The opening scenes depict a football game in which Betty, the heroine, splendidly interpreted by Gladys Brockwell, meets Ogden, the star of the eleven, played by Henry Woodruff, and one's interest is instantly aroused. The following events lead along so naturally to the climax and one becomes so intensely interested in Ogden's struggle to free himself from the morphine habit, that there is never a lax moment until the very end of the picture.

Director John G. Adolfi proves himself a master of close-up camera work, for many of the scenes are played with only a few of the players visible at a time, and yet the locale of the scene is never for a moment in doubt. The lighting effects are superb, particularlv on the porch of Betty's home, where the scene shifts rapidly back and forth from a moonlit exterior to the lamp light within the room, which is flashed again and again through the open doorway.

Sam de Grasse in several scenes almost takes the leading role away from Henry Woodruff, for the audience is quick to realize that the Chinese servant loves Betty fully as much as does Ogden, the morphine fiend, whom she is seeking to save from ruin. De Grasse's best work is perhaps done in the tense moments when he is protecting Betty and Ogden, concealed within Betty's room, and waiting to warn them of the approach of Taylor and his gang of cowboys.

Betty and her father go west in search of health, followed by Taylor, a neighbor, who loves Betty, and is trying to sell her father a mine. Betty's father hires Choo, a Chinese engineer and graduate of Yale, to inspect the mine, and when he reports unfavorably upon it, refuses to purchase.

On returning home Betty meets Ogden, whom she had seen years before on the football field, and discovers with horror that he is accused of being a horse thief, he having taken Taylor's horse while suffering from lack of his customary drug. Betty volunteers to cure him of the drug habit, and conceals him first in a barn and later in her room, when a lynching party sets out to capture him. Later, the girl's father becomes suspicious that the girl is entertaining a man unknown to him. One of the most tense moments in the photoplay comes when the father searches the girl's room, the audience knowing all the while that Ogden is concealed beneath the sofa.

Later, Taylor, who has been watching in the house, mistakes Betty's father for Ogden and shoots him down. Betty is told, however, that the deed was committed by a man who fled from the scene, and instantly suspects Ogden of the crime.

She has arranged to elope with Ogden the following Thursday evening, and tells the lynching party that the murderer will be there on Thursday, and that she will summon them by striking a gong three times when he appears.

On Thursday night all Ogden's protestations are unavailing and the girl believes him her father's murderer. After she has given the signal that summons the lynchers, she is convinced that Ogden is innocent, and with the Chinaman's assistance protects him.

The lynchers retire, though Taylor remains behind, suspicious of the story Betty has told him, and when he is found listening at the keyhole, Choo kills him with a knife and announces to Betty that her father's life is avenged.

Betty and Ogden leave to be married, and the Chinaman, lighting a cigarette, calmly strikes the bell three times, summoning the lynchers.

Selig's "The Lonely Lovers"

Reviewed by Neil G. Caward

THOSE who have even the most hazy sort of an idea of the life of a theatrical boarding house will thoroughly enjoy the two-reel Selig release of Monday, April 26, entitled "The Lonely Lovers," for the scenes are all laid in such an institution and the players are thespians of every variety and degree of servitude.

Marion Warner has the leading feminine role, that of Violet Wynne, a simple little country girl about to start on a stage career, and she plays it convincingly. William Stowell is Jerry Phillips, the good looking leading man temporarily out of work, and he makes the character one that the audience will both enjoy and sympathize with.

Clever bits of character work are done by an unnamed player who appears as the negro woman of all work about the boarding house, and by the Misses Gleason and Marshall, who have the roles of two haughty footlight favorites, scornful of every newcomer to the ranks of the great theatrical profession.

Upon Violet Wynn's arrival at the boarding house of Mrs. Sullivan she at once becomes the object of much amusement to the Misses St. Clair and DeMar, both of whom look with scorn upon one with so slight an experience.

Old Van Cleet, the comedy man, recognizes in

At the theatrical agency.

Violet's youth and freshness infinite possibilities for a future star, and Jerry Phillips the good looking leading man, who seems to be the star boarder at Mrs. Sullivan's, is instantly attracted to Violet.

When Jerry finds Violet shivering in her room, he takes things into his own hands, moves his trunk and belongings into her room and after conveying her possessions to his own larger and warmer apartment lit-

The leading man trades rooms with Violet.

erally forces the bashful little aspirant for fame into the quarters so lately occupied by himself, and bangs the door shut on her. Though loathe to accept such attentions from the leading man, Violet cannot but appreciate the change in her surroundings.

The following morning when those gathered at the breakfast table discover that Garrick Wheelock, the great tragedian, is in need of a leading lady for his new production, there is at once a stir and all of the players hasten to the nearest agency to see if there is not a possibility of their securing the coveted position.

One after another those who apply are sized up by Wheelock and rejected as hopeless. Finally Violet arrives and when the great tragedian fails to at once listen to her plea, the girl is so tired and worried that she breaks down. Wheelock at once attracted to her emotional ability believes she has thus involuntarily revealed a hidden talent and some hours after she has departed, believing that there is no hope for her in New York, the great tragedian sends for her, announcing that she will at least be given a trial as leading woman in his company.

In the boarding house Violet's engagement causes a flurry and probably the Misses St. Clair and DeMar are still wondering why such notorious personages as themselves were overlooked by the great Wheelock when he chose his leading woman.

Mrs. Sullivan celebrates by actually serving steak the night that her latest boarder leaps so suddenly into fame, and she is moved to celebrate even farther on the following day when Jerry Phillips also signs up for a long term as a stock company leading man.

Ere the film closes we are given glimpses of a little wedding party gathered in a tiny church to witness the marriage of Jerry and Violet, for the leading man has been so attracted by the girl's youth and beauty that he determines to make her the leading woman of his own little home, much to the surprise of the Misses St. Clair and DeMar.

The picture is filled with human interest touches and moves so naturally along to its climax, that it will prove a most acceptable offering in theaters the country over.

"The Rough Neck," a Kay Bee release in the Mutual program, marks William S. Hart's first moving picture appearance in ordinary citizen's clothes.

Part Six "The Black Box"

Reviewed by Neil G. Caward.

EXCITEMENT aplenty is to be found in the sixth installment of the Universal serial "The Black Box," which is entitled "The Unseen Terror."

It is in this episode that Herbert Rawlinson, in the role of Sanford Quest, makes his thrilling escape from a burning building by sliding down a rope, and when the rope is burned in two, grasps a telephone cable and makes his way hand over hand along it until he reaches a pole, from which he is rescued by members of the fire department. Also in this episode is a sensational fight in a saloon, caused by Quest's attempt to arrest the two Gallaghers, whom he has previously encountered in another episode.

As the story opens we see Quest anxiously pacing his room and wondering whither Lenora, his assistant, has been taken. By means of the pocket wireless which he has perfected, Quest manages to get in communication with Lenora, who is also equipped with one of the small wireless outfits, and learns from her that she is a prisoner in an attic room, with no window except a skylight, which she is unable to reach. She tells Quest that she has no idea of the locality of her prison, that food is pushed through a door to her, then locked immediately, before she is enabled to even see who her captors are.

After telling Lenora that he will do his best to find and rescue her, Quest steps over to the window and is amazed to behold Craig passing on the opposite side of the street. Immediately Quest takes up the pursuit of this criminal and finally traces him to the apartment house in which he takes refuge. He enters the room and is just preparing to put Craig into a hypnotic trance for the purpose of obtaining some admissions from him when a crackling sound is heard in the hallway and a thin wisp of smoke enters the apartment.

Throwing open the door, Quest discovers the hallway to be in flames and all means of exit down the staircase cut off. Uncoiling a rope, which is in the room, Quest compels Craig to descend and then prepares to follow him.

While Quest is slowly making his way down the

The chief applies the third degree.

rope, hand over hand, the flames enter the room he has just left and burn through the strands of rope, permitting him to fall.

By throwing out his arms as he descends, Quest

manages to grasp a telephone cable and with much effort makes his way along this until he reaches a telephone pole, from which he is helped by the fire department, which has just arrived.

Craig, on reaching the street, informs a nearby policeman that the man just rescued from the telephone pole is Quest, who is wanted by Inspector French. Quest, however, dons a disguise and when the policeman approaches him motions in another direction to indicate that the man rescued from the pole has escaped in the crowd.

On returning home, Quest finds a telegram from the sheriff of Bethel, a small town in Connecticut, which informs him that the Gallaghers are there, and asking whether Quest wishes them detained.

Quest at once leaves for Bethel, and after a thrilling fight, manages to overpower and arrest the Gallaghers.

Meanwhile, Lenora, in her attic prison, is startled by having a baseball come smashing through the skylight, the ball having been thrown by a small boy who is playing catch with another outside.

She hastily writes a note asking whoever picks up the ball to inform police headquarters that she is a prisoner in the building, and then throws the ball back through the skylight.

The two boys find it and deliver the message and some fifteen minutes later Lenora is rescued by Inspector French and other policemen.

Quest, returning home once more, calls up Inspector French to inform him that he has the Gallaghers, and that their confession will serve as an alibi for him. Through the phototelsme, Quest sees Lenora in Inspector French's office and arranges to have them all come to his rooms.

After they arrive Quest goes to the safe to once more examine it, but on kneeling before it finds on the floor just at the edge of the safe is another of the small black boxes. Opening this, he finds a message within, telling him that the jeweled necklace is in the drawer of his desk. Acting upon the suggestion, Quest opens the desk drawer and there finds Mrs. Rheinholdt's missing necklace. The story will be continued a week later.

American's "The Castle Ranch"

Reviewed by Clarence J. Caine

RICH in its character creations and carrying a denouement which is not exposed until the last twenty feet, the two-reel comedy-drama to be released by the American Film Manufacturing Company on April 19, entitled "The Castle Ranch," is one of the class which patrons of motion picture houses the world over will never tire of seeing.

Two scenes from the American production, "The Castle Ranch."

It has dramatic moments and its comedy is all of the legitimate variety. Its situations are plausible and its characters well drawn and human. Ed Coxen and Winnifred Greenwood share histrionic honors with John Steppling, the former two appearing as a young Englishman and a western girl respectively, while the latter has the real stellar role of the production—that of the Englishman's valet who is seeing western America for the first time.

The manner in which the players "get over" their roles is no small part of the picture's charm. In the hands of less skillful actors and actresses the characters might have lacked that something which makes them appear to fairly live on the screen. This set of American players can always be depended upon to do good work and, if given the proper vehicle, often surprise even those who have watched and admired their past performances. The important supporting roles are capably filled by Joseph Harris, William Bertram, G. E. Rainey, Josephine Ditt, Harry Edmundson and Frank Nicely.

The settings used throughout reflect the artistic beauty typical of American pictures, while the photography is also fully up to the high standard set by productions of this company.

In the opening scenes we are introduced to Jefferson Todd, a land shark who is attempting to sell Castle Ranch, a worthless piece of land with a cabin on it. In front of the cabin has been erected a high board front, painted to represent a castle. It takes a splendid photograph and, because of this, Todd is able to dispose of it to Lord Hickey, who lives in England.

Lord Hickey presents Castle Ranch to his son Algy and tells him to go to America and live on it for a short time, as a sort of vacation from his regular routine of parties and sports. Algy leaves for the States, taking Simpson, his valet, with him.

Upon his arrival there, Algy discovers what his "castle" really is and Todd gives him the laugh. The young Englishman says nothing but determines to even matters. Todd is in love with Sally Dunn, the daughter of Algy's nearest neighbor, and when she meets the young man from over the ocean she at once falls in love with him and he with her. This leaves Todd out in the cold, but Algy apparently does not consider this the proper revenge.

Todd is offered a ranch in the neighborhood but refuses to buy it. The next day oil is discovered on the ranch and its owner becomes rich over night. Todd is plunged into deep gloom by this and consequently when his assistant discovers oil on "Castle Ranch" he decides it is his chance to put something else over on the man who has taken his girl away. His cunning mind at once evolves a plot whereby the Englishman, whom he is firmly convinced cannot tell dirt from sawdust, may be victimized. He hurries to Algy and offers to repurchase the ranch at the price Algy paid and, though the Englishman was present when the oil was discovered, he sells. Sally and her father discover the deception and tell Algy before Todd gets away but he merely laughs and says that he knew it was oil because he planted it there himself.

With this unexpected twist to the finish and clever

by-play, in which Algy's valet and the Indians of a nearby reservation figure prominently, scattered throughout the film, it is easy to see why this picture qualifies for a place in the "out of the ordinary" class.

Charlie Chaplin in "The Tramp"

Reviewed by Clarence J. Caine

"THE TRAMP," which was released by the Essany Film Manufacturing Company on April 12, is a typical Charlie Chaplin picture.

That statement tells about all that is needed to convince the great majority of exhibitors that the pictures is a money-getter. Those who have run Chaplin pictures, or who have watched their competitors run them, know that they are of the "hold-'em-out" variety, for this comedian is, today, one of the most talked of players on the screen.

If one attempts to tell why Chaplin "gets over" his comedy with such success, he is tackling more than a man's size job—it is ever so much easier to simply say that Chaplin was as funny as usual and let it go at that.

In "The Tramp" he appears as a knight of the road who secures employment on a farm, after saving the farmer's daughter from other tramps who attempt to take some money from her. The early scenes are mostly given over to the "funny business" by the comedian himself and are sure to get an audience in the proper mood for what follows. Charlie's first troubles are caused by autos which speed along the road and knock him down. He grows tired of being jolted by them and sits under a tree to enjoy a sandwich he has secured. A tramp replaces the sandwich with a brick while Charlie isn't looking and this put him in ill temper.

The farmer's daughter leaves home with the money and the tramps attempt to take it from her. Charlie hurries to the rescue and chases them away with the aid of the brick which was handed him in exchange for his lunch. In the mix-up he sits on the fire, which the tramps were using, and the seat of his trousers catches fire and he has an unpleasant, but amusing, time until a water main brings him relief.

When the farmer hears of Charlie's bravery he

Charlie and one of the supporting cast in "The Tramp."

puts him to work and then follows a burlesque on practically everything pertaining to farming. The comedian does chores of all kinds with no end of mix-ups and mishaps attached, tries to milk a bull, drives the other farmhand about the place at the point of a pitch-fork, waters the apple orchard with a sprinkling

After the day's work.

can, gathers eggs which prove to be both good and bad, and other things too numerous to mention.

In the meantime he has fallen in love with the girl and, when the other tramps threaten him with a dire end if he doesn't help them steal the farmer's money, he is in an awful fix. He figures a way to fool his confederates, however, and after telling them to break into the house that night waits at the window with a mallet. The mallet hits everyone who comes near Charlie, but eventually is put to proper use and the tramps flee. Charlie follows but comes to grief when he attempts to climb a fence.

At this point the action seems to tend more toward dramatic than burlesque and there is a very realistic scene in which the farmer and his daughter care for the injured Charlie. Upon his recovery, Charlie is convinced that the girl loves him but cruel fate is against him and her sweetheart arrives just as Charlie is getting ready to propose. When he sees the lovers embrace, Charlie shoulders his little traveling pack and again takes to the road. A final touch of comedy is given by the way he goes down the road as the picture fades out—slowly and sadly at first and then swiftly and with his peculiar little "kick-step" as he decides it is all for the best.

Mutual's "On the Night Stage"

Reviewed by Clarence J. Caine.

"ON the Night Stage," one of the latest Mutual Master-Pictures to come from Inceville, or, to be more exact, the studios of the New York Motion Picture Corporation, is one of those rare productions which a reviewer delights in finding.

Its story is not exceptionally new, but it is done in a manner which gives all who see it something to recall with pleasure. William S. Hart, in the role of man's man of the West, does a bit of acting in the five reels which has seldom been equalled on the screen before the eyes of this critic. His character is carefully and consistently drawn and all that he does is natural. In the many scenes taken at close range his facial expression is wonderful and he makes one feel all that is passing through his mind.

Next to Mr. Hart, the work of Robert Edeson,

who appears as a "Sky Pilot," is deserving of praise. His facial play is also exceptionally strong and his carriage makes one respect the character he creates. Rhea Mitchell, the girl, and Hershal Mayall, who takes the "heavy" lead, do excellent work, the former going through several trying scenes with no small measure of success.

The exterior scenery is far above the average of western "locations," a mountain trail down which the night stage comes being awe-inspiring. The interiors are well chosen and typical of the early West as the average persons know it. Two big dance hall sets are the most pretentious of the interiors.

A realistic fight in the second reel furnishes a real thrill, while the work of the players in the many dramatic situations, with which the play abounds, will hold the interest of almost any audience. It is hard to imagine what this picture might have been had it been placed in any other hands than those of the director who was responsible for it or had the roles been assigned to any other players than Messrs. Hart, Edeson and Mayall and Miss Mitchell. As it appears on the screen, however, its strength is undeniable and too much cannot be said in its praise, for it is a splendid specimen of the kind of photodrama which "goes over big."

Early in the story of the picture Belle Shields, a dance hall girl who is the sweetheart of Texas Smith, a silent road agent, is much taken with Austin, the new parson who comes to town. The cowboys joke Texas about the parson "cutting him out" and a free-for-all fight follows. Austin, who learned more at school than theology, comes to Texas' assistance, rescues him in a smashing set-to and they become fast friends.

Austin and Belle are married, and Texas keeps a watchful eye on Belle so that she will not go back to the old life. Soon Belle makes a visit to a nearby town and, in a spirit of recklessness, attends the dance hall. Jack Malone, a lady's man, decides that he must have Belle and immediately takes possession of her. It is when they are standing at the bar about to take a drink, and Jack kisses her, that Belle awakens to what she is about to do. She immediately returns home, but Jack is undaunted and sends her a letter telling her that he will expect to meet her at the cross roads that night.

The fight scene in "On the Night Stage."

She confides her troubles to Texas, who holds up the night stage and takes Jack out. He walks him across the desert and is about to turn him loose, when Jack wheels around and fires. Texas is too quick for him, however, and Jack is shot and killed. Texas returns to the Austin cabin, feeling that he has repaid

Belle attracts the attention of Jack Malone.

Parson Austin by saving his wife for him and that it is all for the best that he has lost Belle.

Pathe's "The Cryptic Ring"

Reviewed by Florence M. Enk.

IN THE "Cryptic Ring," the second episode of the new "Exploits of Elaine," Edwin Arden, as Wu Fang, attempts to take Elaine's life and by so doing nearly succeeds in taking that of Craig Kennedy. From present indications Wu Fang, as a criminal, will be even more clever than the Clutching Hand in the preceding serial and the public is already looking forward with much anticipation to the episodes to come.

There isn't a foot of the film that isn't filled with action, and the chase between Craig Kennedy and Wu Fang, up and down in elevators, across the roof of the hotel in which Wu Fang resides, and then onto another roof, by means of a rope, are among the exciting features of the episode.

Wu Fang is the possessor of the cryptic ring, which he believes will help him locate Bennett's millions. One night while he is out, the tong men rob him and take the cryptic ring. Later Kennedy purchases the ring for Elaine.

Elaine plans an oriental reception and Wu Fang is hired as a magician. He discovers the ring in Elaine's possession. During an intermission Elaine asks Jameson to get her an ice. Wu Fang, meeting Jameson and learning the ice is for Elaine, secures it by his magic powers, pours a drop of aconite into it and then with some more magic restores it to Jameson. In the meantime Kennedy has gone to get an ice for Elaine and both return at the same time. Craig takes the ice Jameson had brought for Elaine and gives Elaine that which he had brought for her.

Now aconite is a deadly poison and when in food can scarcely be detected. After Kennedy has taken two teaspoonfuls he collapses on the floor. Having detected the symptoms and being speechless, he writes the word "aconite" on the sand on the conservatory floor. Jameson, having had instructions from Kennedy regarding the treatment of the poison, rushes madly from the house to the laboratory and after a mad search locates a small bottle containing digitalin,

which, administered in a hypodermic, is the only antidote for aconite poisoning.

Jameson does excellent work throughout this portion of the picture and every one is happy when he ar-

The escape across the roof tops.

rives with the digitalin in the nick of time and after an anxious night Craig is fully recovered.

Wu Fang, still desirous of obtaining the cryptic ring, calls Elaine and tells her that Craig has had a relapse, is dying at his hotel and that she is to bring the digitalin.

The girl, anxious for her lover, hastens to Wu Fang's apartments and Wu Fang then makes known to her his desire for the ring. Elaine and her aunt Josephine endeavor to escape but are caught by two Chinamen and bound.

A few minutes after the departure of Elaine and her aunt for Wu Fang's apartments Craig and Jameson call on her and are much surprised when they learn why she was called away.

They immediately depart for Wu Fang's apartments and arrive just in time to rescue Elaine and her aunt. Believing Elaine's captors to be unconscious, they pursue Wu Fang.

After a chase up and down stairs and in elevators, Wu Fang hopes to elude Kennedy and seeks refuge

The Chinaman notes the mystic ring.

on the roof only to be followed by Craig. By means of a rope Wu Fang escapes from one roof to another, Craig follows and just as he is about to land on the next roof Wu Fang cuts the rope and the weight of Craig's falling body throws him into one of the rooms of Wu Fang's apartments, much bruised.

In the meantime Wu Fang's helpers have recovered consciousness and make off with Elaine. The picture closes with Craig anxious for Elaine but too weak to act. It is not pleasing to think of Elaine in the hands of these Chinamen, but one feels sure that with Craig alive to look after her she will yet be rescued.

Lubin's "The Face of Fear"

Reviewed by Neil G. Caward

"THE Face of Fear," the title of the second installment of the Lubin serial "The Road O' Strife," serves to introduce two new characters into the story in the persons of Caleb Jerome, a private banker, and Gilbert, his son, who spends money lavishly and leads a fast life.

That Gilbert is to have an influence for evil upon Alene's life becomes quickly apparent when one learns that it was Caleb who killed Professor Gershom and that the deed was committed in order to secure certain documents relating to Alene's fortune, which

The chauffeur appears to resemble the victim.

must be destroyed ere the young girl becomes of age.

The splendid system of sub-titling, using conversation only for the purpose of getting over such explanation as is necessary, continues in this second reel and one is still more favorably impressed with the new wrinkle that Lubin has invented the longer the story continues.

Photographically the second picture in the series is the peer of the first one, splendid though that was, for all of the scenes screened during the presentation of the second episode are crystal clear and sharp cut.

As the film begins we learn that Gilbert, son of Caleb Jerome, has been leading a fast life, and see him quarrel with one of the women with whom he is infatuated, being summoned home by a telephone call at the end of this quarrel, by his father. Arrived at home, Gilbert learns for the first time that his father is haunted by a strange fear, and imagines that he sees the face of Professor Gershom, the man he killed, in that of everyone whom he meets. The camera work in this portion of the picture, in which Gershom's face is really substituted for that of every other character who appears to converse with Jerome, is splendidly done and worthy of particular praise.

Old Caleb Jerome confesses to his son that he is a murderer and tells him in detail the events of the dreadful evening on which he killed Alene's guardian;

how he struck the man down in their quarrel after having failed to secure the papers he sought, and then was forced to conceal himself in a closet when Alene suddenly returned to the house; how, when the girl fled, frightened, he took advantage of the opportunity to carry the body of the murdered man to the river bank and throw it into the stream.

Gilbert is also warned that the documents which his father went to secure must be destroyed ere Alene becomes of age, for if the girl discovers the information contained within them, Gilbert himself will become penniless. The young man promises to protect his own welfare in every way, and within an hour learns that his father has died as a result of a shock he received when imagining the face of his own butler to be that of Professor Gershom.

As the film closes we see Alene still tenderly cared for by Doctor Duncan and his wife, and more deeply in love than ever with Robert Dane, the young man she had met so strangely, and whom she is anxious to

Caleb disposes of the body.

marry, though he feels that she is entitled to know more of the world ere she gives her heart into his keeping.

Edison's "Poisoned by Jealousy"

Reviewed by Charles R. Condon.

FOR some unknown reason stories based upon either intrigue or romance seem to be the photoplay lot of sunny Italy and Spain. A play of the latter class and laid in either of the two mentioned countries will be the Edison release of April 30. Entitled "Poisoned by Jealousy," it is in two reels and tells the story of the hatred which arises between two brothers, rivals in love. Although the boys are affectionate chums before the girl enters their lives, jealousy arouses the worst that is in the nature of the older, and no resort seems too ignominious for him to use in his mad endeavor to gain the girl who has favored his brother.

As the play deals with characters of moderate means there is nothing exceptionally striking or luxurious about the settings, but they succeed in suggesting the romantic, bohemian atmosphere of the life portrayed, and furnish a pleasing background for good acting. Supporting these is clear photography. Bessie Learn and Harry Beaumont head the cast as Dolce, the little singer, and Enrico, her faithful husband. Carlton King characterizes the third and troublesome member of the triangle as Stephano.

In a little attic studio in an unpretentious section of the city live two brothers, Enrico and Stephano. Their devotion to each other is unbounded—until the advent of jealousy. In the apartment adjoining that

Enrico's voice charms his hearers.

in which the brothers make statuettes which they sell on the street, Dolce, a sweet little singer, lives. The boys are attracted by the girl's singing, and each determines to win her.

Enrico wins her admiration by saving her canary when fire breaks out in her room, and gradually eclipses Stephano in the suit for her love. The worst in the elder brother's nature asserts itself, and he begins to hate his successful rival, concealing his real feelings behind smiles and affectionate congratulations. After their marriage Enrico and Dolce insist upon Stephano's remaining with them. With apparent reluctance he consents. Inwardly he is pleased, for he sees a way of separating Enrico from his wife.

He writes his brother a letter purporting to come from a relative in America, stating in glowing terms the wonderful advantages of the land of the free. His ambition stirred, Enrico sails for the new country, promising Dolce that he will send for her as soon

Dolce learns that Enrico is dead.

as he has established a home. Stephano takes particular pains to see that the communications of the married couple do not reach their destination.

After a few weeks he writes Enrico that Dolce

has died. The young wife also receives a letter, signed in the relative's name, stating that Enrico has succumbed to a fever. So far, Stephano's scheme has succeeded admirably, but there it ends. Dolce's love for her husband will not allow her to encourage his brother's attentions.

Enrico's fame as an operatic star fails to bring him happiness, and he decides to return to his native land. While dining in the cafe in which Dolce used to sing, he is startled by the sudden appearance of the girl. At the same moment she sees him. A touching reunion follows. Enrico's anger is aroused by the sight of Stephano seated at one of the tables. He confronts him and a struggle ensues. Stephano attempts to stab Enrico, but the knife sinks into his own breast instead.

"The Pursuit of Pleasure"

Reviewed by Charles R. Condon.

A DELICATE subject receives clever treatment and points out a moral bearing on present day life in the second release of the "Who Pays?" series named "The Pursuit of Pleasure." It is in three reels, and is a close competitor with "The Exploits of Elaine" for the "star" position on the Pathe program.

Balboa players comprise the cast, chief of which are Ruth Roland as Rita Deane, the girl who realized too late that high life and gaiety do not define Happiness; Henry King as James White, a type of young man common in life, who enjoys the cafes and irresponsible, pleasurable companions while thinking only of the present, but who, on falling in love and becoming married, looks forward to years of home life devoted to his wife and children; and Daniel Gilfeather as Cyrus Deane, a not unusual type of father who fails to temper his well-meant, parental severity with judgment based on a knowledge of human nature's craving for innocent pleasure.

Extraordinary care is being used in the production of the plays of this series, which is receiving the personal attention of H. M. Horkheimer. The scenes are artistically staged, and the action realistic. One of

Rev. Dean's anger leads him to acts of violence.

the features of this release is Miss Roland's daring fall down a flight of stairs. A number of other details such as this are graphically portrayed in the picture; things whose place in the story could almost be bridged by a sub-title but which, when convincingly enacted, leave a lasting impression and a sense of realism and completeness with the spectator.

Cyrus Deane, minister of God, rules his household

Rita is impatient with her husband's admiration of the baby.

by an iron-bound code. His daughter, Rita, is a vivacious, wholesome girl whose love for innocent pleasure and company remains alive through years of a guarded, convent-like existence. In some inconceivable manner she becomes acquainted with James White, and quickly accepts his suggestion of an elopement as a means of circumventing her father's refusal to their marriage.

A year later finds them living in comfortable surroundings. To the outside world they are a well-mated, happy couple, but in private life they are unhappy. This latter is due to Rita's aversion to children. Several times she finds her husband playing with the chauffeur's little baby, and each time the discovery brings on a quarrel between them. Rita's abnormal, and hitherto ungratified, taste for pleasure finds vent in gay parties, wine suppers and the like.

A newspaper announcement of a dinner to be given at the White home arouses the Reverend Cyrus Deane's wrath, and he bursts in upon the celebration and attempts to punish James for what, he thinks, is the cause of his daughter's conduct. She informs him that he, not her husband, is to blame for her unseemly behavior. The scene wakens in Rita a realization of what a sham her married life has been, and she prays for the blessings of motherhood.

Before her prayers are answered she meets with a serious accident which renders her incapable of ever becoming a mother. The relentless gaze of the Reverend Cyrus Deane, the sorrowful expression on the husband's face, and the anguish plainly written on the countenance of Rita, as the doctor pronounces the sentence, prompts the question, "Who Pays?"

"In The Grip of Poverty"

Reviewed by Charles R. Condon.

IN "In the Grip of Poverty," the fourteenth episode of "Runaway June," the action revolves about an Apache chief's infatuation for the young bride, and the jealousy which his conduct arouses in his sweetheart. The final scenes show the Blye party boarding the steamer, homeward bound, reminding one that the fifteenth and last episode of this Reliance serial will

reveal the vandyked villain's identity and explain the mysterious influence which he brings to bear in ruling his subjects.

Shortly after Blye deserts Ned on the raft, taking

Blye and June out for a walk.

June in the boat with him, a boat manned by some sailors sights the husband's craft, and picks him up. When Blye and June land, the latter wishes to leave her companion, but he warns her that, as she has neither money nor the means to secure it, she will soon find herself in the grip of poverty. Their argument is interrupted by the appearance of Pierre, the leader of a band of Apaches, who is attracted to June.

Blye resents the man's advances to the girl, and knocks him down. Pierre hurriedly retreats before the other's menacing revolver, but details Mimi, a member of his band, to follow the pair and effect June's capture. Mimi does as instructed, and arranges for the other girl's abduction.

Ned learns that June is a captive in the Apache quarters, and confers with the military commander in the district as to the best way of rescuing her. The Apaches have long been a source of trouble to the commander, and he determines to rid his district of them. With this in mind he and Ned visit the quarter incognito, and decide upon a line of attack. Although the Apaches suspect their identity, they have no definite reason for seizing them, and Ned and the commander are allowed to leave unmolested.

June attempts to bribe Pierre into freeing her, but the Apache chief is too much taken with her to allow

June in the clutch of the Apaches.

money to interfere with his plans, and he continues his advances, which June, fearing to arouse his anger, is obliged to tolerate. Marie, Pierre's sweetheart, becomes jealous of the newcomer, and threatens to betray the Apache chief to the military authorities unless he discontinue his attentions to June. Pierre only smiles at her demands.

Led by Marie, the militia raids the Apache quarters, and scatters its habitues. Pierre suspects his erstwhile sweetheart of being responsible for the surprising attack, and, coming upon her on a steep cliff overlooking the sea, he throws her into the water. June escapes from the Apaches whom Pierre has assigned to watch her, and makes her way to the seashore, where she is found by Blye.

Bosworth's "Captain Courtesy"

Reviewed by Mabel Condon.

A FEATURE offering that more than fulfils the expectations sown by an enthusiastic press agent, is the Bosworth Inc. five-reel release "Captain Courtesy," featuring Dustin Farnum in the title role. Mr. Farnum is credited with the statement that his best screen work, to date, is that of the captain and there is little doubt but that the film public will endorse this sentiment.

For the stage star who made a wonderful stage-

Dustin Farnum, Winifred Kingston and Courtenay Foote in scene from Bosworth's "Captain Courtesy."

westerner, fits the type even better in the screen work that calls for reality in depicting the dangers to life, in the early days of California, when the missions were a general place of refuge from the cruelties of the Mexicans, who had the golden state under their rule. It was in the days of this period that Captain Courtesy, after the murder of his father and mother by the Mexican, Granville, rode the highways with his mask and gun and took from those who abetted the Mexican rule whatever they had of gold and other valuables. As Captain Courtesy, Dustin Farnum receives the sympathetic liking of his spectators, and his supporting cast shows in the respective roles an especial fineness of character delineation.

Maybe it is because the role of Eleanor, the orphan girl who grows to womanhood at the mission, particularly suits the petiteness of Winnifred Kingston; at any rate, it can be said to be her best screen characterization. Courtney Foote makes a Mexican commander of so cruel a caliber that he succeeds in centering the dislike of Mexican rule, in his own per-

son, while Herbert Standing is so typical a monk in character of Father Reinaldo that it is difficult to imagine him in any other role. Carl Von Schiller and Winona Brown are names that identify the well-interpreted roles of Jocoso and the Indian girl servant.

While good photography is a common asset these days, Bosworth Inc. has put into the making of "Captain Courtesy," sufficient of the unusual in the way of night scenes and interior lighting to make the photography of this picture subject for comment. The settings are praiseworthy, that of the interior of the mission being one of remarkable depth. It is into the big room of this mission that Captain Courtesy walks his horse, as careful of its safety as he is of his own during the beseiging of the mission by the Mexicans.

Though a highwayman, the story makes of the captain a man of charming manners, ever courteous. He falls in love with Eleanor, saves her from unjust Mexican imprisonment by confessing to his identity as Captain Courtesy, thereby transferring the attention of the Mexicans upon himself. He outwits them in a chase and, influenced by Eleanor's love, renounces his adopted calling and shows mercy to the Mexican, Granville, when about to take the life of the latter. He looks into a rosy future with Eleanor as his mate.

Cosmofoto's "O-18"

Reviewed by Mabel Condon.

THE unusual treatment of a rather ordinary subject, makes of the four-reel feature "O-18," or "A Message From the Sky," a film of exceptional merit. It has the likeable person of Jane Gail, in the role of secret service agent "O-18," to further recommend it, as Miss Gail is one of the film stars whose work does not tire her public, no matter how often she is seen. Frank Fowell and George Loan Tucker managed the production with a skill that makes of it an exceptional film, and the cast, in addition to Miss Gail, is strong in the work of Douglas Munroe, Lewis Gilbert, Wyndham Guise and Gerald Ames. The picture was made in London, and is being exploited by the Cosmofoto-film Company.

The story concerns the Bergman brothers, who supposedly are importing chemists of simple life and habits. Their real mission is that of government secret agents. "O-18" is their stenographer and a secret service agent. She is caught in the act of listening to their conversation by means of a dictograph and is spirited away. Her fellow-worker has difficulty in tracing her, but does so in time to allow of her saving a trainload of soldiers who were to have been the victims of the Bergmans. There is intresting action throughout the story's four reels and satisfaction in the fate of the spys, whose message, received from an aeroplane, had been to destroy human life. There is further relief at the escape of the courageous "O-18."

Marion Leonard Busy

Miss Marion Leonard, the popular star who has not been heard from for some time now, is again at work.

Miss Leonard has been ill for a long time. In fact peritonitis, aided by a complication of other ills, caused an involuntary retirement of seven months. She is now back at work at her Brooklyn studio, where she is producing "Mrs. Dane's Defense" under the direction of Stanner E. V. Taylor and the company is having great success so far with the big six-reeler. Miss Leonard is supported by an acting cast of 63 players and at least six hundred extras. Following the present work, Miss Leonard will produce "Zira," "Hearts Aflame," "The Great Divide" and Clyde Fitch's "Truth."

New Companies for Picture Playhouse

Kenneth MacDougall, vice-president and general manager of the Interstate Feature Film Company, with headquarters in Middletown, Conn., was in New York a few days ago and signed a contract with the Picture Playhouse Film Company of 71 West Twenty-third street, to release the productions being made by his company through that well known distributing agency. The first picture is a four-reeler entitled "Bulldogs of the Trail," a sample print of which has already been prepared.

Mr. MacDougall produces and plays leads with the company, calling to his aid wide experience as a vaudeville actor, cow puncher, press agent, circus rider, deputy sheriff, and managing editor of a big daily newspaper. Miss Sydney Shields, leading lady in the first release, spent all of last season at Providence, R. I., as leading lady with the Albee stock company.

The Interstate people plan to make two features a month. The capital interested—and it is said to be considerable—is that of New England business men who have great confidence in the ability of Mr. MacDougall to make a success in the feature film field.

Contracts have also been signed within the past few days between the Terriss Feature Film Company and the Picture Playhouse Film Company, Inc., whereby the former company engages to make all of its releases for the United States and Canada through the latter.

Johnson-Willard Fight Slides

From the ringside at Havana to 67 West Twenty-third street, New York is a big jump, but the Novelty Slide Company was fortunate in securing authentic photos of the big championship battle fought on April 5. The slides are wonderful views of the big moments of this fistic battle and will prove a big feature for any theater. There are twenty big scenes in the set; the views are all beautifully hand-colored and attractive posters are furnished.

Run Still Continues

D. W. Griffith's production "The Birth of a Nation" continues the sensation of the season in New York. With the matinee Sunday afternoon, April 11, this motion picture spectacle began its seventh week in the Liberty theater. The weekly receipts it is said have averaged $14,000, which is the absolute capacity of the theater. Last Friday's presentation of the story took on an added interest, it being the fiftieth anniversary of Gen. Lee's surrender to Gen. Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet as the historic event passed before its vision. When Grant and Lee clasped hands, after signing the terms of surrender, a great cheer was given.

Edgar Lewis is making "The Plunderer" for the Fox Film Corporation in Dahlonega, Ga.

New Distributing Medium

L. Rosengarten, formerly president of the Cosmos Feature Film Corporation; M. H. Blackwell of the Favorite Players Film Company, and J. Charles Groshut, formerly sales director of the Ambrosio Company, have organized a new company, named the Herald Film Corporation. The new concern will operate in the United States and Canada, as well as in foreign fields, buying, selling and distributing feature films of a high-grade character, made by well-known manufacturers and with well-known stars as head-liners. The executive offices of the corporation will be located on the eleventh floor of the Leavitt building, at 130 West Forty-sixth street. Work has already been begun by the corporation on an extensive scale.

J. C. Groshut.

The Foreign Film Corporation

A producing company known as the Foreign Film Corporation has established its offices at 251 North Thirteenth street, Philadelphia, Pa.

G. Guattari, the president, formerly of Rome, Italy, is a man of wide experience and knowledge as director and manager, gathered in the studios abroad. Under his skillful management the corporation has opened a studio of its own, and under the name of "O-K Comedy Company" produces at least one single-reel comedy a week. In addition to these wholesome laugh makers, the corporation is well equipped to produce educational and advertising subjects.

Prof. J. Th. Arntz, Jr., manager of advertising department, aside from being an educator and social worker of merit, is convinced that the motion picture is the most efficient of all present-day advertising mediums, and his practical knowledge of commerce and industry at home and abroad ensure the success of his plea to the American manufacturers for the cause of the screen.

The Foreign Film Corporation represents in the United States, Canada and South America some of the foremost European companies. Among these are the "Vera Film" of Rome and "La Film Grafica" of Naples. They will release two imported features every month. Chevalier Guattari, a member of the firm, remains in Rome to look after the company's interests on the other side. He is now closing contracts for productions abroad.

H. H. Swartz, who is secretary and treasurer to the new concern, contributes with his technical abilities and inventive genius towards the success of this new enterprise.

A Field for Industrials

That there is a real field for the popular showing of industrial motion pictures seems to be conclusively proven by a letter received by the Industrial Motion Picture Company of Chicago, of which Watterson R. Rothacker is general manager, and in which that concern takes considerable pride.

The letter is signed by W. B. Reynolds, principal of the Armstrong School of Chicago, and relates the reception which the industrial film entitled "From Spruce to Paper" made by the Industrial Motion Picture Company for Peabody, Houghteling & Company some time ago, was given. The letter reads as follows:

We are very grateful to you for the suggestion of the Peabody Houghteling film for last Friday. We know now that the sort of drama that holds our audience best is the drama of real work. We shall never be at a loss again if all industrial films are as fascinating as "From Spruce to Paper." We were told by many producers that an educational program would not hold an audience—that we must have the punch. Therefore, it was very interesting to watch our audience grow quiet and absorbed when the industrial reels began to tell their story. One group of young men were especially interesting to me, for, for the first time since we have had entertainments here, they sat quiet and absorbed for a half hour. Our audience in the afternoon was composed of about four hundred children and a few adults. In the evening there were about five hundred adults and a few children. Our neighborhood is a comfortable one of workers,—manual, business and professional—and their families. We shall be very much interested to look over the list of films which you are to send us for we hope to make "industry" a part of every program.

Lubin's Ranch Superintendent

Tom H. Glaze, superintendent of the Lubin ranch at Betzwood, Pa., is a splendid type of the English out-of-doors man who, to find contentment, must get out into the wide places of the earth where life is rough and hard, and where a man must be a man in every sense of the word if he wants to exist. Glaze has charge of the cowboys at the ranch—a band of men with splendid reputations as riders, ropers and gunmen, and is well qualified for the job, for he has been a gentleman adventurer in many parts of the world, and there is little he doesn't know when it comes to questions of riding, handling a lariat or Colt's 45 and judging range cattle and horses. Had the spirit of adventure not have kindled early in Glaze's life, he would probably have been a physician in England today with a comfortable income from his estates. Destiny, however, ruled otherwise. Glaze was born in Worcestershire and after attending school at Harrow-on-the-Hill, he went to St. Bartholomew's hospital in London to complete his education. It was there that the spirit of adventure flared up, bringing down upon him the wrath of his family, and Glaze "hit out" for the U. S. A. to win his own way.

Tom H. Glaze, superintendent of Lubin ranch.

Another Griffith Star

Teddy Sampson, whose talents have been developed at the Mutual's Hollywood studio by the master hand of D. W. Griffith, is said to be one of the rising stars of the motion picture world. During the last few months this winsomely youthful girl has been given more and more prominent parts and finally established herself firmly by her impersonation of Villa's little sister, who was set upon by Federal officers, in the four-reel Mutual Master-Picture, "The Outlaw's Revenge in the Dawn of a New Republic." She possesses a screen personality of unusual strength and this, coupled with her grace and beauty, will doubtless endear her to those who see her in future pictures now being made at the Mutual studios. Her greatest ambition is to do something which will be remembered by her audiences.

Teddy Sampson.

Harry Weiss to Celebrate

On April 29, Harry Weiss of the Chicago office of the World Film Corporation celebrates his first anniversary with that firm. Invitations have been issued for what promises to be some blow out. Every one of the employes of the Chicago office have been cogs in the wheel of success that Mr. Weiss has achieved. From office boy up to division manager, every one connected with the Chicago office will on Saturday evening, May 1, forget business and take part in the celebration. An invitation will be sent to Mr. Selznick, as well as the department heads of the home office. It is Mr. Weiss' hope that they may be able to attend.

Save Money; Ride with Selig

The rate of $128 for the round trip aboard the Selig Film Special, which leaves Chicago on Thursday, July 8, for California is cheaper than one could alone take such a sight seeing tour. Those planning to go should not be deceived by advertisements offering round trip transportation to California for $65, since this rate does not include Pullman reservations, hotel accommodations, side trips, admission to the expositions, etc. Pullman accommodations to California and return and extra parlor car reservations which will be found essential, alone total over $30 extra. Hotel accommodations will also total quite a large sum. The rate aboard the Selig Film Special, a Pullman train de luxe, includes everything excepting meals; two scenic routes going and coming; side trips to the Garden of the Gods; the Royal Gorge; the heart of the orange groves; into Mexico; a visit to the Selig Jungle-Zoo; a ride on 'Frisco Bay; stop-overs at Denver, Salt Lake City, San Francisco, Los Angeles, Santa Barbara, San Diego, etc. The Selig Special will arrive in San Francisco on July 11 in plenty of time for the national convention of the Motion Picture Exhibitors' League, and there will be free entertainments aboard the train both going and coming. Write the Selig Movie Special Editor, care Selig Polyscope Company, Chicago, Ill., for an artistic booklet called "We Want You With Us in California."

Vitagraphers Dance

Though it takes an unusually large number to tax the capacity of Stauch's dancing pavilion at Coney Island, this was easily accomplished on the night of April 7, which was the occasion of the first annual dancing party given by the employes of the Vitagraph company. Mr. and Mrs. William Rock headed the host of Vitagraphers present, and the salary list of the company would be almost a complete roster of the Vitagraphers present. There was a program of fancy dancing, and at midnight Maurice Costello and Estelle Mardo headed a grand march at the breaking of which a huge American flag suspended above the dance-floor, electrically sprang into red, white and blue life. The great success of the event was largely due to the energetic work of the officers and committees, comprising the following:

A. Victor Smith, president; Dick Leslie, treasurer; Sam Spedon, vice-president; Pete La Grasse, secretary; Jack Brawn, recording secretary.

Arrangement committee—Dick Leslie, M. Hall, P. La Grassa, P. Lally, F. Nelson, F. Young, H. Waldron, J. Evans, W. Dornan, Al. Herman, J. Upton, W. Leota, W. Lally.

Masters of ceremonies—Al. Herman, F. Nelson, J. Upton, M. Hall, P. Young.

Reception committee—H. Waldron, P. Lally, W. Leota, W. Dornan, W. Lally.

The Downtown Office

The National Waterproof Film Company has opened, for the convenience of its friends and the trade in general, an office at 19 South La Salle street, Chicago, in the center of the business district. Its factory is now located at 21 South Ashland boulevard, and is equipped with every facility for giving prompt service and for doing first-class work in preserving and renovating moving picture films.

The following are the new officers of the company: Benjamin W. Beadell, president; Ray Palmer, vice-president; Charles W. Carroll, secretary-treasurer.

"The Gunners Mate"

The Fox Film Company has purchased through the National Play Bureau, picture rights for the famous old melodrama, "The Gunner's Mate," by Wm. J. McKiernan, and will make an elaborate five-reel production. Special permission has been given by the navy department to photograph scenes aboard warships and in navy yards.

Metro Issues News Bulletin

The Metro Pictures Corporation is the latest to contribute a news bulletin to the trade. It is entitled *Fortnightly News Bulletin* and, as its name suggests, is issued every two weeks. Volume 1, number 1, made its first appearance the latter part of March and contains much that is of interest to exhibitors who are using or thinking of using Metro service.

This Book Will Interest You

Picture Play Photography by H. M. Lomas, F. R. P. S., is a splendid 169 page book giving some very practical hints and suggestions to the manufacturer of motion picture films with the idea not to lay down any serious rule-of-thumb laws, but to consider the conditions underlying the work so that one is best able to get a comprehensive grasp of the subject and to draw inference and deduct practical working rules to suit all cases.

The book goes into the work of the photographer, who represents the branch of pictorial art in the manufacture of motion pictures, in a very thorough manner and is one that should be read by every one in this branch of the motion picture industry.

Various methods of lighting are discussed with diffusing and dispersing screens. Camera, film and possible troubles are outlined, the photographic lens is described with its action; and texture and surface reflections are reviewed carefully, with a chapter on light and shade.

We recommend the book as an instructive work in this field.

To Feature Willie Ritchie

Willie Ritchie, lightweight champion of America has been engaged to play the lead in a new six-reel film to be released within the next sixty days by the Gotham Film Company, 225 Fifth avenue, New York City. The picture is entitled "The Man Who Beat Dan Doland" by Helen Van Campen and the story has appeared in the *Saturday Evening Post.* The scenario is being written by Junie McCree and is to be produced by Mr. Mahony, late of the Mutual Film Corporation, and various other well known concerns.

The feminine lead will be played by Miss Betty Marshall, late understudy to Stella Mayhew in "High Jinks" and now appearing with Trontini at the Forty-fourth Street theater. Miss Marshall's theatrical experience reaches over a period of five years and is a versatile one.

The Gotham Film Company is owned by M. W. Taggart and Bernard Levey. Mr. Taggart is president of the Brunswick Advertising Agency of 225 Fifth avenue, and has had years of experience in the advertising and theatrical circles while Mr. Levey has been connected with the western Vitagraph company and is a well known New York newspaper man.

That Selig Movie Special

It is expected that guests of the Selig Movie Special, which will leave Chicago on Thursday, July 8, will greet President Wilson and members of his cabinet, who are also to journey to the Pacific Coast at that time. It has also been officially announced that a great squadron of fighting ships will appear off the San Francisco coast at that time. The National convention of the Motion Picture Exhibitors' League will also be held at 'Frisco, following the arrival of the Selig Movie Special.

The work of filming the story of "The Millionaire Baby," from the novel of the same name written by Anna Katherine Green, is progressing at the Chicago studios of the Selig Company.

World Comedies Going Big

It was an out-of-the-ordinary, as well as a promising idea, that resulted in Phil Gleichman's renting the Willatt studios over in Fort Lee and setting his directors at work over there with material that could not fail to add to the box office receipts and to the entertainmen of screen patrons. For never before had famous stage stars been given the public in one-reel comedies—and since the demand had been, and still is, for one-reel comedies, how much more acceptable are they when featuring a well-known stage favorite.

Phil Gleichman

Both the idea and the opinion belonged to Mr. Gleichman, but they are shared by other producers and filmgoers since the release of two one-reel comedies, in which Jeff de Angelis and Richard Carle respectively appeared; the former in "Health by the Year," and the latter in "The Dancing Beetle," both films having been written by Mark Swan. Among others to make of the World Comedy Stars Film Corporation an institution to be known by the novelty of its output are Katryhn Osterman in "Housekeeping Under Cover," Thomas Wise in "The Magic Bottle" (these two to be released in the order of their naming), Lulu Glaser, Florence Tempest, Paula Edwards and Lew Fields.

These star comedy one-reel films are being released through the World Film Corporation, and both Lewis J. Selznick and Mr. Gleichman are enthuiastic regarding the successful outlook.

To Eliminate the Flicker

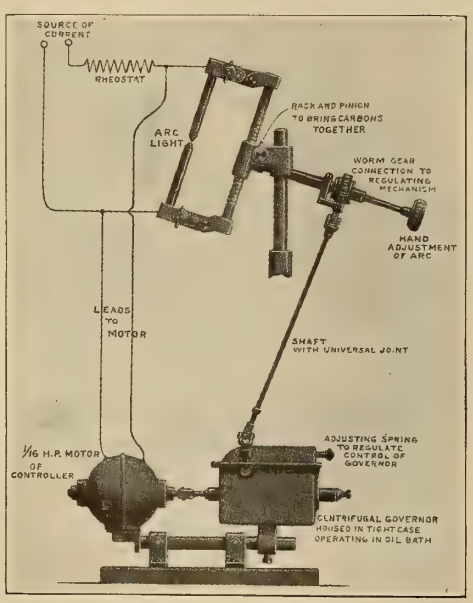
The widespread interest that attaches to motion pictures and the constant advances made in apparatus for their projection is a subject of universal concern. The elimination of the disturbing flickering has largely been accomplished, and now there has been perfected a device for controlling the arc lamp so that the source of light is maintained not only constant as regards its position, but also constant in its intensity, says a recent issue of the *Scientific American.* This is accomplished in an invention made by H. N. Baker and originally patented in 1909, but since that time developed and put on so practical and efficient a basis that it has found application in moving picture apparatus of the highest grade, and also for arc projectors used in photo-engraving and searchlights.

Previously with the hand feed by which the carbons in an arc-lamp were brought together and maintained at the proper distance so as to produce an effective arc, it was not possible to preserve uniformity in illumination, and, as the distance between the carbons varied there was a corresponding variation in the intensity of the arc

as well as a general diffusion of light. Even with a watchful operator, constantly adjusting and feeding the carbons properly, the results were far from satisfactory, while automatic apparatus, in which by some magnetic or other system the carbons were fed mechanically, failed to give the desired results, and even when such mechanism was new there were sufficient variations to interfere with the effectiveness of the projection.

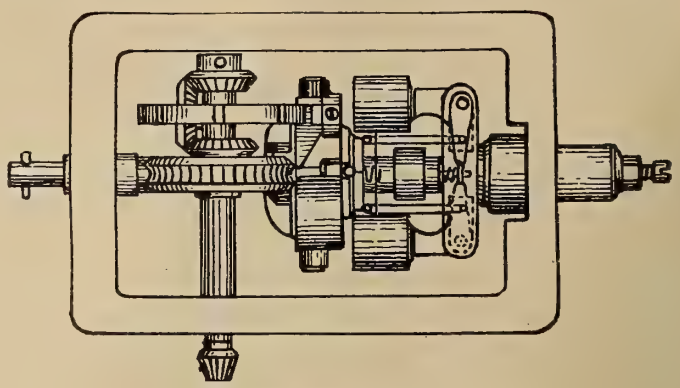
The new device is available for practically any form of hand-fed lamp, and maintains the arc constant so that there is practically no variation in voltage across the terminals. This is secured by means of a motor driven controller where a 1/16 horse-power electric motor is connected directly across the arc and is so wound that it will respond to a wide range of potential. The main axis of the armature carries a centrifugal switch, so that when a certain speed is exceeded the weights moving out from the center throw into operation a system of gearing, which connects with the lamp mechanism and moves the carbons together. The speed of the motor depends upon the voltage across the arc and this naturally depends upon the separation of the carbons. If the carbons are separated widely the voltage naturally is greater and more current passing through the motor increases the speed of revolution. This affects the centrifugal governing device and communicates the motion, suitably reduced, to the regulating mechanism. This brings the carbons together until the normal voltage is restored, when the speed of the motor falls and the centrifugal mechanism ceases to operate.

Instead of a variation from two to six volts ordinarily encountered, the potential difference across the arc can be held to less than one-tenth volt and the arc maintained for several hours absolutely constant and in the position set at the first adjustment. The shaft connecting the centrifugal governor with the regulating mechanism is telescopic and mounted on universal bearings at either end, so that the lantern may be shifted from ordinary projection apparatus to that for moving pictures, and the whole control system is regularly connected and housed so that it gives very little trouble and can run


SOURCE OF CURRENT
RHEOSTAT
ARC LIGHT
RACK AND PINION TO BRING CARBONS TOGETHER
WORM GEAR CONNECTION TO REGULATING MECHANISM
HAND ADJUSTMENT OF ARC
LEADS TO MOTOR
SHAFT WITH UNIVERSAL JOINT
1/16 H.P. MOTOR OF CONTROLLER
ADJUSTING SPRING TO REGULATE CONTROL OF GOVERNOR
CENTRIFUGAL GOVERNOR HOUSED IN TIGHT CASE OPERATING IN OIL BATH

Apparatus for eliminating the flicker of arc lights.

for hours without adjustment or attention. Not only is the arc maintained constant, but uneven and unnecessary wear of carbons is prevented and stopping for renewal or adjustment of carbons during the course of a performance is obviated. By means of an adjustable spring against which the centrifugal governor acts, regulation can be effected to any desired voltage or length of arc, and the control will act surely and automatically.



The gearing of the governor.

As used with the projection apparatus of several of the large motion picture companies, the new speed controller has served to decrease the flickering and variations in intensity of illumination to a marked degree, and as a result of experimental installation other machines are being equipped with this device. It has also been used to control the arc of a large projection lantern in the photo-engraving laboratory of a bank-note company, where an arc is maintained between carbons 1¼ inches in diameter for the upper carbon and 1 inch in diameter for the lower. The speed controller also has been applied to searchlights, so that it is possible to maintain constant the beam of light emitted and regulate its direction by operating gear from some distant point, such as a bridge or observation platform, without the presence of an operator at the searchlight itself.

The motor of the arc controller is so small that the consumption of current is inconsequential, and the increased economy at the arc itself more than compensates for the small amount shunted through the motor. The latter is so wound that it will respond to any amount of current at the arc, whether it be five or more than one hundred amperes. The important additional consideration is the fact that the attention of the operator is released from the lamp and he can devote himself entirely to the control of the films and thus secure the best results. The entire mechanism has been so well arranged and developed that it promises to have a striking effect upon motion picture projection, and especially where high power lamps are produced. The accompanying diagrams indicate in a general way the operation of the apparatus and the construction of the centrifugal governor.

"The Darn Fool"

One of the most unique advertising booklets that has come to MOTOGRAPHY's office for some time is *The Darn Fool*, by One, which is entirely devoted to Universal Billie Ritchie, leading man of the L-Ko comedies on the Universal program, and billed as "The funniest man in the world."

Unfortunately the Universal Company has neglected to credit the author of the various bits of copy scattered throughout the book, though he, whoever he is, has undoubtedly put over something entirely new in the way of an advertising booklet and one which, no doubt, will be read with interest by every exhibitor.

Brevities of the Business

Arrangements have been made by the members of the Static Club of America, located in Los Angeles, Cal., to permanently continue their publication, *Static Flashes*. It will become an eight instead of a four-page paper on April 24, and will endeavor to cover the west coast even more thoroughly than it has done in the past.

Burton King has completed the twelve-reel serial "Under the Crescent," featuring Princess Ibrahim Hassan. The princess is now in San Francisco visiting the Exposition.

The new studio of the Fiction Pictures, Inc., Louis Joseph Vance's successful organization, has recently been completed in the western section of Los Angeles, and the company is now working in its new home.

Zena Keefe, one of the old time Vitagraph stars who, after a year's absence in vaudeville, has returned to pictures and is now at work at the Vita studio in Brooklyn. This company has also secured Joseph Gallomb, formerly of the Eastern Universal scenario department.

Francis Ford and Grace Cunard are now at work on "The Broken Chain," the Universal Film Manufacturing Company's new serial. It will consist of fifteen two-reel episodes and will be released on Mondays following the close of "The Black Box," which is now running.

The Features Ideal Company, located at Hollywood, Calif., plans to add a brand of pictures devoted to juvenile players to the list of films they are now turning out.

Julius Stern has announced that Mary Fuller will be cast in only three-reel features written by famous authors in the future. It is understood that a number of well known writers have signed contracts with Universal to turn out these and other stories.

The first picture to be made under the direction of Lois Weber and Phillip Smalley, who recently joined the Universal Film Manufacturing Company, will be a four or five reel production featuring J. Warren Kerrigan of the Victor brand. Later Pauline Bush will be featured in one of the Weber-Smalley pictures.

Harry Brooks, formerly of the Orpheum circuit, is now playing with the Keystone Company.

A change in the casting of stars for feature films was made at the Majestic-Reliance studios in Los Angeles last week. Henry B. Walthall will make his re-appearance in Mutual pictures in the film version "Ibsen's Ghosts," instead of in "The Yankee From the West." Wallace Reed has been selected to play the leading role in the latter production and work on it is now under way.

Mary Pickford, the Famous Players star, and Al Kauffman visited San Francisco last week for the purpose of looking over Peter B. Kyne's stories with the object of selecting one fitted to the little actress.

Margaret Gibson, for some time past a star of the Western Vitagraph Company, has joined the New York Motion Picture Corporation and will appead in Ince Masterpieces and in films released under the Kay-Bee, Domino and Broncho brands.

Virginia Kirtley, late of the Beauty brand of the American Film Manufacturing Company, has been added to the list of Griffith players at the west coast Reliance-Majestic studios.

After a serious illness which kept her in the east, Bess Meredith, formerly of Universal, has arrived in Los Angeles to take up her work as scenario editor of the Fiction Pictures, Inc.

The Oliver-Morosco Photoplay Company has purchased the motion picture rights to the famous play "Barbara Fritchie," and it will soon be put into production, under the direction of Oscar Apfel, with Marjorie Rambeau in the title role.

Fred Mace, who was so prominent in the Havana arena during the Willard-Johnson fight, has wired friends in New York that he secured some wonderful pictures of the fight in the interest of H. H. Frazee and Lawrence Weber.

The Charles Chaplin Essanay comedy company has left Niles, Calif., and gone to Los Angeles, where they will work in the future.

Stella Razeto. the clever Selig actress, has been so ill with appendicitis for the past few weeks that she has been forced to give up work for a short time. Vivian Reed is taking her place as leading lady with Ed J. Le Saint Company.

Rumors from the coast indicate that Charles Richman is seriously considering an offer from Thomas H. Ince of the New York Motion Picture Corporation, to appear in a number of feature productions.

A. M. Kennedy, who was recently elected president of the Kriterion Program, suffered a painful injury last week in which his leg was thought to have been broken. He is unable to visit his company's offices, the work being in charge of Charles Ver Halen.

One more star has been added to the forces of the Western Lubin Company at Los Angeles, this time in the person of Jack Holt, who for several seasons toured the country in various successful roles on the legitimate stage.

The Smallwood Film Corporation has moved its studios from Yonkers, N. Y., to Cliffside, N. J., near Fort Lee, where it will continue producing photodramas for the United Program.

The new lighting system lately adopted by the producing directors of the American Film Manufacturing Company's studios at Santa Barbara, Calif., has greatly facilitated the work at this more than busy producing center. With the improved method of lighting, it is now possible to supply an abundance of light, even at night, and Jacques Jaccard, director of the film novel company, recently was found making scenes for "The Diamond from the Sky" long after the usual closing hour.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	170	....
Biograph Film Co.	58	67
General Film Co. *pref.*	51	57
Majestic Film Co.	150	160
Mutual Film Corp. *pref.*	62	65
Mutual Film Corp. *com.*	84	85
North American Film Corp. *pref.*	50	65
North American Film Corp. *com.*	60	75
New York Motion Picture Corp.	74	76
Reliance Motion Picture Corp.	35	42
Thanhouser Film Corp.	79	87
Universal Film Mfg. Co.	160	....
World Film Corp.	4¼	4⅜

General Film Company—In an attempt to answer many inquiries from General Film stockholders as to the possible effect on the stock of the new arrangement through which feature films are to be distributed, we believe that any idea that this constitutes a break in any way with the General Film should be immediately dissipated. As a matter of fact—it is generally understood that the General Film Company felt that the four companies—Lubin, Vitagraph, Selig and Essanay—could better distribute their six and seven-reel features through the establishment of their own facilities than to rely upon distributing channels which were not accustomed to handling these higher priced feature productions.

Vitagraph-Lubin-Selig-Essanay, Inc.—There have been a number of inquiries for stock of this company. It is almost impossible to quote with any degree of accuracy and we believe very little of the stock will appear on the market as it seems to be very closely held.

Thanhouser Film Corporation—Announcements have been made that, under the new management, three new additions have been made to the force within the last week. Lorraine Hulting—who has already achieved considerable fame through her work in the "Bachelor's Romance"— "Unwelcome Mrs. Hatch" and "The Straight Road" in the movies and through "Help Wanted" and "Prunella" on the legitimate stage; and George Foster Platt and Frederick Sullivan have been added to the staff of directors. It is reported the "Falstaff" brand is the name under which some of the new releases will appear.

New York Motion Picture Corporation—We have just been advised the directors took action and resumed the payment of dividends, at the expected 1% per month rate. At the present writing 74 is bid for the stock with 76 asked.

Polly Moran, English comedienne with an international reputation, has joined the Keystone company and will be seen in her first picture with Charlie Murray entitled "Caught in the Act."

Miss Dolly Larkin and her husband, George Larkin, who was featured in the Universal serial, "Trey O' Hearts," are playing leads for the Ideal Company at Hollywood, Calif.

Jesse L. Lasky, who has been spending some weeks at the New York executive offices of the Jesse L. Lasky Feature Play Company, is soon to return to the studios in California. During the current week the offices in New York will be moved from the old 48th street address to a new building with special accommodations at 120 West 41st street.

Nick Cogley, the veteran director who has been with the Keystone and other companies, has joined the Mutual organization at Hollywood, Calif.

S. J. Berman, formerly New York manager of the World Film Corporation, has been appointed eastern division manager of that company, with headquarters at 130 West 46th street, New York City. His territory includes Boston, Buffalo, Pittsburgh, Washington, Philadelphia and New York. Mr. Berman is ably fitted for his important position and his successes with the local exchange has demonstrated his executive ability. Succeeding Mr. Berman, as New York manager, is Ben S. Cohen, who has won a reputation in Kansas City and San Francisco.

Courtenay Foote has arranged to appear in one or two special features to be made at the Reliance studios at Hollywood, Calif. The first one is a five-reeler from "Up from the Depths" by Robert Stodart and Battel Loomis.

FILM FOLK FLASHES.

Philip Mindil has resigned from the Serial Publication Corporation where he handled the early advertising, and all of the publicity on the Reliance serial, "Runaway June."

B. W. Babcock, a member of the publicity department of the Alco Film Corporation during its rugged infancy, and since the first of the year, one of the Mutual staff, now reigns at the desk vacated by Mr. Mindil in the office of the Serial Publication Corporation in the Masonic Building.

That Bill Barry has fathered some of the most novel ideas in advertising in recent days is evidenced by the numerous comments aroused by the Nicholas Power advertising of late. Possibly the best of his ads is the 6A sun which radiates theaters, churches, studios, schools, prisons, institutions such as the Y. M. C. A., and the army and navy as its beneficiaries. Following close upon this are the Powers-Everyday calendar, the factors of progress, the motion picture record book, and a number of other distinctive, dignified ads.

Tarleton Winchester, formerly of the *New York Morning Telegraph,* will act as director of special publicity of the Paramount organization, keeping the trade and daily papers throughout the country posted on whatever Paramount happenings may be of general and particular interest.

"Poverty Flat," the Bret Harte mining camp, pictured in the California Motion Picture Corporation's April feature film release, "The Lily of Poverty Flat," was the setting of a surprise dinner, given on April 4 in the Italian ballroom of the Hotel St. Francis in San Francisco by Beatriz Michelena, the screen star, to her sister, Vera Michelena, the singing star of "Ziegfeld Follies," then playing at the Columbia theater of that city.

A company composed of eleven of the leading players for the Superba Film Company, headed by Miss Edith Thornton, leading lady, and directed by Charles Hutchinson are at present in Savannah, Georgia, where they are making a series of out-of-door comedies for the United Film Service.

Pearl Sindelar, leading woman of "Potash and Perlmutter," journeyed out to the Morosco-Bosworth studio in Los Angeles, while playing in that city, to renew an acquaintance of the old Pathe days with Director Oscar Apfel and Alfred Gandolfi, the head camera man.

Tarleton Winchester, formerly a member of the *Telegraph* staff and the author of a number of scenarios, is a late addition to the publicity and advertising department of the Paramount Corporation.

Owing to the illness of Director Frank Cooley, of the American "Beauty" Company, Mrs. Cooley, (Gladys Kingsbury) was compelled to cut short her visit to the Exposition last week and return to Santa Barbara to nurse her husband through a siege of grippe.

Miss Kathlyn Williams, the Selig star who recently returned from Panama where scenes from the forthcoming Selig Spectacular Special, "The Ne'er-Do-Well," were staged, is building a beautfiul home on Bryan street, Los Angeles.

Herman Rifkin, the general manager of the Eastern Feature Film Company of Boston, was a visitor in New York during the early part of the week. Mr. Rifkin's firm is the New England representative of the Alliance Films Corporation, and he reports that he is getting his share of business in this territory.

Pete Schmidt, the ever-happy publicity man for Bosworth, Inc., is responsible for getting out the clever little leaflets which have taken the especial fancy of Bosworth exhibitors. The Fritzi Scheff leaflet, the outside pages of which bore the query "A question for the Ladies," was the first one issued and was followed by one on "Captain Courtesy," the laughing countenance of Dustin Farnum showing through a round opening in the cover. The company's only complaint is that they are finding it difficult to supply the demand.

Mildred Walker was the winner of the popularity contest held by Manager Dollinger of the Claremont theater, New York City, ending April 1, in conjunction with the Edison Company. She will now enjoy the fruits of her victory—by posing in an Edison picture, this giving her the opportunity to become a motion picture player.

Richard C. Travers, leading man with Essanay and one of the best all round athletes of filmdom, has just formed a baseball team of Essanay actors. Mr. Travers, who is captain of the team, is now at work getting the men into training for late spring and summer play. A diamond now is being made at the studio grounds.

Dick Brady, formerly in charge of the Greater New York Film Rental Company's poster department, has been engaged to reorganize the poster department of the United Film Service's Forty-sixth street exchange, of which Fred Holderman recently assumed the management. His brother Arthur, of Brady Lithograph Company fame, has also joined the United forces and will manage the department for the supplying of banners, signs and novelties to New York theaters.

Sally Crute, of Edison led the grand march at the Friars' Club, Springfield, Mass., Friday evening, April 9, at which Gladys Hulette, Harry Beaumont, and Scenario Editor Arthur Leeds were also present.

William D. Taylor, the Favorite Players' director has been spending his evenings the last few weeks coaching the big production of "Damon and Pythias" for the "Knights" of Los Angeles.

Irvin S. Cobb, humorist, lecturer and war correspondent, visited Universal City recently, together with Mrs. Cobb and their daughter. In the party also were Edgar Selwyn, playwright and actor and Mrs. Selwyn, better known as Margaret Mayo.

Little Roy Clark, a Selig favorite, who has been missing from the screen for some time soon will be seen in an appealing role under the Diamond "S" brand.

"The Dumb Wooing," one of Edison's comedy successes is being revived by the new Edison comedy director, Will Louis. Two new comedians, Raymond McKee and the noted English comedian, Dallas Welford, and Yale Benner who appeared in it before, have the leads.

Charles Chaplin, Essanay comedian, is declared to have the most valuable feet of any one in the world. He has just insured each foot for $50,000, or $150,000 for the pair. He will be reimbursed by the insurance company $50,000 for the loss of either one or $150,000 if he loses both.

Director Harry Pollard has taken one of the American feature companies, including Margarita Fisher, Lucille Ward, Joseph Singleton and Joseph Harris to Los Angeles, where they will secure theater interior and street scenes for "The Girl from His Town" a coming "American Distinctive Creation" from the novel of the same title by Marie Von Vorst, published by Bobbs-Merrill Company. Fred Gamble, who has been transferred from the "Beauty" Company to a part in Mr. Pollard's productions, together with William Carroll, are expected to join the company which will remain away for more than a week.

Sheldon Lewis, the "Clutching Hand" of Pathe's "Exploits of Elaine," who is now playing in "Life" at the Auditorium theater, Chicago, received an ovation during the past week when he appeared at the Gold theater in that city during the showing of the fourteenth episode of the interesting serial.

ROLL OF STATES.

NEW YORK.

Plans are under way by the Lydco Photoplay Corporation for the erection of a motion picture theater on the northeast corner of Morris avenue and 164th street, New York. The building will cost about $25,000.

Photoplay Publicity Company. Manhattan; manufacture scenic stage settings, curtains and devices for displaying ads.; Leiser, 188 St. Nicholas avenue, I. S. Ottenberg, 15 West 89th street, B. S. Wise, 45 West 69th street, New York.

A. N. Schwartz, who is the owner of the Linden theater, a moving picture house at Flatbush and Linden avenues, has just purchased for $49,000 from Spencer C. Cary, five lots in Flatbush avenue, on which site he is planning the erection of a new motion picture theater at a cost of $150,000. The theater will be located at Flatbush avenue and Carnarsie Lane, and will be ready for occupancy about November 1.

Work is now well under way in the new fireproof motion picture theater in Dewey avenue, at the corner of Electric, Rochester. The theater is owned by John J. Yendrusiak, is 30 feet wide and 130 feet long, will seat 500 persons and represents an investment of $8,000.

Invincible Feature Film Corporation. Manhattan; capital, $50,000; motion picture and amusement business; incorporators, J. S. Rose, 236 West 71st street; W. W. Brooks, 1476 Broadway; W. Conrad, 2529 Seventh avenue, New York.

The Metro Film Company has leased three offices in the World's Tower building, 108-112 West 40th street, New York.

Sydco Photoplay Company will build a one-story brick moving picture theater, with stores, 100x95.3, on the northeast corner of Morris avenue and 164th street, New York, to cost $25,000. Joseph Lehman is the lessee. The architect is John A. Gorman.

A new motion picture theater is to be erected in Pine Hills section, Albany. Geo. W. Roberts and F. R. Billman have secured a ten-year lease on the theater, which will be erected at West Lawrence street and Madison avenue, and will open it about September 1. It will have a seating capacity of 1,100 persons.

A. F. T. Corporation. Manhattan; motion picture, theatrical and musical, etc.; capital, $50,000; incorporators, S. A. Huffman, Valley Cottage; L. D. Mayne, 1090 St. Nicholas avenue; L. Diller, 203 West 40th street, New York.

Free & Brannigan sold the Melrose property, 42x125 feet, on Main street, Tarrytown, to a client, who will erect a moving picture theater costing approximately $25,000.

Mitchell H. Mark, head of the Strand theater, at Broadway and Forty-seventh street, New York, is reported to have leased the property at the northwest corner of Broadway and Thirty-seventh street, 104x195.10, from Mrs. Mary Fitzgerald for the site of a modern office and theater building. The lease is said to be for twenty-one years. The structure will cost about $600,000.

NORTH CAROLINA.

C. H. Sanderlin has completed his floating moving picture theater and now has it docked at Jennette's wharf, Elizabeth City, where he is having installed some fixtures and machinery. Mr. Sanderlin expects to leave with the theater in a short time. He will make his first stand either at Manteo or Columbia. This theater has been in process of construction since the 1st of last September. It is a hundred feet long and has a seating capacity of about 800 people and cost about $5,000.

NORTH DAKOTA.

The Gem theater, a new motion picture show in Hankinson, has been opened by Paul Kunert and is a very attractive and comfortable show house.

The moving picture theater at Milton is under a new management.

The new Strand theater at Fargo was recently opened to the public.

OHIO.

The Arcade theater at Toledo has been closed as a vaudeville house, and after undergoing repairs will be opened as a first-class motion picture theater, to be known as the Strand-Arcade.

The Smith Amusement Company, of Alliance, purchased the Sebring opera house and will begin at once to remodel it. A new front will be built, and new seats will be placed in the building. Mr. Haught, former proprietor of the theater, will be the local manager.

Tigue & Kelly, proprietors of a moving picture theater at Struthers, known as the A-Mus-U, are planning to erect a second theater on a larger scale. The plans and details are yet indefinite.

Frank Beverstock, of the Grand theater, has purchased an interest in the Bellville motion picture theater, Mansfield, and will hereafter be associated with William Bell in the management of that house.

The Strand theater, in the Forest block in Tiffin, which is operated by Herbert Ash, and was damaged by fire, has been re-opened.

Charles Hoffman recently leased the opera house and on April 1 will open to the people of Carrollton an up-to-date moving picture show.

A $55,000 three-story brick and fireproof building containing stores and a picture show with a seating capacity of 1,000 is scheduled to rise soon on the southwest corner of West Twenty-fifth street and Denison avenue, S. W., Cleveland, on ground recently purchased by W. G. Marshall. The picture theater will be operated by David L. Schumann.

After undergoing extensive improvements the Hippodrome motion picture theater on West Main street, Springfield, will be reopened to the public on March 27. New fixtures, a new indirect system of lighting, additional exit space and many other improvements have been made. G. T. Sharp is owner and general manager.

For the second time this winter council has refused to consider an ordinance granting permission to moving picture shows to operate on Sundays in Ashtabula.

E. H. Daniel of Peoria, Illinois, has started a moving picture emporium in the town hall at East Liberty.

Manager Johnson of the Casto theater, Ashtabula, is to make extensive alterations to consist, in addition to the new and complete projecting apparatus, of a new front, seats and interior decorations, etc.

R. J. Morris, president of the Kleervue Film Company, Columbia building, Cleveland, has arranged to take bids in about

Lottie Pickford and Irving Cummings in "The Diamond From the Sky."

ten days for construction of motion picture studio and manufacturing buildings near Elyria.

Plans for the new Strand moving picture theater to be built on the James Dunn property, South Main street, near Quarry, by Maurice Winter, have been submitted to Building Inspector H. G. Goodwin. The new theater will be the first picture house in Akron to have a balcony. The seating capacity will be 1,200. The building will occupy 66 feet frontage and will be 187 feet deep.

The Alhambra-Doan Company has taken a ten-year graduating lease on the Alhambra theater at Euclid avenue and East 105th street, Cleveland, from the Harvey interests.

The Royal theater, on Water street, one of Sandusky's pioneer motion picture houses, has closed its doors.

Mal Theater Company, Cleveland. Capital $150,000. Incorporators: Louis H. Recht, E. P. Strong, Fred Desberg.

The Morgan Grand Opera House, Sharon, is fast nearing completion.

OREGON.

The new theater building on the corner of East 37th and Caruthers streets, Richmond, completed by the F. E. Bowman & Co. for W. W. Work, was opened formally March 29 as the Richmond theater. The structure is of hollow tile and fireproof construction and cost about $6,000.

Elliott & Son have opened a moving picture theater at Lebanon.

Work has been started on the new theater at Seaside to

accommodate 700 by B. J. Callahan, owner of the Critic theater. It will cover a space of 50x100 feet and will cost $6,000.

PENNSYLVANIA.

William Little has sold the Opera House in Conshohocken to a moving picture syndicate in Philadelphia for $25,000.

The Empire theater at 2844 Frankford avenue, Philadelphia, was recently damaged by fire to the extent of $200.

Plans for the new Imperial motion picture theater at the southeast corner of Main and Chestnut streets, Washington, which will be conducted by John M. and Charles F. Connors, have been approved by the state industrial commission, and the work of remodeling the building will be commenced within the near future.

Fire in the cellar of the Empire Palace moving picture theater, Frankford avenue, near Cambria street, Philadelphia, caused damage of $200. Origin unknown.

Manager J. J. Ryan of Hogan Opera House wishes to announce to the people of Susquehanna and vicinity that at some time during the present month he will break ground for a new and up-to-date theater to cost between $40,000 and $45,000, with a seating capacity of 1,200. The policy of the house will be to present high-class photoplays, vaudeville and the best of the legitimate attractions. Manager Ryan will also continue his lease of the present house, which runs for a number of years.

The Eureka theater, 3941 and 43 Market street, Philadelphia, has been sold by Borrist & Co. for the Eureka Amusement Co., to G. B. McIntosh, for an undisclosed price, subject to mortgages of $28,500. It is assessed at $25,000.

Renovated, partly re-furnished and equipped with a new organ, the Knickerbocker theater, 40th and Market streets, Philadelphia, has been opened as a motion picture house under the direction of Carl W. Miller.

Architect Louise Brosie is taking sub-bids on a motion picture theater to be built at Liberty avenue and State alley, Bloomfield. The building is to be quite elaborate and is estimated to cost about $20,000.

The Family theater on Twelfth street, near Seventh avenue, Altoona, which was recently destroyed by fire, has been reopened.

At 6149 Larchwood avenue, Philadelphia, Charles E. Futcher is erecting a motion picture theater, capacity 500. The structure will be brick, 50x200 feet and is after plans by H. M. Pedrich. Cost, $15,000.

Maurice Felt has taken title for the Felt Amusement Company, to the house, 1410 North Broad street, Philadelphia, from the Handel & Hayden Building & Loan Association, for $14,000 and a mortgage of $20,000. The lot measures 37x200 feet, and on it the buyer will build a moving picture theater.

The work of construction on the new Arcadia theater, Chestnut street above Sixteenth, Philadelphia, is being pushed to completion. The new playhouse, which is modern in every particular, and highly ornate as well, will offer high class photoplays.

The Regent Theater Company, composed of George Morris, Joseph Duffy and Joseph Ryan, expect to open a moving picture theater in Scranton within a very short time.

The motion picture theater at Connellsville was recently damaged by fire to the extent of $1,000.

Plans have been completed for the erection of a moving picture theater near Penn and Frankstown avenues, Pittsburgh. The theater will have a seating capacity of 1,550 persons and will be one of the largest of its kind in Pittsburgh. It is expected the theater will be ready for occupancy about October 1.

The family moving picture theater operated by Robert Gamble on Twelfth street, Altoona, was damaged by fire.

Plans are under way for the erection of a two-story tile brick and steel moving picture theater at 740 East Twenty-first street, Erie, Pa. E. H. Shepherd is owner and the estimated cost is $5,000.

Manager Boyer has installed a new Powers machine at the Opera House, Hanover.

RHODE ISLAND.

Within a short time work will be started on a motion picture theater to be located on Meeting and Thayer streets, Providence. It will be one-story brick, cement and steel, seating 600 people.

The Toy Theater Company of Providence, which will erect a moving picture house at the corner of Thayer and Meeting streets, on the east side, has been incorporated at the State House with a capital of $50,000, all common stock. The incorporators are Arthur M. Allen, Frederick W. Tillinghast and Chauncey E. Wheeler.

SOUTH DAKOTA.

The Phoenix motion picture theater in Redfield will be operated by W. L. Greenman until the Lyric, which was recently damaged by fire, is ready for opening.

YOU'RE NOT MIKE!

¶ You know the story of Mike—asked which is correct, "eether" or "eyether," he answered, in a thick Ould Sod brogue, "ayther!"

¶ **You can't be "ayther."** You are one of those who used Edwinthanhousermade film a few years ago, or else you were not an exhibitor at that time.

¶ *You're one of those two*—you *can't* be "ayther."

¶ If you've used them before, you know what Edwin Thanhouser's work meant to you, but if not, you are reading this with a cynical wink in your eye.

¶ That's right!—Be cynical—Be a "show-me!"—Don't take our word! Go ask the other fellow, and you'll find that he is booking up the new Thanhousers while you're thinking about it!

¶ *And that Friday "Falstaff," a comedy release, is the new Thanhouser brand that they're all waiting for with open arms*, for they *know* that Edwin Thanhouser always made good!

Send you're name in

That's all you need to do

Thanhouser Film Corporation

New Rochelle New York

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-12	The Gambler's I. O. U.	Biograph	1,000
D	4-12	A Deadly Hate	Edison	3,000
D	4-12	A Night in Kentucky	Essanay	1,000
C	4-12	The Girl and the Bachelor	Kalem	2,000
D	4-12	The Face of Fear	Lubin	2,000
D	4-12	Poetic Justice of Omar Khan	Selig	2,000
T	4-12	Hearst-Selig News Pictorial No. 29	Selig	1,000
C	4-12	Mr. Jarr's Magnetic Friend	Vitagraph	1,000

Tuesday.

D	4-13	Lorna Doone	Biograph	2,000
C	4-13	His Sad Awakening	Edison	1,000
D	4-13	The Turn of the Wheel	Essanay	2,000
C	4-13	The Pollywog's Picnic	Kalem	1,000
C	4-13	Black Art	Lubin	500
C	4-13	Cleaning Time	Lubin	500
C	4-13	Mrs. Murphy's Cooks	Selig	1,000
D	4-13	Between the Two of Them	Vitagraph	3,000

Wednesday.

C	4-14	The Cook's Mistake	Edison	1,000
C	4-14	The Fable of "The Men at the Woman's Club"	Essanay	1,000
D	4-14	The Voice from the Taxi	Kalem	2,000
D	4-14	A Prince of Peace	Lubin	2,000
D	4-14	Iole the Christian	Selig	1,000
C	4-14	His Phantom Sweetheart	Vitagraph	1,000

Thursday.

D	4-15	The Test of Sincerity	Biograph	1,000
C	4-15	The Bouquet	Essanay	1,000
D	4-15	Rated at $10,000,000	Lubin	3,000
C	4-15	The Amateur Nurse	Mina	1,000
T	4-15	Hearst-Selig News Pictorial No. 30	Selig	1,000
D	4-15	Strength	Vitagraph	1,000

Friday.

C	4-16	The Girl and the Matinee Idol	Biograph	1,000
D	4-16	A Woman's Revenge	Edison	2,000
D	4-16	The Face at the Curtain	Essanay	1,000
D	4-16	The Third Commandment	Kalem	3,000
D	4-16	The Accusing Pen	Lubin	1,000
C	4-16	The Strength of a Samson	Selig	1,000
C	4-16	The Love Whip	Vitagraph	1,000

Saturday.

D	4-17	One Hundred Dollars	Biograph	1,000
D	4-17	The Landing of the Pilgrims	Edison	1,000
D	4-17	The Return of Richard Neal	Essanay	3,000
D	4-17	The Girl Engineer	Kalem	1,000
C	4-17	Just Look at Jake	Lubin	1,000
D	4-17	The Jungle Stockade	Selig	1,000
D	4-17	Elsa's Brother	Vitagraph	2,000

Monday.

D	4-19	The Ebbing Tide	Biograph	1,000
D	4-19	The Mystery of the Silent Death	Essanay	1,000
D	4-19	The Face of the Madonna	Kalem	3,000
D	4-19	The Silver Cup	Lubin	2,000
D	4-19	The Great Experiment	Selig	2,000
T	4-19	Hearst-Selig News Pictorial, No. 31	Selig	1,000
C	4-19	The Taming of Rita	Vitagraph	1,000

Tuesday.

D	4-20	The Quicksands of Society	Biograph	2,000
C	4-20	Martha's Romeo	Edison	1,000
D	4-20	The Snow-Burner	Essanay	3,000
C	4-20	Lotta Coin's Ghost	Kalem	1,000
C	4-20	Mixed Flats	Lubin	1,000
D	4-20	The Conversion of Smiling Tom	Selig	1,000
D	4-20	The Closing of the Circuit	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	4-21	Sleep, Beautiful Sleep	Edison	1,000
C	4-21	The Fable of "The Unfettered Birds"	Essanay	1,000
D	4-21	Mike Donegal's Escape	Kalem	2,000
D	4-21	The Terrible One	Lubin	3,000
D	4-21	The Face at the Window	Selig	1,000
C	4-21	The Gutter Snipe	Vitagraph	1,000

Thursday.

D	4-22	To Have and to Lose	Biograph	1,000
C	4-22	Done in Wax	Essanay	1,000
D	4-22	A Delayed Reformation	Lubin	2,000
C	4-22	Feminine Wit	Mina	1,000
T	4-22	Hearst-Selig News Pictorial, No. 32	Selig	1,000
C	4-22	Sonny Jim and the Valentine	Vitagraph	1,000

Friday.

C	4-23	When Hearts are Young	Biograph	1,000
D	4-23	Out of the Ruins	Edison	3,000
D	4-23	His Wife's Secret	Essanay	1,000
C	4-23	Willie Whipple's Dream	Kalem	1,000
D	4-23	Indiscretion	Lubin	1,000
C	4-23	The Idol of Fate	Selig	1,000
C	4-23	Whose Husband?	Vitagraph	1,000

Saturday.

D	4-24	Jean the Faithful	Biograph	1,000
D	4-24	The Heart of a Waif	Edison	1,000
D	4-24	The Conspiracy at the Chateau	Essanay	1,000
D	4-24	A Race for a Crossing	Kalem	1,000
C	4-24	The Fresh Agent	Lubin	500
C	4-24	The Haunted Attic	Lubin	500
D	4-24	The Tyrant of the Veldt	Selig	1,000
D	4-24	Pawns of Mars	Vitagraph	3,000

Mutual Program

Monday.

D	4-12	The Poet of the Peaks	American	2,000
D	4-12	His Bachelor Dinner	Reliance	1,000
C	4-12	Title not reported	Keystone	
C	4-12	Droppington's Family Tree	Keystone	2,000

Tuesday.

D	4-13	The Moment of Sacrifice	Thanhouser	2,000
D	4-13	The Little Matchmaker	Majestic	1,000
D	4-13	Persistence Wins	Beauty	1,000

Wednesday.

C	4-14	Shorty Turns Actor	Broncho	2,000
D	4-14	The Wishing Stone	American	1,000
D	4-14	The Job and the Jewels	Reliance	1,000

Thursday.

D	4-15	The Sons of Toil	Domino	2,000
C	4-15	Title not reported	Keystone	....
T	4-15	Mutual Weekly, No. 15	Mutual	1,000

Friday.

D	4-16	The Taking of Luke McVane	Kay Bee	2,000
C	4-16	The Actor and the Rube	Falstaff	1,000
D	4-16	The Light in the Window	Reliance	1,000

Saturday.

D	4-17	A Man for All That	Reliance	2,000
C	4-17	Title not reported	Keystone	....
C	4-17	When Youth Run Out	Royal	1,000

Sunday.

D	4-18	The Highbinders	Majestic	2,000
C	4-18	Ethel's New Dress	Komic	1,000
C	4-18	Big Brother Bill	Thanhouser	1,000

Monday.

D	4-19	The Castle Ranch	American	2,000
D	4-19	The Stain of Dishonor	Reliance	1,000
C	4-19	Title not reported	Keystone	....

Tuesday.

D	4-20	The Undertow	Thanhouser	2,000
D	4-20	The Story of a Story	Majestic	1,000
C	4-20	Oh, Daddy	Beauty	1,000

Wednesday.

D	4-21	The Disillusionment of Jane	Broncho	2,000
D	4-21	She Walketh Alone	American	1,000
D	4-21	Rose Leaves	Reliance	1,000

Thursday.

D	4-22	The Artist's Model	Domino	2,000
C	4-22	Title not reported	Keystone	
T	4-22	Mutual Weekly, No. 16	Mutual	1,000

Friday.

D	4-23	The Riddle of the Wooden Leg	Kay Bee	2,000
C	4-23	The Handicap of Beauty	Falstaff	1,000
C	4-23	The Reformation of Peter and Paul	Thanhouser	1,000

Saturday.

D	4-24	God Is Love	Reliance	2,000
C	4-24	Title not reported	Keystone	
C	4-24	Hungry Hank at the Fair	Royal	1,000

Sunday.

D	4-25	For the Honor of Bettina	Majestic	2,000
C	4-25	Home Again	Komic	1,000
C	4-25	Fashion and the Simple Life	Thanhouser	1,000

Universal Program

Monday.

D	4-12	Saved by a Dream	Victor	2,000
C	4-12	The Streets of Make Believe	Imp	1,000
C	4-12	Skipper Simpson's Daughter	Joker	1,000

Tuesday.

D	4-13	Wild Irish Rose	Gold Seal	2,000
D	4-13	The Old Tutor	Big U	1,000
C	4-13	A Mixed Up Elopement	Nestor	1,000

Wednesday.

D	4-14	When the Spider Tore Loose	Laemmle	1,000
C.	4-14	Under the Table	L-ko	2,000
T	4-14	Animated Weekly, No. 162	Universal	1,000

Thursday.

D	4-15	The Troubadour	Big U	2,000
D	4-15	A Man and His Money	Rex	1,000
C	4-15	Playmates	Sterling	1,000

Friday.

D	4-16	The Bombay Buddha	Imp	3,000
T	4-16	Grand Opening of World's Greatest Movie City	Victor	1,000
C	4-16	All in the Same Boat	Nestor	1,000

Saturday.

D	4-17	The Doorway of Destruction	"101 Bison"	2,000
D	4-17	The Love that Lasts	Powers	1,000
C	4-17	The Way He Won the Widow	Joker	1,000

Sunday.

D	4-18	The Girl of the Night	Rex	2,000
D	4-18	The Things in the Bottom Drawer	Laemmle	1,000
	4-18	No release this week	L-ko	....

Monday.

D	4-19	The Stool Pigeon	Victor	2,000
D	4-19	Wild Blood	Imp	1,000
C	4-19	The Fatal Kiss	Joker	1,000

Tuesday.

D	4-20	The Whirling Disk	Gold Seal	2,000
D	4-20	The Affair of the Terrace	Rex	1,000
C	4-20	Eddie's Awful Predicament	Nestor	1,000

Wednesday.

D	4-21	Mavis of the Glenn	Laemmle	3,000
	4-21	No release this week	L-Ko	
T	4-21	Animated Weekly, No. 163	Universal	1,000

Thursday.

D	4-22	The Ladder of Fortune	Rex	2,000
D	4-22	The Fear Within	Big-U	1,000
C	4-22	His Smashing Career	Sterling	1,000

Friday.

D	4-23	Adventure of the Yellow Curl Papers	Imp	2,000
D	4-23	The Artist and the Vengeful One	Victor	1,000
C	4-23	Two Hearts and a Ship	Nestor	1,000

Saturday.

D	4-24	The War of the Wild	Bison	2,000
D	4-24	Love and Handcuffs	Powers	1,000
C	4-24	When War Threatened	Joker	1,000

Sunday.

D	4-25	The Grim Messenger	Big-U	2,000
D	4-25	Nature's Triumph	Laemmle	1,000
C	4-25	Poor Policy	L-Ko	1,000

United Film Program

Monday.

D	4-19	Shadows of the Harbor	Ideal	2,000

Tuesday.

C	4-20	Uncle's Last Letter	Superba	1,000
D	4-20	Girl With the Camera	Premier	1,000

Wednesday.

D	4-21	The Room Between	Empress	2,000

Thursday.

C	4-22	You Need a Doctor	Starlight	1,000
C	4-22	Her New Job	Luna	1,000

Friday.

C	4-23	More and More	Empress	1,000

Saturday.

D	4-24	The Parasite's Double	Lariat	2,000

Sunday.

C	4-25	Love Thy Neighbors	United	1,000

Miscellaneous Features

Pathe Daily News, No. 31	Pathe	1,000
Pathe Daily News, No. 32	Pathe	1,000
On the Night Stage	Ince Master Picture	5,000
Niobe	Famous Players	5,000
Snobs	Lasky	5,000
Captain Courtesy	Bosworth	5,000
The Cowboy and the Lady	Rolfe	5,000
The Heart of a Painted Woman	Popular Plays and Players	5,000
The Fifth Commandment	Brady	5,000
A Man and His Mate	Reliance Master Picture	4,000
Prohibition	Photo Drama	5,000
Pursuit of Pleasure	Balboa Pathe	3,000
The Unwelcome Wife	Ivan	5,000
Pathe Daily News No. 29	Pathe	1,000
Pathe Daily News No. 30	Pathe	1,000
His Friend the Captain	Pathe	1,000
Ashes of Dreams	Pathe	1,000
Picturesque France	Pathe	250
The Stickleback	Pathe	250
A Festival Religious, India	Pathe	250
Sugar Culture, Java	Pathe	250
The Price of Fame	Pathe-Balboa	3,000
May Blossoms	Famous Players	5,000
The Shadows of a Great City	Popular Plays and Players	5,000
Hearts in Exile	Shubert	5,000
The Magic Bottle	World Comedy	1,000
The Outlaw's Revenge	Reliance Masterpicture	4,000
Enoch Arden	Majestic Masterpicture	4,000
Beulah	Balboa	6,000
The Curious Conduct of Judge Legarde	Life Photo	5,000
The Vow	Broadway	4,000
The Bridge of Sighs	Broadway	4,000
Barnaby Rudge	Hepworth	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 29—Selig—April 12.—William H. Thompson elected Mayor of Chicago after a bitter campaign; Vice-President Marshall reviews marines at the San Diego, Cal., Fair; latest fashions by Lucile, Lady Duff-Gordon; the racing season on Metropolitan courses opens at Bowie, Mass.; fashionably dressed crowds join Easter parade at Atlantic City; barge Ruth driven aground off Revere, Mass.; views from the war zone taken by Photographer Wallace.

Hearst-Selig News Pictorial No. 30—Selig—April 15.—Ten thousand advocates of local option visit Pennsylvania state capitol at Harrisburg; Officer Carney regulates traffic over Manhattan bridge, where more vehicles pass than at any other point in the world; Grace Darling continues her adventures in California; children aid in campaign to destroy mosquitoes at New Highland, Mass.; Easter Sunday at the San Diego California Fair; the annual children's frolic at the White House, Washington; the opening of the 1915 baseball season; war section containing latest news from the front.

The Ebbing Tide—Biograph—April 19.—Few in the fishing village noted that the old shipbuilder's little bare-legged girl had become, almost over night, a wonderful woman, beautiful and shy as a sea bird. One who delighted in the transformation was the young fisherman who never looked at other girls. Another was Tarrant, the ship owner, who coveted her with all his crooked soul. He took to dropping in of evenings at the little cottage beside the shipyard, and the things he whispered turned the old man's head. "If she marries me——" was his theme, with a world of promises, which he may have intended to keep. But the girl would have none of him, even after her father, in fury, ordered her to receive the ship owner as her betrothed. Separated from her fisher lad, she became ill. The old doctor, wise in the ways of women, declared that one thing alone could save her life. Panic-stricken, her father ran and brought the fisherman. With a cry of joy she felt her lover's arms once more about her, and in that rapture her spirit passed. When they would have come near her, the grief-stricken lover turned furiously upon them and they slunk away, leaving him with his dead.

The Mystery of the Silent Death—Essanay—April 19.—Edward T. Lowe, Jr., has constructed a clever one-reel mystery story in which Albert Roscoe and Beverley Bayne have the featured roles. Adene Maitland, some five months after the mysterious death of her mother, is shocked to learn that her father has also died from a mysterious cause. Her stepfather at once becomes the object of suspicion, and Adene confides her fears in her friend Lewis Courtland, who one night takes her place in her room and awakens to find himself being suffocated. Investigation discloses the fact that carbon monoxide is escaping from the fireplace. Wainwright being the cause, the latter is arrested and turned over to the police. N. G. C.

The Face of the Madonna—(Three Reels)—Kalem—April 19.—Jane, a girl of the slums, marries a gangster and is widowed on her wedding day. She becomes an accomplice of her husband's father, who is a burglar. Wallace, a wealthy artist, quarrels with his wife and forces her to leave him. He places their little child in an orphan asylum and sets out to find a model for the Madonna which he has been commissioned to paint for a cathedral. Jane, pursued by the police, hides in the orphanage grounds and plays nurse to Wallace's child. He discovers her when he visits the place and sees in her his ideal of a Madonna. By threatening to expose her to the police he forces her to pose for him. The picture proves a masterpiece and its beauty causes both to realize what worthless lives they have been leading. Wallace falls in love with her, but she tells him he must find his wife and care for her. She then goes to the orphanage and becomes a nurse. Wallace seeks his wife, but is too late; she dies before he reaches her. He determines to devote his life to his child, and when he calls to get it he finds it in Jane's arms. Alice Joyce and Guy Coombs featured.

Road o' Strife—(Episode Three)—Lubin—April 19.—Alene slowly becomes used to the conventions of the world and begins to consider her personal appearance, hoping that this will attract the attention of Robert Dane, who is still convinced that she does not know what love is and keeps his distance. Dr. Duncan and Dane visit a mineral spring, beside which a silver cup is hung. The popular belief is that all those who drink from the cup in its position will be cured of any ailment they have, but anyone who dares remove it will be poisoned. Alene, upon learning of the cup, says that Professor Gershom placed it by the spring when she was a child, but can remember nothing more about it. Abner Gray, a young villager, meets and falls in love with Alene. She treats him with frank kindness, and Dane, seeing this, thinks her to be in love with Gray. At this time Gilbert Jerome arrives in the village to destroy the documents which will dispossess him of the fortune which has been stolen and to take Alene's life if necessary.

The Great Experiment—(Two Reels)—Selig—April 19.—John Morning, a rich bachelor, is present when the mother of a girl of the slums dies, and he decides to give the girl an education as an experiment. Years pass and the girl grows up to be a refined young woman, but does not know who her benefactor is. Morning meets her in Egypt, where she is traveling, and they fall in love. He determines not to tell her what he has done for her, for he feels he is too old to marry her. She learns the true conditions and, by a clever plan, convinces him that her love for him was not born of gratitude. A review appears on page 607 of the April 17th issue.

The Taming of Rita—Vitagraph—April 19.—Rita is a tomboy. When her mother learns that a young millionaire is to visit them she plans to "catch" him for Rita's sister, Laura. The tomboy is sent to the country, where she meets the young farm hand, with whom she falls in love. When the millionaire writes that he will be unable to visit them, Rita's mother orders her to return home. This she does, but does not forget the farm hand, and when the millionaire pays his visit and she finds that her poor lover was really the rich millionaire in disguise, she agrees to become his wife. Margaret Gibson featured.

The Quicksands of Society—Biograph—(Two Reels)—April 20.—John Thorpe inherited his uncle's fortune and began to worship the gods of society, thereby neglecting his wife and son. When Nina Carlton, a social parasite, crossed his path, it was a foregone conclusion that she would ruin him. But more bitter even than the loss of John's honor was the discovery by his mother that society had fastened its clutches upon her son. Reproached, the boy wept and threw himself into his mother's arms. She thanked God for that. After his divorce John married Nina, but was not happy with her. Her position secured, she flirted openly with young Scott. Upbraided by her husband, she eloped with her lover. Their automobile was wrecked and Nina was brought home dead. That was the day when Thorpe, utterly lonely, received a visit from his son, whom after years of silence he had begged his former wife to send to him. In the clean-limbed, honest boy he saw himself as he once was and groaned over the dead past. At his son's instance, though never hoping for forgiveness, John Thorpe, a humble and contrite man, returned to the scene of his former happiness. But women are always ready to forgive when they know that love is not dead. John Thorpe knelt at his wife's feet and her bitterness melted. One victim of society had escaped its quicksands.

Martha's Romeo—Edison—April 20.—William Wadsworth and Jessie Stevens occupy the center of the limelight in this semi-slapstick comedy, supported by a quartet of fun-makers led by Arthur Housman. Martha occupies much space but little importance in the boarding house, and elicits little, if any, consideration from the four ravenous boarders with whom she eats in the mornings and evenings. She conceives the idea of writing herself a letter purporting to come from the executor of a wealthy relative's estate. The "caressly" dropped letter is scanned by the boarders and they lose no time in showering attentions upon Martha. Waddy outdistances his closest rival, Artie, and his proposal is accepted. After the marriage Martha tells her husband of her little deception, but assures him that it is all right—she will not have the marriage annulled. C. R. C.

The Snow-Burner—Essanay—(Three Reels)—April 20.—Richard C. Travers

and E. H. Calvert are featured in this three-reel adaptation of the story of the same title by Henry Oyen, which appeared in the *Adventure Magazine* "Toppy" Treplin, a wealthy young man, arrives at the logging camp of "Hell Camp" Rievers, and finds that Rievers, a thoroughly unscrupulous man, is endeavoring to trick Helen Pearson, bookkeeper at the camp, though Rievers is already married to Tillie, a half-breed. "Toppy" and Rievers eventually come to blows, and in this fight Rievers is shot in the arm by Helen. The loggers, who admire and respect "Toppy," are aroused to madness and pursue Rievers to a cave, from which he stands them at bay with a revolver. One of the other workmen hurls a stick of dynamite into the cave, blowing the rock

to pieces, and "Toppy," who has bought the camp, gets Helen to remain as his wife. N. G. C.

Lotta Coin's Ghost—Kalem—April 20.—Ham and Bud become burglars to secure the billion-dollar necklace owned by Lotta Coin. They break into the house and are discovered by Lotta's father, Wadda Coin. A fight follows, in which Wadda is disposed of, but Lotta frightens the would-be burglars away by appearing as a ghost. Bud, in making his get-away, gets mixed up in a sheet, and Ham, running in front of him, believes that the ghost is still following him. When he discovers that the white-robed figure is no other than his side-kick, however, things begin to happen. Lloyd V. Hamilton and Bud Duncan featured.

Mixed Flats—Lubin—April 20.—Jack's wife is on her vacation when Jack moves into their new apartment. Minister Blake, whose wife is also on her vacation, rents the apartment upstairs. Mrs. Blake returns home and gets into the wrong flat. The new servant employed by Jack thinks Mrs. Blake is her mistress and proceeds to make her at home. Jack's wife returns home and, finding Mrs. Blake in her husband's apartments, accuses him of duplicity. The quarrel which follows brings the minister down stairs to see what the trouble is and matters are explained.

The Conversion of Smiling Tom—Selig—April 20.—Tom Mix appears as typical outlaw of the West in this picture and is ably supported by Louella Maxam, as the girl who reforms him. These two players and the others appearing in the supporting roles make the film a convincing one by their acting. The settings and photography are praiseworthy. A miser is about to foreclose a mortgage on Widow Wilson's ranch. Maude, the widow's daughter, meets "Smiling" Tom, an outlaw, and his pal when they stop at Widow Wilson's for dinner, and Tom and the girl fall in

love. The widow tells Tom of the miser's threat and he gives her enough money to pay off the mortgage. After the miser has been paid, "Smiling" Tom holds him up and takes the money away. A posse pursues Tom and his pal and they flee to the hills and prepare to give battle to the officers of the law, but Maude arrives in time to prevent bloodshed. She persuades Tom to surrender, serve his time and then come back to her, a better man. C. J. C.

The Closing of the Circuit—Vitagraph—April 20.—The boy is brought up by his father in total ignorance of the fact that he is blind and believes that the world is dark to all others as it is to him. He meets Mary and she, feeling sorry for him, treats him kindly, but before they part he learns that he is different from other people. He determines to find her again and wanders away from home. He is found by strangers, and because he mentions "Mary" continually he is placed aboard the ship "Mary" in the harbor. The ship sails out to sea, and when the boy is discovered by the crew he is treated roughly and forced to work. One day he is sent to the top of the mainmast during a storm and while he is up there the mast is snapped off by lightning. The shock restores his eyesight, and when the steamer "Franklin" picks him up and he learns that it is owned by Mary's father and that the girl herself is aboard, happiness at last comes into his life.

Sleep, Beautiful Sleep—Edison—April 21.—Taken altogether, this is a good slapstick comedy, but if it had held throughout the style of action it contains in the first few hundred feet it would be

100 per cent better. A young man on the verge of losing his position for coming late to work tries out innumerable schemes for waking up, with varied and amusing results. C. R. C.

The Fable of the Two Unfettered Birds—Essanay—April 21.—Royal Douglas and Charlotte Mineau appear as two high-brows in this amusing George Ade fable, though both are about as romantic as a cold hot water bag, and endeavor to convince themselves that life consists only of musty books and an air of refinement. They eventually be-

come interested in babies and, after rescuing a forlorn orphan, marry, that they may give it a home. N. G. C.

Mike Donegal's Escape—(Two Reels)—Kalem—April 21.—An episode of the "Girl Detective," series in which Cleo Ridgeley is featured. Warden Craven is puzzled as to what means Mike Donegal used to break prison. Jean and her new assistant, Talcott, are called on the case, and Jean at once goes to the fire room of the prison, where she discovers the fireman bound and gagged and Donegal taking his place. The escaped prisoner throttles her into insensibility and is about to thrust her into the furnace when the fireman frees himself and comes to her rescue. His cries attract the attention of Talcott and the prison officials. Donegal is overcome by them, and he then tells, in a bragging way, how he made his escape. He says that he hid under his cot and when the guard found the cell apparently empty he rushed out, leaving the door open. Donegal then hurried to the fire room, where he overpowered the fireman. On the next shift of firemen he planned to make his get-away.

The Terrible One—(Three Reels)—Lubin—April 21.—Poncho Gonzales wins Felicia from Captain Pireida, thereby incurring the enmity of the latter. Pireida misrepresents facts to his superior officer in Mexico City and obtains power to place Gonzales in prison. He then lets his rival escape in order that his soldiers may shoot him down. The course of the rebellion brings Pirieda to the fore. He is rapidly promoted and finally is ordered to the capitol. Before leaving he tells Felicia of Gonzales' death and she, desiring the social position he can offer her at the capitol, becomes his wife. Years pass and Pireida becomes dictator of Mexico. Constant outbreaks in the North bother him and he determines to dispose of the rebel leader, who is known as "The Terrible One." All attempts fail, however, and the insurrectos push on toward the capital. Pireida realizes that the "Terrible One" is determined to secure the position held by him and, though his cowardly nature almost overcomes him, he braces himself and leads his troops in a desperate defense of the capitol. His

forces are routed and he takes refuge in a fortress which the rebels batter down over his head. The "Terrible One" rushes in and Pireida recognizes in him Gonzales, the man whom he wronged.

He knows that he will receive no mercy at the hands of the outlaw and ends his own life. W. E. Parsons, George Routh and Velma Whitman featured.

The Face at the Window—Selig—April 21.—A single-reel drama which holds one's interest from start to finish. The photography is exceptionally clear and the acting, especially that of Lamar Johnstone and Edith Johnson, will attract attention. As the story opens the ill-tempered millionaire quarrels with his son, George, because the latter wishes to become an artist. George is in love with Hester Graham, who is secretary to his father, and she witnesses the quarrel. That night a face appears at the window and a short time later George is found kneeling over his father's dead body, the old man having been murdered. Everything points to the young man's guilt, but the detective who works

on the case traces the crime to John Duncan. The latter attempts to escape and is fatally injured, but confesses that years before the millionaire duped him and that he killed him for revenge. The son, it is discovered, was walking in his sleep and unconsciously came to his father's body. C. J. C.

The Guttersnipe—Vitagraph—April 21.—The lost treasure chart of the Van Nuys family is concealed some place about the old mansion, where Peter Van Nuys and his blind son, Victor, lives. Peter's nephew, Edgar, is determined to secure the chart for himself and attempts to buy the mansion from Peter without success. One day Peter meets the "Guttersnipe," a ragged, but beautiful girl, and takes her to his home to live. She and Victor fall in love, and this arouses the jealousy of Edgar, who desires the "Guttersnipe" for himself. In repulsing Edgar's advances one day she throws a book at him and the chart falls from within. Edgar attempts to secure it, but the "Guttersnipe" is too quick for him, and old Peter and Victor at last secure the wealth they sought. Later Victor marries the "Guttersnipe." Lillian Walker, Charles Kent, Darwin Karr and Harry Northrup have the leads.

To Have and to Lose—Biograph—April 22.—Lost in the brush and looking for water, the husband becomes separated from his young wife and friend. The latter, going to look for him, also loses his bearings after finding the husband's coat. Left alone, the girl wanders on and is found by a lone prospector, who takes her to his cabin and, on learning her story, sets out to seek her husband. He meets two prospectors who tell him they have recently buried a dead man whom they found at the foot of a cliff. They have his coat, which the girl recognizes as her husband's. Still she cannot believe that he is dead. Unwillingly the prospector goes again to seek him, for he has learned to love the girl and wishes her husband dead. After finding him he is sorely tempted to let the exhausted man die, but his better nature triumphs, and for her sake he saves him.

Done in Wax—Essanay—April 22.—Wallace Beery and Bobby Bolder, in a one-reel comedy concerning Professor Dub, possessor of a wax figure of King Woof, an eastern potentate, who had died in the long ago, but whose image has been preserved. When the wax figure is destroyed by a fire on shipboard the professor induces a hobo, who somewhat resembles the ancient King Woof, to play the role of the dummy, and succeeds in selling it to a restaurant keeper as the center figure of a fountain. Unfortunately, the figure proves so life-like that the guests catch it eating food, when, the restauranteur, getting wise, nails the king in a box and throws him into the lake. N. G. C.

A Delayed Reformation—(Two Reels)—Lubin—April 22.—In shielding her brother, Sid, a crook, from justice, Bess, the wife of John Sterling, a magistrate, places herself under obligation to Norton, a money lender. Sid marries Nell, a country girl, and settles down to a straight life, but in time this wearies him and he determines to spend one week in the city living his old life. He secures entrance to the club of which Sterling is a member and steals many valuables. His conscience overcomes him, however, and he voluntarily returns them. Sterling and a criminologist, who have been discussing whether a criminal given an opportunity to steal after going straight will take it or not, decide to use Sid as an experiment. Sterling contends that a criminal can never go straight and takes Sid to his home that night to test him. Norton, who has been forcing his attentions upon Bess, comes to the house, and Sid finds him and defends his sister, taking the money which she had given the money lender away from him. Sterling enters and, finding Sid with the money, believes that he attempted to steal it. He is sent to prison and Bess, her conscience getting the better of her, runs away, seeking comfort at Nell's home on the farm. Sterling discovers, through Norton, the real state of affairs and frees Sid, who explains what his sister did for him. Together they search for Bess, and when they find her with Nell a double reconciliation takes place. Jack Standing, Joseph Smiley, Lilie Leslie and Ann CarMichael have the leading roles.

Feminine Wits—Mina—April 22.—An old Westerner wishes one of his nieces to come and keep house for him. Amy and May, the nieces, draw straws to see which will go, and the former wins. She arrives at the camp and causes such a flurry that it is decided that no more women shall take up their residence there. May, however, has started for the camp and Amy cannot warn her. She disguises her sister as a man upon her arrival and the sheriff's posse mistakes May for a crook they are after. Comical situations develop, but in the

end the two girls capture the real crook and the camp decides that women are all right after all.

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Sonny Jim and the Valentine—Vitagraph—April 22.—Sonny Jim and his little comrade, Dick, wish to buy valentines for little Esther Anne, but neither have sufficient funds. Dick secures his money before Sonny Jim can see Daddy Jim, and, therefore, Esther Anne receives his gift first. When Sonny Jim goes to buy his valentine he finds that little old Miss Tabitha, who conducts the store around the corner, is about to be ejected because she cannot pay the rent, he tells Daddy Jim of the old lady's trouble, and the latter, remembering how he used to buy valentines there when he was a boy, takes up a collection among the other men of the neighborhood and, as a valentine present to Miss Tabitha, they give her enough money from the "big and little boys" to pay all she owes. When Sonny Jim gives Esther Anne his valentine he is pleased to see that she likes it even better than the one Dick gave her.

When Hearts Are Young—Biograph—April 23.—While his motherless girl was growing up, Silas Ross had remained a widower, without thought of marriage. But soon Adeline would be leaving the nest and he would be alone. With so sweet a woman as Mrs. Prentice for his next-door neighbor, it is not to be wondered at that he lost his heart a second time. On her part, the gentle widow found him irresistible, although she wondered what Jack would say when he came home from college. "Let's keep them in the dark," suggested Silas. Adeline brought home her chum, Letty, who promptly fell in love with Jack. But he had eyes only for Adeline. So the jealous Letty discovering their parents' plot to bring them together by pretending to object to their marriage, spitefully told what she knew. Jack and Adeline eloped. Letty, furious on discovering that her plot had failed, departed in high dudgeon. Old Mike, the widower's gardener, brought word of the elopement, in which he had assisted, and took advantage of the romantic atmosphere to capture the heart of the stubborn Arabella, who kept house for his mistress. The plot having succeeded, Silas easily persuaded the widow to make him the happiest man on earth.

Out of the Ruins—(Three Reels)—Edison—April 23.—Miss 318 in the department store and Mr. 37 of the fire department, after a little romance, become engaged. One day, while passing near the store, the fireman sees smoke pouring out of it. Knowing that it is a veritable firetrap, he makes his way through the flames and smoke to his sweetheart. She insists on his first saving her girl friend, a patron. He does not return, and she is rescued by someone else. Both think the other dead. A happy reunion takes place in the hospital.

C. R. C.

His Wife's Secret—Essanay—April 23.—The young wife is sewing baby clothes in expectation of the great event when a burglar enters the home. The husband returns suddenly and the burglar, hearing him coming, hides in the closet. The wife, excited, opens the closet door and throws the little clothes within in an effort to hide them. The husband notes her actions and believes that another man has replaced him in her affections and at the point of a gun he forces the burglar to come from within the closet. The wife cannot explain matters, as the burglar's presence is a surprise to her. The housebreaker, however, takes matters in his hands and tells what his real mission was. The husband allows him to escape and he is reconciled to his wife. G. M. Anderson featured.

Willie Whipple's Dream—Kalem—April 23.—Whipple is bossed by his wife and, when she tells him to go over to the Fossil home and quiet a fight, he dare not refuse. Upon arriving at the Fossil home, however, he finds Mr. Fossil to be an excellent companion and takes him to a cafe. An umbrella attracts Willie's attention. He takes it and leaves the cafe hurriedly. On returning home he passes the Fossil residence and flirts with Mrs. Fossil. She appears to return his smiles and he enters the house, but is knocked down by her. Willie's wife sees him enter the Fossil house and follows. The owner of the umbrella and Mr. Fossil also follow the culprit. The latter receives a blow which knocks him senseless and, while recovering, he dreams that Mrs. Fossil and he elope, but that his wife catches them and throws them into a lake. He recovers to find everyone in the room dowsing him with water.

Indiscretion—Lubin—April 23.—While buying flowers for his sweetheart, Helen Barnes, Jerome Howard, son of a millionaire banker, flirts with pretty Agnes Murray. She takes his attentions seriously, and when his engagement to Helen is announced is persuaded by her brother to sue for breach of promise. This causes Helen to break her engagement and turn to another admirer. When Agnes learns how much harm she has done she is heartbroken, for she really loves Jerome. He sees this and realizes that unconsciously he has grown to love her and that his marriage to Helen would have been an awful mistake. She will not believe him when he tells her at first, but when he repeats that he wants her to become his wife she finds happiness in his arms. Edgar Jones and Louise Huff featured.

The Idol of Fate—Selig—April 23.—Elsie Greeson, Marion Warner and William Scott keep the interest alive in this single-reel comedy by their clever antics. The plot deals with the smiles and frowns of an idol of fate in the home of a young woman. Her favorite suitor

displeases the idol and suffers thereby. The girl gives her attention to another young man, until the latter also displeases the idol. The real lover then manages to win favor in the eyes of the idol and is reconciled with his sweetheart.

C. J. C.

Whose Husband?—Vitagraph—April 23.—Captain Scruggins and his wife Kate and Captain Sniffen and his wife Flora are neighbors. Both the women lost their first husbands in a shipwreck twenty years before. Jake, an escaped convict, finds a bottle on the seashore with a note and a photo inside which convinces him that he looks like the man who said in the note that he was about to drown and that the widow of the man is immensely wealthy. In turn the convict convinces both Kate and Flora that he is their husband. This leads to many comical mixups, until the village constable finally recognizes Jake and leads him off to jail.

Jean the Faithful—Biograph—April 24.—Odette, the lacemaker, preferred Pierre above all her suitors. Jean, hopelessly in love with her, kept his bitter secret to himself. When Odette's sight began to fail, through bending too closely above the lace, a pang shot through him at the thought of those lovely eyes dimmed forever. Pierre showed his real character when his sweetheart became totally blind. He soon found another bright-eyed maiden and ceased to visit Odette. Jean, bringing his little gifts of the wild flowers she loved, was startled one day when she called him Pierre. Her mother begged him to keep up the deception. He heard the doctor say that the great specialist alone could restore his darling's sight, so he took his savings and went to the famous man. After an examination the specialist gave hope that Odette might see again. The day came when she saw—and Jean dared not go near her. But she learned the truth on seeing Pierre with his other sweetheart. He came back and would have wooed her again, but she disdained his shallow pretenses and turned to the faithful Jean.

The Heart of a Waif—Edison—April 24.—Jane, a waif, is adopted by Joshua Jenkins, because it is cheaper to keep the girl and have her help with the housework than to hire a girl. Conse-

quently, the poor little child is nearly worked to death. One night she runs away. Breathless, she stops for a moment in the woods, and overhears two tramps plotting to rob the farmer's house. She makes haste to the village and summons help. The realization of how near he came to losing his savings, lately drawn from the bank, causes Jenkins to cease his relentless grind for money, and he employs a girl to assist his wife and sends Jane to school.

C. R. C.

The Conspiracy at the Chateau—Essanay—(Two Reels)—April 24.—Albert Roscoe and Beverly Bayne featured in

a romantic love story that has its finish in a millionaire's northern home in the United States, and its beginning in the Franco-Prussian war. See review page 603, issue of April 17. N. G. C.

A Race for a Crossing — Kalem — April 24.—An episode of the "Hazards of Helen" series, featuring Helen Holmes. Helen's road makes a trial run to decide whether it is to land the mail contract. Sharky, a rival road's agent, plots to spoil the run and secure the contract for his own road. He opens a waste valve on the tank of the engine and, when nearing Lone Point, the water tank runs dry. Helen comes to the rescue by mounting the new gasoline speeder and starting off with the mail for the end of the run. The plotters open a drawbridge which she must cross, but Helen outwits them by enlisting the aid of a track gang. She crosses the drawbridge and, after driving the speeder under the very nose of an express train over a crossing, she reaches the end of the run in time to secure the contract.

The Haunted Attic—Lubin—April 24.—John Edwards, a traveling salesman, arrives in coontown during the celebration and finds that all the hotels are crowded. He secures a garret room which is reputed to be haunted and, during the night, has many strange and comical experiences. He gathers his nerve toward break of day, however, and discovers that the suspicious ghost is nothing more than a parrot. On the same reel is:

The Fresh Agent—Lubin—April 24.—Scott, a fresh agent, is detailed by Martin & Company to sell a consignment of junk razors. He goes to the village in which Mazie, his sweetheart, lives, and disposes of all the implements at $5 each. A week later the rubes are found wearing court plaster on their faces and when Scott again visits Mazie he finds himself very unpopular in the town. Mazie, however, manages to square matters for him, and her father agrees to their wedding, after insisting that Scott accept one of the safety razors as a gift.

The Tyrant of the Veldt—Selig—April 24.—Peter Van Havelaar, a wealthy Boer farmer living in South Africa, demands payment from James Rutherford, an Englishman who has purchased a farm from him. When Rutherford is unable to meet the demand Van Havelaar says that if the Englishman's daughter, Helen,

will marry him he will cancel the debt. Helen is in love with Robertson, also an Englishman, but sacrifices her own love that her father and mother may secure their home. Robertson, not knowing of her marriage, leaves for the diamond mines. A year passes, in which Van Havelaar proves to be a stern husband. Robertson returns and persuades Helen to take her little child and elope with him. Van Havelaar discovers what has happened and pursues them. A leopard attacks the child and Robertson proves a coward. Van Havelaar arrives in time to see his wife bravely save the child from the animal and, when she denounces Robertson, he takes her into his arms and agrees to be more considerate of her in the future. Thomas Bates, Marian Warner and Lamar Johnstone have the leads.

Pawns of Mars—(Three Reels)—Vitagraph—April 24.—Dr. Lefone, a celebrated chemist, perfects a new explosive of tremendous power. Rizo Turbal, a spy to the emperor of a foreign country, visits him and determines to secure the secret of the invention. Florence Lefone, daughter of the chemist, upsets a portion of the explosive while in her father's laboratory and is blinded. Lefone makes up several bombs and Rizo steals most of them. John, Florence's sweetheart, invents a wireless apparatus for exploding the bombs. Rizo receives orders from his emperor to destroy the Secretary of War's camp and, after securing Lefone's bombs, soars above it in an aeroplane. He drops one of the bombs on an armored motor truck and blows it to atoms. John arrives with his wireless apparatus and counteracts a bomb which has been dropped above a company of infantry. Finally he gets the range of the aeroplane itself and it is destroyed in midair. The danger over, John returns to Lefone and Florence and all realize that they are but Pawns of Mars.

Mutual Program

Just Kids—Falstaff—April 9—Uncle Ned volunteers to care for little Helen and Lawrence while his sister is away. The children lead their dignified relative a lively chase. The climax comes when the children call in the police on seeing Uncle Ned open his safe. When the tangle is at last straightened out the children are packed off to their mother.

The Castle Ranch—American—(Two Reels)—April 19.—Lord Hickey buys "Castle Ranch" in America for his son, Algy. When the young man arrives he finds that the land agent has swindled his father and that the castle is nothing but a cabin with a painted mansion in front. He determines to get even with the agent, and this feeling is augmented by the fact that the agent and he both fall in love with the same girl. The agent discovers oil on the ranch and repurchases it from Algy at the original price. Algy then gives him the laugh and tells him that he "planted" the oil himself. A review appears on page 655 of this issue. C. J. C.

The Stain of Dishonor — Reliance — April 19.—Among the guests at the dance given by Colonel Lane in honor of his daughter, Bess, are Paul Greer and Frank Barton. Bess listens, bored, to Greer's protestations of love, and inwardly wishes that Barton, whom she loves, would declare his affections. Later on in the evening Barton does, and his pro-

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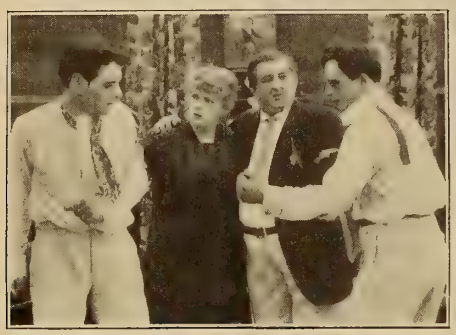
posal of marriage is quickly accepted. He explains to Bess that he is on a dangerous mission and tried to conceal his love for her until his work was accomplished, but could not. An hour later a masked man steps through the French windows of the darkened library and forces open the desk containing the plans of the new coast fortification, of which Colonel Lane is to be in charge. Barton follows him and covers him with a revolver. They struggle, arousing the rest of the guests. When the light is turned on Barton is found laying unconscious on the floor. He is accused of theft at first, but the imprint of an ink-stained hand on the desk blotter vindicates him and leads to Greer's arrest.

Oh, Daddy — Beauty — April 20. — A thoroughly enjoyable one-reel comedy, filled with laughable situations. Virginia Kirtley appears as an attractive



widow, who moves into a house next to the one occupied by a sporty father and his two rattle-brain sons. Fred Gamble assumes the role of the father, and his acting is more than delightful, while Joseph Harris and Webster Campbell are ideally cast as the sons. The three men fall in love with the widow and seek to win her hand, but the father appears to have the inside course. The sons do not realize this, however, and when the father brings the widow home to introduce her to her new sons he finds them fighting to see which shall propose to her. C. J. C.

The Story of a Story—Majestic—April 20.—An author with ideals has trouble in disposing of them. Another author writes from purely mercenary motives, and his trashy, misleading stories are eagerly devoured by the sensational-

seeking class of people. Times become so hard that the poor author sacrifices his principles, and writes a book dealing with the underworld. Exhausted, he falls asleep, and dreams that his published book has fallen into the hands of a girl who is weary of working and eager to join in the world's gaiety. Out of the pages step the characters of the story. They take the poor girl, May, out to see life (as the author has portrayed it). She is ruined and disgraced by the man and is denied refuge by her mother. She blames the author and his book for her downfall. The author awakens just as his daughter picks up the manuscript to read it. He snatches it from her, his dream still vivid in his mind, and burns it. That suggests a strong moral ending for his story, and he sits down at his desk to rewrite the manuscript, giving it an ending which teaches a lesson.

The Song of the Heart—Thanhouser—(Two Reels)—April 20.—Arthur Von Bauer, son of a German composer, puts his sorrow at the loss of his father and mother into music and calls it "The Song of the Heart." Stephen Richards, a piano player who lives in the flat below Von Bauer's, steals the melody and has it copyrighted under a different name. Mignon Ober, who lives over the young German, hears him working on his composition, and is charmed by it. She and Von Bauer are employed in the same cabaret. One night he saves her from the manager's insults, and after that they become firm friends and lovers. Just as Von Bauer finishes an operetta in which Mignon is prima donna, singing "The Song of the Heart," Richard comes forward with his copyrighted song, making the German an outcast in the musical world. Mignon tries in every conceivable way to establish Von Bauer's rights to the song, but in vain. Richards, shot in a brawl, confesses before dying. Von Bauer is reinstated as one of the leading musicians of the day and marries Mignon.

The Undertow — Thanhouser — April 20.—On arriving in the city, Jack, a country boy, falls in with bad companions, and becomes a member of a desperate band of crooks. In a fight with the police the band is cornered on the roof of an apartment house. Jack seeks refuge in one of the apartments. It happens to be one occupied by Detective Sergeant Gray and his sister, May. Jack makes a favorable impression on the girl, and she hides him during the search led by her own brother. He promises her to reform and breaks with Mabel and Bill, denizens of the underworld, who are responsible for his circumstances. Finding that they have lost their influence over Jack the pair plan revenge. After committing a safe robbery Bill leaves a piece of Jack's coat on the floor, throwing suspicion on him. May begs her brother to clear up the mystery of the robbery for which Jack is held. He, too, believes the young fellow innocent, and they lay a trap for Bill and Mabel. The latter taunt Jack, supposedly escaped from jail, with the story of how they framed up the case against him. The police, in hiding, hear the confession, and arrest the gang. His innocence proven, Jack becomes engaged to May.

She Walketh Alone — American — April 21.—Vivian Rich appears as a nurse in this production and gives a delightful character for portrayal. Early in life the nurse, then a country girl, fell in love with a young lawyer (David Lythgoe), and he returns her affections, though he was engaged to a society belle (Charlotte Burton) who was untrue to him. The girl sent him back to his fiancee, saying that he must keep his word to her. In later years she is called to his home to care for him when he is ill and discovers that his wife cares but little for him. She tells the wife that she

is never understood. A year later, when a child blesses the union of the society girl and the man whom she now loves, the nurse is happy to think she has done the right thing. C. J. C.

The Disillusionment of Jane—Broncho—(Two Reels)—April 21.—Jim Norton, a good-looking young city crook, is caught in a burglary and forced to flee town. He takes refuge in a country village where, under an assumed name, he wins the confidence of the people. He elopes with Jane Ellis. Their horse becomes unmanageable and they are hurled into the ravine. Bradley, Jane's jilted lover, finds Norton dead and Jane unconscious. Revived, Jane picks up a wallet lying near Norton, which she recognizes as her father's. A search of his pockets reveals a letter proving that Norton was taking Jane away to place her in a resort. Realizing the fate she has so narrowly escaped Jane begs forgiveness of Bradley and gratefully accepts his assistance home.

Rose Leaves — Reliance — April 21.—Mildred's love for roses is second only to her love for her fiance, Harrison. Two years after their marriage Rose dies. Harrison finds consolation in their little daughter, Rose. Twenty years later sees him occupying a high government office and his daughter a society belle. Vera Deracq, a European diplomatic agent, gains Harrison's attention by her charms, and he soon becomes infatuated with her. Several times she all but wins him, and each time it is the sight of rose leaves and the memories they arouse that cause him to hesitate. Rose is in love with Dick Charlton, a clerk in the

state department, but her father disapproves of the match because of Dick's small salary. The latter suspects Vera's designs and has Miller, a secret service man, investigate. Vera agrees to elope with Harrison if he will furnish her with certain state secrets. Rose leaves Dick and later interferes at the psychological

moment and saves Harrison by causing Vera's arrest.

The Artist's Model—Domino—(Two Reels)—April 22.—While Marie was posing for Richard Kenton she was safe, but her wonderful beauty attracts the attention of Di Dion, another artist, with whom she is not so safe, as Kenton warns her, but she poses for him, anyway. At first she has no trouble and begins to think Kenton prudish. She sees her mistake when, on being lured to Di Dion's apartments by a message stating that her mother is there, ill, she is attacked by the artist. Kenton arrives on the scene just in time and rescues her. Violet Macmillan featured.

The Handicap of Beauty—Falstaff—April 23.—A pretty young stenographer finds her beauty a great handicap because all of her employers make love to her. She succeeds in obtaining a position with an elderly lawyer, who remains true to his wife and consequently unconcerned as to her good looks, but the wife happens to be of a jealous disposition and has the stenographer discharged. The lawyer recommends the girl to one of his friends who is in need of a stenographer. Mignon dons spectacles, dresses up to look as unattractive as possible, applies for the position, and is accepted. Boyd appreciates her efficiency, but pays little attention to her. Circumstances cause her to discard her disguise one day, and Boyd loses no time in convincing her that he is "the right man." Mignon Anderson and Boyd Marshall featured.

The Reformation of Peter and Paul—Falstaff—April 23.—Peter and Paul delight in teasing Betty and Bessie who live next door. The girls go away to boarding school. When they return Peter and Paul, struck with their beauty, make advances and propose. They are put on probation and, on serving their terms to the girls' satisfaction, are accepted. Morris Foster, Mignon Anderson, Arthur Ashley and Miss Hurley comprise the cast.

The Riddle of the Wooden Leg—Kay Bee—(Two Reels)—April 23.—Sauntry, secretary to John Graydon, a wealthy

banker, commits many burglaries in the city, avoiding suspicion by wearing a wooden leg while on his night raids. The Graydon diamond disappears. The chain to which it was attached is found by Limpy Fisher, a wodden-legged boy, who unknowingly sells it to a "stool pigeon." Limpy is arrested for the theft. Edith Lee, a noted scientific detective, obtains employment in the Graydon household as a maid and has no trouble in exposing Sauntry. The famous diamond is found and Limpy is set free. Leona Hutton, Jack Nelson and Harvey Clark featured.

God Is Love—Reliance—(Two Reels)—April 24.—While traveling across the continent little Virginia becomes separated from her father's party and wanders to the shack of Dad Bartlett, an old recluse and unbeliever. He grows to love her, and a sign on the premises reading, "God is nowhere," is changed to "God is now here." Five years later Robert Warren and his wife, with Warren's younger brother, an artist, travel

through the region. The artist chances upon Virginia and sketches her. The Warrens recognize their lost child in the drawing and Bartlett gives her up. The old man spurns the proffered money, but accepts the pencil sketch of the little girl. Soon after he is found dead in his cabin, clasping the picture of Virginia, under which he has written, "God is love."

Hungry Hank at the Fair—Royal—April 24.—Hungry Hank wanders into a county fair and tries to climb the greased pole. Later, the Knock Out Kid, failing to show up, Hank takes his place. By means of electric plates fastened to the soles of his shoes Hank's gloves are charged, and everybody he hits he knocks flat. At last, however, the man who operates the switch falls asleep. The fighting then goes against Hank, but he ends up by getting even with the manager.

For the Honor of Bettina—Majestic—(Two Reels)—April 25.—Old Guiseppi makes plaster statues, and his granddaughter, Bettina, sells them. Above them in the tenement lives Antonio, violinist in a cheap cafe, who loves Bettina, but has never declared himself to her. Across the hall lives Marina, a sophisticated type of girl. She induces Bettina to accompany her to the cafe one night, where she has an engagement to meet two men. Antonio is more hurt than jealous at seeing the girl in the

place, and on her return home reproaches Marina for leading Bettina into bad ways. The latter resents his interference and a coolness arises between them. The next day Antonio is horrified to see Bettina and her companion ushered into a private room. Assisted by an Italian detective, he forces the door and rescues his sweetheart. Her companion is killed in the quarrel and the detective saves his friend by arranging things to appear as though the man was a suicide. Bettina and Antonio become reconciled.

Fashion and the Simple Life—Thanhouser—April 25.—A model in a fashionable department store is greatly worried about her position. She knows that the inroads of time and the increasing plumpness of her figure will some day cause her dismissal, and she is in constant fear of being "discovered." At last the dreaded day arrives. A salesman for a wholesale house has paid the model many attentions, and she attributes it to her stylish appearance rather than to her personality. On leaving she tells him that she is going to Florida for a

vacation. Later he decides to take a trip to Florida, but on the way changes his mind and alights in a little country town instead. It happens to be the same town

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which the model has chosen as a place to rest. The salesman and the model, both dressed for comfort, fashion regardless, meet, and to their delight find that they are more in love with each other now than ever. The result is that the salesman buys a farm, marries the former model, and they settle down to enjoy the simple life. Carey L. Hastings and Ernest Ward are seen in the leading roles.

Universal Program

Universal Animated Weekly No. 162—Universal—April 14.—Trade-marks well known in St. Louis, Mo., impersonated by living characters; two liners collide in fog near New Orleans, La.; good roads conference, Chattanooga, Tenn.; President Wilson entertains thousands of children at the White House, Washington; Vice-President Marshall and Irving S. Cobb visit Universal City, Cal.; Dr. Anna Howard Shaw welcomed by suffragettes of New Orleans, La.; the Easter parade at Atlantic City, N. J.; wrecking of a two-span bridge, Seattle, Wash.; National fancy diver contest, New York City, N. Y.; war views from eastern Prussia, London, England, and Russia; cartoons by Hy Mayer.

Wild Blood—Imp—April 19.—Walt Hiller, a young mountaineer doctor, kills Lester Browne in a feud fight, in which Lester fired first. The latter dies and his sister, Bess, vows to "have the blood of Hiller." He goes to the city and enters a hospital as interne. Bess also goes to the city and becomes a nurse. Five years later Bess is injured in a railway accident and taken to the hospital where Hiller is head surgeon. A quantity of blood is needed to save her life, and Hiller gives his. Later Hiller performs a dangerous operation; his assisting nurse is Bess. She does not know the doctor's identity until the latter has removed the bandage from his head. She aims a revolver at him, saying she intends to have his blood. He informs her that his blood is running in her veins. She surrenders the revolver, also herself, and the feud is at an end.

The Fatal Kiss—Joker—April 19.—Trixie, the Gaiety theater beauty, purchases a few articles in Schultz's store, and asks to have them delivered to her dressing room. Shultz intends to attend to the matter personally, but his wife interferes, locking him in the back room. Daylight Luke, a burglar, enters the store. Terrified, Mrs. Shultz dashes into the back room. Luke follows. Mrs. Shultz manages to obtain possession of his revolver, and holds Luke at bay while her husband goes to the front of the store to call up the police. Foxy Luke remembers his date with Trixie, and hurries off to keep it. She rewards him with a kiss on the cheek. He returns home with the imprint of Trixie's freshly made-up lips on his cheek. Things begin to hum when his wife spies it, and during the confusion Luke makes his escape. When the police arrive, Mrs. Shultz turns her husband over to them as the burglar, and poor Shultz is sentenced to ninety days on the rock pile.

The Stool Pigeon—Victor—April 19.—Jason, out of work, is befriended by Trumble, who is planning the robbery of the home of Mrs. Moore. Jason and Mildred Moore become friends, and through Trumble's urging, Jason accepts an invitation to the fancy-dress ball given by Mrs. Moore. Trumble has conceived a plan whereby Jason is called from Mildred's side while walking on the veranda, Mildred is abducted and a substitute left in her stead. The absence of a mole on the arm of the substitute, which mole Jason had particularly noticed earlier in the evening, causes him to warn the detectives. The substitute is unmasked and forced to confess the plot to steal Mrs. Moore's jewels. Trumble and his gang are arrested and made to reveal the whereabouts of Mildred. Jason rescues her and confesses to his having been an instrument, though an unwilling one, to the partial carrying out of Trumble's plan. He is forgiven and the engagement of Mildred and Jason announced.

The Whirling Disk—Gold Seal—April 20.—Dr. Beldon, associated with Prof. Dale, is in love with Aida, the professor's daughter. But the latter is affianced to Dr. Dyer, and before leaving on a trip into the mountains with her father, is subjected by Dr. Beldon to hypnotism by means of a whirling disk. She receives the autosuggestion that she is to feel the personality of Dr. Beldon every hour and gradually to forget that of Dr. Dyer. In the mountains Aida is told the strange story of a big dog that runs loose and sometimes assumes human form. She meets such a dog and makes of it a companion. Gradually the personality of Dr. Beldon seems to dominate her, and one day the dog assumes his likeness. The professor notices a change in his daughter; her meeting with the dog one day causes him to doubt the stability of his daughter's mind. Dr. Dyer is summoned and suspects Dr. Beldon of having submitted Aida to the autosuggestion induced by the whirling disk. Dr. Beldon confesses to this and is forced to undo the injury he has wrought, after which Dr. Dyer and Aida marry.

Eddie's Awful Predicament—Nestor—April 20.—Eddie, broke, receives a telephone call from his girl, Vic, who wants him to take her to the fair. Of course Eddie agrees, and, luckily, he meets a friend who owes him $5. There is just one quarter left out of the five when Vic decides that she is hungry. With a desperate grin Eddie agrees. The situation becomes even worse when Vic spies Mrs. Sponge and her daughter, whom, she insists, must dine with her and Eddie. As the dinner nears an end Eddie excuses himself and goes out and tries to sell his watch. A policeman takes him for a thief, relieves him of the watch, and orders him to move. A blind man's cup proves too great a temptation for Eddie, and he grabs it and runs. The policeman overhauls him again. When the blind man sees poor Eddie's position he gives him a roll of bills and tells him to enjoy himself.

The Affair of the Terrace—Rex—April 20.—Jasimine Roberts and her mother are guests at the Terrace, where also are Van Amkin and Baron Rosbaum. The former pays attention to Jasimine and is snubbed by Mrs. Roberts. The following morning the body of Mrs. Roberts is found dead at the bottom of the Terrace. Xavier Queer, a scientist, comes to the Terrace, fall in love with Jasimine and helps her to solve the mystery of her mother's death. He enacts the part of the murdered woman, late one night, and a man in monk's garb steals up behind him and is discovered to be the baron, at whose door the murder lies.

The Fear Within—Big U—April 22.—Brother Gregoire, a monk in a Mexican monastery, is deeply devoted to Pedro, a village boy. Much against his mother's and the monk's wishes, Pedro enlists at the first call for volunteers. He is stricken with terror by the sound of the firing in his first battle, and deserts. His mother realizes his desperate position and accompanies him to the monastery, where they intend asking Gregoire to hide him. A cry of astonishment bursts out from both Pedro's mother and the monk on sight of each other. Years before they had been lovers. Gregoire enlisted in the army, and was later reported dead. His sweetheart married Manuel, who was killed in the war just before Pedro's birth. While in the hospital, Gregoire heard of the girl's marriage, and took the vow in an effort to forget her. As Pedro's mother finishes the story a squad of militia is heard approaching. Gregoire hides the boy behind the altar, and tells the soldiers that he has not seen the deserter. Hearing the monk's sacrifice, Pedro loses all fear, and comes out and returns to the field of battle with the squad. Murdock MacQuarrie featured.

The Ladder of Fortune—(Two Reels)—Rex—April 22.—Louis D'Angelo, a wandering minstrel, becomes Signor Romana's protege and his daughter's lover. Another of Delicia's suitors, Colonel Navarro, forces Louis into a duel. The latter wins, but flees to America, thinking that he has killed his opponent. After some difficulties, he obtains employment and rises to a position of trust quickly. His employer receives a letter stating that one Louis d'Angelo has inherited a fortune from a Bowery recluse whom he at one time befriended. The employer schemes to marry Louis to his daughter. In the meantime, Delicia, not hearing from Louis, whose mail is being intercepted by Navarro, sails for America. She and Louis meet in a restaurant. Explanations follow, at the end of which they vow never to part again.

Mavis of the Glen—Laemmle—April 21.—Robert Graham marries Mavis, foster child of Old Peter, who has lived long in an out-of-the-way spot. Mavis' ignorance, when Graham brings her to his home, is embarrassing to him and his fashionable sister, Mrs. Nainby, induced him to go away and forget his ignorant wife. Graham does so, and Mavis improves her time by employing tutors and becoming a society favorite. As such she is introduced to Graham on his return. Her reception of him is cool. Mavis claims a note sent to Mrs. Nainby by the latter's lover, and thereby clears the latter of suspicion in her husband's eyes; but Graham has overheard Mavis and refuses to receive an explanation. Mavis returns to Old Peter and is sought out by Graham shortly, who seeks and obtains her forgiveness.

The Mystery of the Yellow Curl Papers—(Two Reels)—Imp—April 23.—Finding Flo too despondent over the poor business of her stock company to

pay any attention to his thirteenth proposal of marriage, Ted determines to enliven business with some shrieking press agent stunt. He has Flo place a hundred-dollar bill in one of her curl papers, and stages a fake robbery, intended to get unlimited space in the newspapers with the story about the leading lady who curls her hair with hundred-dollar bills. Everything runs smoothly until Ted reaches the ground after taking the papers. Here he is pounced upon by the constable, who is on the watch for chicken thieves. Ted breaks away from him, and finds it pretty difficult keeping out of the way of detectives. He is saved from arrest by the apprehension of the real thief. Incidentally, the advertising has drawn attention to Flo's company, and, out of gratitude, she marries Ted.

The Artist and the Vengeful One—Victor—April 23.—Featuring Harry Myers and Rosemary Theby. Helen Adams leaves her hunting lodge to avoid Dr. Toms, whom she dislikes. In the woods she meets Felix Grim, a young artist, who falls in love with her at first sight and proposes. She rejects him, but accepts a painting of his as a parting gift. Learning that Dr. Toms has left the city, she returns home. Snowie, a criminal who was sentenced to Sing Sing by Helen's father, determines to kidnap the girl, intending in that way to get even with the judge. Learning one night that Helen and the butler are the only ones at home, Snowie storms the house. The butler is easily overpowered, and the men are about to go up for Helen when Felix arrives in answer to a telephone invitation from her. Both he and the girl are made prisoners, but Felix manages to escape, and is the means of rescuing Helen. Helen's mother and father soon after announce the young couple's engagement.

The War of the Wild—Bison—April 24.—Wallace, his daughter Marie and his animal trainer, Larson, go to Kronjze to replenish the Wallace circus menagerie. Plymton, a local hunter, helps Wallace and falls in love with Marie, thereby incurring the wrath of Larson, who also loves her. Larson attempts in various ways to effect the injury of Plymton, but is unsuccessful. His treachery is reported to Plymton and Larson is driven from the camp. He urges a band of Arabs to attack the Wallace party. They do, and Larson is about to escape with Marie when the latter's trained elephant rescues Marie and injures Larson. Wallace and Plymton and Marie are reunited and happiness seems in store for the young lovers.

When War Threatened—Joker—April 24.—Dinner guests of Mrs. Van Smithers go dinnerless for a considerable time, owing to the infatuation of the French cook and German butler for the English maid. The latter is discharged, but dispute still holds sway, this time over the war. Then Jack, a chauffeur, appears and helps himself to dainties put on the window ledge to cool. The cook and butler start after him, but find him and the English maid eloping in the chauffeur's car. They follow in a junk wagon, but arrive at the parsonage too late to prevent the marriage ceremony of Jack and the maid. They return to the kitchen, where the cook makes a cake and decorates it with the words "War Is Hell." It appeals to the guests, who had started to get their own dinner, and the junkman's revenge is satisfied by his appropriating the kitchen furniture.

Love and Handcuffs—Powers—April 24.—Sydney Ayres and Doris Pawn featured. Dick Fuller, a secret service man, receives orders to investigate the report that Case Saunders is running an illicit still. Dick is greatly attracted by Elsie Saunders' beauty. Her brother, Red, shoots Dick and leaves him for dead. The officer is only injured in the arm, however, and Elsie bandages it and cares for him. Later Dick captures Elsie's father, but, by a clever trick, the girl outwits him, effecting her father's escape. Red Saunders falls from a cliff and is killed. The father and other son, Jack, make their escape, and Dick and Elsie become married.

The Grim Messenger—(Two Reels)—Big U—April 25.—Edna, a pet of society, tires of city life and visits the Canadian Woods. Here she meets and fascinates Jules, a French-Canadian trapper, who lives with his mother in a little cabin in the woods. Unused to the ways of a coquette, Jules takes Edna's smiles and kisses as evidences of love. For many weeks he mysteriously neglects his law studies. The reason is that he has built and furnished a little log cabin, which he expects to be his and Edna's home after their marriage. She laughs cruelly when

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he escorts her to it, and tells Jules that she was only amusing herself with him. The next day Edna leaves for home. Jules receives a letter from her just as he is about to leave for the far North with his gun and pack. Some distance out he opens it and finds a check and a note telling him that she is as free with her money as she is with her love. That night the trapper shoots himself. The day for Edna's marriage to a millionaire society man arrives. A gift box, marked "To be opened by the bride," arrives. In it Edna finds her note and check, and, wrapped up in paper, a grinning skull. In one of the eye sockets is a note which reads: "He belonged to you in life. He belongs to you in death. (Signed) His Mother." With a scream the bride throws the skull from her. The closing scene shows her hopelessly insane.

Poor Policy—L-Ko—April 25.—Billie's insurance policy is good for a loan of $3.75 or $5 in case of fire. He tries to collect on both clauses, but finds that he should have considered rivals and sweethearts in his plans. A rival extinguishes Billie's insurance blaze, and an ostrich swallows the bracelet which he has intended giving his girl. An unkind note which Billie has written falls into hostile hands, and when the fire department and hoses have had their turn Billie is ready to admit that he is through with insurance policies forever. Billie Ritchie, Henry Bergman and Peggy Pearce featurned.

Two Hearts and a Ship—Nestor—April 23.—Eddie, a barber, and Lizzie, the beautiful fruit vendor, are lovers. Tony takes Lizzie's flirtations seriously, and, incensed at her preference for Eddie, hires two gangsters to kidnap her. Eddie hears her scream and sets out in pursuit. He rescues her and takes her aboard a steamer. The villains follow, and again abduct fair Lizzie. Eddie misses her and a long chase ensues, in which Eddie is mistaken for the villain by the boat's sailors. The captain and Lizzie come to his rescue and the real villains are put in irons. Featuring Victoria Forde, Eddie Lyons and Lee Moran.

Feature Programs

General Special

The Tramp—(Two Reels)—Essanay—April 12.—Another Charlie Chaplin picture, in which the inimitable comedian appears as a tramp who saves a farmer's daughter from other tramps who attempt to rob her and is hired by her father as a farm hand. He tries all the different varieties of work which can be found on a farm and these efforts supply many laughs. The tramps attack the farm house and Charles proves a hero by driving them away. When he is injured and the girl nurses him, he falls in love with her. He is about to propose when her other lover arrives and claims her. Charlie then takes to the road. Reviewed on page 656 of this issue.

C. J. C.

Metro

The Heart of a Painted Woman—(Five Reels)—Popular Players.—Selma, the daughter of poor parents, goes to New York to become a singer. Being unsuccessful, she secures a position as a model in the studio of a wealthy artist, and eventually becomes his mistress. Later the artist deserts her to become the husband of a prominent heiress, while Selma sinks lower and lower in the human scale until she meets "Young Spendthrift," who, attracted by her beauty, suggests to the artist a game of cards, the stake to be Selma herself. Disgusted at the affair, Selma flees, but is followed by "Spendthrift," who offers her large sums of money. Selma tells him if she had his opportunities in life she would have accomplished things instead of being the sort of woman she is. Struck with an inspiration, "Spendthrift" presents her with $100,000. Later "Wealth," father-in-law of Selma's former lover, covets the fortune of "Spendthrift" and brings about his ruin. Selma has devoted her money and time to creating a hospital for the care of abandoned children. "Spendthrift," learning the artist was responsible for his downfall, plots revenge, and invites all his friends, including "Wealth," the artist, and Selma, to a banquet, where they are to see him bury his past life. At the banquet—but words fall short of describing the allegorical ending of the picture, as one must see it in order to appreciate it.

Mutual Masterpictures

A Man and His Mate—(Four Reels)—Reliance.—Henry Woodruff and Gladys Brockwell featured in the adaptation of the play and novel of H. R. Durant. Sam de Grasse appears to splendid advantage in the role of Choo, a Chinese mining engineer, and a thoroughly capable supporting company carries the action throughout. See review on page 653 this issue.

Paramount

Captain Courtesy—(Five Reels)—Bosworth.—Dustin Farnum featured in this thrilling love story of early California days, the scenes of which are laid in and about the Mission San Gabriel, which is thrown into ruin and decay through the Mexican rule of 1844. Outrages are perpetrated by the Mexicans, led by George Granville, a renegade American holding a commission in the Mexican army. The Davis family, consisting of Hugh Davis, his half-Spanish wife and their son, Leonardo, is broken up when Davis and his wife are killed by Granville and the Mexicans in the absence of their son. When Leonardo returns home he launches into a career as a masked highwayman, to avenge the death of his parents, though his whimsical politeness and unfailing courtesy soon earn him the title of "Captain Courtesy." On one of his rides he meets, rescues and falls in love with Eleanor, a ward of Padre Reinaldo. While calling on Eleanor, Captain Courtesy prevents Granville from stealing money and dispatches which have been hidden under the hearth stone, and for his love of Eleanor renounces his vow of vengeance and enlists with the California Riflemen, who are seeking to drive Granville and the renegades back into Mexico. After the mission has been set afire by the battle, Granville rescues Eleanor, and then in the doorway encounters Captain Courtesy and boldly proclaims himself as the murderer of the latter's parents. A struggle for life ensues, but Eleanor begs Granville's life, and when the latter yields, Granville slinks away, while Eleanor and Courtesy renew their love. See review on page 661, this issue.

Pathe

Pathe News No. 28—Pathe.—This issue of the topical shows future policemen and firemen preparing for the civil service physical tests in a New York gymnasium; a demonstration of a new railway mail transfer device at Bloomington, Ill.; the arrival of the United Fruit Company's liner, Herodia, at New Orleans, after a collision with another boat at the mouth of the Mississippi; the annual Easter egg rolling contest on the White House lawn; the Republican parade following the election of William Hale Thompson as mayor of Chicago; the Easter parade in New York City and at Atlantic City on the board walk; scenes of recent fighting in Mexico just across the border from Brownsville, Tex.; and in the war section, scenes taken at Toul and Luenwlle, France, with the Russians in the Carpathian mountains and with the Australian troops in Egypt.

The Pursuit of Pleasure—Pathe—(Three Reels).—Rita, the pretty and vivacious daughter of the Reverend Cyrus Deane, revolts against being caged in the house and yearns to see the world outdoors. James White becomes acquainted with her and they plan to elope. Their scheme is successful, and a year later we see them married and living in nice surroundings—but childless. This latter is the cause of more than one quarrel between White and his pleasure-loving wife. Rita's father reads of the fast life she is leading, and, calling on them, blames White for leading his child astray and attempts to choke him. The realization that he, himself, is the cause of the girl's seemingly insatiable love of pleasure, because of having starved her craving for pleasure while at home, proves a bitter one. Through curious circumstances, Rita is taken with a longing for children, but before her prayer is answered she meets with an accident which deprives her forever of the joys of motherhood. Who pays?

C. R. C.

Serial Publication

Runaway June—Reliance—(Episode Fourteen)—April 14.—June is taken from her husband on the raft and carried away in a boat by Gilbert Blye. On the mainland, Gascon, the leader of a band of Apaches, sees them, and details some of his band to capture June. They succeed, and she is compelled to don the Apache dress and perfect herself in their famous dance. Marie, Pierre's sweetheart, becomes jealous of the newcomer and betrays the band's headquarters to the commandant of the military guard. A fierce fight ensues, in which the Apaches are routed. Pierre's suspicions as to the betrayer's identity are confirmed and he throws Marie off of the cliff into the sea. June is found in hiding by Gilbert Blye, who leads her away.

C. R. C.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, MAY 1, 1915 No. 18

LIBRARY OF CONGRESS PERIODICAL DIVISION APR 24 1915

MABEL TRUNNELLE
WITH
EDISON

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, April 26th

"Road O' Strife" No. 4

"The Ring of Death"

The arch fiend, Gilbert Jerome commits another dastardly crime which comes near hanging an innocent man.

Featuring ***Crane Wilbur*** and ***Mary Charleson***

Tuesday, April 27th

"Percival's Awakening"—Comedy

A bookworm youth who never had any time for girls, is beautifully converted by a charming "Tom Boy" who teaches him love.

Featuring ***Ramond McKee*** and ***Frances Ne Moyer***

Wednesday, April 28th

"Her Father's Picture"

Two-reel Drama

A very dramatic episode in the life of an actress who innocently attracts her mother's second husband.

Featuring ***Velma Whitman***

Thursday, April 29th

"A Romance of the Navy"

Three-reel Drama

A very exciting naval story, in which a father for revenge on his wife adopts a worthless nephew and declares him to be the mother's son.

Featuring ***Ormi Hawley*** and ***Earl Metcalfe***

Friday, April 30th

"When the Range Called"—Drama

A carefree cowboy inherits an uncle's millions and is patronized by society, who eventually ridicule him, but one girl proves true blue.

Featuring ***Velma Whitman*** and ***L. C. Shumway***

Saturday, May 1st

"The Undertaker's Daughter"

A roaring comedy. A couple of rival lovers adventure in an undertaker's morgue.

"Safety Worst"

A meddlesome workman without provocation gives everybody cards printed "Safety First" which causes him terrible mishaps. — **Split Reels.**

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"The Sporting Duchess"
Comedy Drama by ***Cecil Raleigh***
With ***Rose Coghlan*** and ***Ethel Clayton*** Supported by ***George Soule Spencer***
Direction ***Barry O'Neil***

"The Valley of Lost Hope"
A Powerful Drama by ***Shannon Fife***
Featuring ***Romaine Fielding***
Direction ***Romaine Fielding***

"The District Attorney"
Drama by ***Charles Klein*** and ***Harrison Gray Fiske***
With ***George Soule Spencer*** and ***Dorothy Bernard***
Direction ***Barry O'Neil***

"The College Widow"
Comedy by ***George Ade***
Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Direction ***Barry O'Neil***

"The Evangelist"
Powerful Drama by ***Sir Henry Arthur Jones***
With ***GLADYS HANSON*** supported by ***George Soule Spencer***
Direction ***Barry O'Neil***

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With ***Edwin Arden*** and ***Romaine Fielding***
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UCER TO EXHIBITOR

Lubin's **Week of June 7**

"THE SPORTING DUCHESS" **6 Parts**

Cecil Raleigh's Successful Comedy Drama
With **Rose Coghlan** and **Ethel Clayton** supported by **George Soule Spencer**
Direction—Barry O'Neil

Vitagraph's **Week of June 14**

"THE SINS OF THE MOTHERS" **5 Parts**

The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner.
With **Earle Williams** and **Anita Stewart**
Direction—Ralph Ince

Essanay's **Week of June 21**

"THE CRIMSON WING" **6 Parts**

By H. C. Chatfield-Taylor
With **E. H. Calvert, Beverly Bayne** and **Ruth Stonehouse**

Selig's **Week of June 28**

"THE ROSARY" **5 Parts**

Edward E. Rose's soul-stirring, intense drama
With **Kathlyn Williams** and her supporting company

Lubin's **Week of July 5**

"THE VALLEY OF LOST HOPE" **4 Parts**

By Shannon Fife
With **Romaine Fielding**
Direction—Romaine Fielding
Elaborate—Sensational—Spectacular—Drama

Vitagraph's **Week of July 12**

"CROOKY SCRUGGS" **5 Parts**

The Comedy of Innumerable Laughs, by Paul West. With **Frank Daniels**
Direction—C. J. Williams

Essanay's **Week of July 19**

"THE WHITE SISTER" **5 Parts**

With **Viola Allen,** the world famous actress, in her greatest success

Selig's **Week of July 26**

"A TEXAS STEER" **5 Parts**

Charles Hoyt's greatest American Comedy in which **Tyrone Power,** the distinguished actor, assumes the leading role of "Maverick Brander"

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, MAY 1, 1915 No. 18

Paramount Companies Sign Long Contract

Other News of the Week

WITHIN the past week new contracts between the Famous Players Film Company and the Jesse L. Lasky Feature Plays Corporation, Bosworth, Inc., and the Paramount Pictures Corporation for a period of twenty-five years were signed, this resulting in even closer affiliation between these concerns than they have enjoyed in the past, and assuring that all of the parties to the contract will work with a more united effort to improve the quality of productions on the Paramount program.

By the new contracts all differences that might arise in the conduct of the affairs of the company will be eliminated and it is further provided that all releases must measure up to a certain standard if they are to find a place on the program, thus giving the producer every incentive to make the very best pictures it is possible to make.

The Paramount Pictures Corporation is now entering on its third quarter, and it seems likely that the success which has attended its growth in the past will be materially advanced through the increased harmony between the manufacturers and the distributing organization.

Coincident to the signing of these new contracts, the executive offices of the Jesse L. Lasky Feature Plays Company were moved from the Longacre Theater Building at 220 West Forty-eighth street, New York City, to a beautiful new office building at 120 West Forty-first street, where the entire fifth floor will be occupied by this concern. The old quarters having proven totally inadequate for the needs of the company, care was taken in the new building to provide ample space for the executive departments of the growing business. The fifth floor is divided into ten offices and is said to contain all the latest devices of modern office construction. On the ground floor a private theater with one hundred and fifty seats has been arranged, which will be used by the Jesse L. Lasky Feature Company for the showing of its productions to the press and invited guests.

It is rumored that the expansion of the Lasky offices in New York will be reflected soon in the establishment of a special London branch for producing foreign episodes of Lasky features. The London director will have at his disposal artists and cameramen, and with London as a center will travel to the various locations required. This branch, for which Mr. Goldfish made initial preparations when abroad last year, will be established immediately upon the conclusion of the present European war.

Gustav Melies Dead

News has just been received in America of the death from typhoid fever of Gustav Melies, president of the Melies Film Company. Death occurred at Ajaccio, Corsica, and brought to an end one of the most interesting careers in the film industry. Mr. Melies is survived by a son, Paul Melies, who is now active head of the Melies Manufacturing Company.

Gustav Melies came to America from France in 1903 and established an office for the handling of Star films, produced by his brother, George Melies, in Paris, and some of the most famous old Star trick pictures such as "A Trip to the Moon" and "Cinderella" have not been forgotten even to this day.

The gradual changing and spreading out of the industry resulted in the trick films giving place to more dramatic productions, so in 1909 Mr. Melies organized the Melies Manufacturing Company, became the licensee of the Motion Picture Patents Company, and a director and shareholder in the General Film Company when that concern was organized. In the fall of 1910, Mr. Melies took charge of his producing forces in Texas and then in Santa Paula, California, where western subjects were being made. Following his resignation as a director of the General Film Company, Mr. Melies in 1912 took a stock company to the Society Islands, Australia, Java and Japan, but the hardships of this trip proved too much for his health and on his return to America in 1913 he was but the shadow of his former self. Late that year he retired from business, and spent his last months in France and Corsica.

Release Dates Announced

Vitagraph, Lubin, Selig, Essanay, Inc., announces this week the release dates for its first few months, and exhibitors the country over will be interested in knowing that the multiple reel subjects will be available in the following order and on the following dates: For the week of April 12, Lubin's "The Eagle's Nest" will be released, while Vitagraph's "The Juggernaut" will go to the exchanges on April 19. The offering for the week of April 26 will be Essanay's "Graustark" and the week of May 3, the Selig Company will offer "The Carpet From Bagdad."

Thereafter the releases are as follows: Week of May 10, Lubin's "The College Widow"; week of May 17, Vitagraph's "The Island of Regeneration"; week of May 24, Essanay's "The Slim Princess"; week of May 31, Selig's "The Millionaire Baby"; week of June 7, Lubin's "The Sporting Duchess"; week of June 14,

Vitagraph's "The Sins of Mothers"; week of June 21, Essanay's "The Crimson Wing"; week of June 28, Selig's "The Rosary"; week of July 5, Lubin's "The Valley of Lost Hope"; week of July 12, Vitagraph's "Crooky Scruggs"; week of July 19, Essanay's "The White Sister," and week of July 26, Selig's "The Texas Steer."

The Baltimore Ball

Saturday evening, April 10, the Motion Picture Exhibitors' League of Baltimore held its second annual ball at the Lyric in that city, thousands attending, and the occasion being declared one of the most enjoyable that has ever been staged in that city.

The ball was a success from every standpoint; more than fifty screen stars, representing a large number of companies, were on the floor, and all declared themselves as delighted with the reception accorded them and expressed the hope that they might at some future date again visit Baltimore.

"Pop" Lubin, one of the pioneer motion picture men of the country, was the first notable to be introduced from the platform and he received a tremendous ovation. Though his physician had warned him against any social activities, Mr. Lubin declared he felt amply repaid for deciding to attend the ball, and President Marion S. Pearce then proceeded to introduce, one after another, the famous stars.

Autograph collectors were busy throughout the evening, and nearly every player went home with cramped fingers from having signed his name so frequently. Each player as he was introduced made a short talk, and following a program of dances, a banquet was served in the concert hall of the Lyric shortly after midnight, covers being laid for more than two hundred. Many of the stars remained in Baltimore over Sunday, and Sunday afternoon were lavishly entertained at various resorts about the city.

According to a Baltimore paper the complete list of players who attended the ball is as follows:

From the Edison studios—Miriam Nesbit, Marc McDermott, Gertrude McCoy, Augustus Phillips, Viola Dana, Herbert Prior, Edward Earle, Mabel Trunnelle, H. G. Plimpton.

Lubin—Siegmund Lubin, Ruth Bryan, Ormi Hawley, Crane Wilbur, Earl Metcalfe, Howard Mitchell, John Ince, Florence Hackett, Mary Charleson, Lily Leslie, Joseph Smiley, George Spencer, Alan Quinn, J. Alan Boone, Harriet Hunt, Mrs. Crane Wilbur.

Vitagraph—S. M. Spedon, Mr. and Mrs. Vic Smith, Lillian Walker, Norma Talmadge, Edith Storey, Flora Finch, Mary Maurice, Dorothy Kelly, Wally Van, Maurice Costello, James Morrison, "Hughie" Mack, Mrs. F. M. Connolly, "Bobby" Connolly, Tefft Johnson and Kate Price.

Universal—King Baggott, Ben Wilson, Rosemary Theby and Harry C. Meyers.

Essanay—Francis X. Bushman.

World—Vivien Martin, Clara Kimball Young and James Young.

The success of the ball is largely due to the earnest work of the committee on arrangements, which consisted of the following: J. Howard Bennett, chairman; F. A. Hornig, Frederick Clement Weber, William Fait, Jr.; Frank A. Hornig, Chester A. Hicks, Nat B. Keen, E. B. McCurdy, Guy L. Wonders and Marion S. Pearce.

Dyreda with Metro

Inspired with a new ambition, the equipping of its new, magnificent, big studio at Fifty-eighth street and Broadway, New York, the Dyreda Art Film Corporation, formerly releasing through the World Film Corporation, will, in the future, release on the program of the Metro Pictures Corporation, inaugurating the new affiliation with the release of A. E. W. Mason's highly sensational fiction work "Four Feathers" with Howard Estabrook in the leading role.

The Dyreda Art Film Corporation, through an arrangement made with the directors of the Metro concern, is given a flexible arrangement whereby a sufficient amount of money will be allowed it per production to permit of its engaging absolute, qualified stars and securing the biggest and best picture material procurable.

Vitagraph Serial Soon to Begin

The Vitagraph Company is about ready to launch its new fifteen part serial "The Goddess," on which Director Ralph W. Ince has been working for the past two months. When "The Goddess" was contemplated it was definitely decided by Messrs. A. E. Smith and J. Stuart Blackton, heads of the Vitagraph Company, that the first episode would not be released until six were ready, so there would be no break in the continuity of the releases. Director Ince has just turned in the negative for the first episode that will start the first part of the serial, which will have its initial showing about the first of May. "The Goddess," which, when completed, will be the greatest achievement of the Vitagraph Company, was written by Gouveneur Morris, and will be presented by Anita Stewart, Earle Williams and Paul Scardon, portraying the principal characters in every episode. Extreme care in photography, direction, scenic effects, individual and ensemble acting, powerful dramatic scenes, thrilling moments and sequence in the action of the story will characterize "The Goddess" and stamp it as a Vitagraph masterpiece.

Slater Bill Killed

The California Senate Judiciary Committee unanimously reported "do not pass" on the Slater bill to prohibit a trainer from entering a wild animal's cage, according to messages received at the Chicago offices of the Selig Polyscope Company. Attorneys representing the Selig Polyscope Company stated that wild animals were trained by kindness and not by fear, and produced a number of pictures of animals and humans in affectionate attitudes to prove the contention. The committee laughed the bill to death.

Chaplin Alone Moves

Within the past week the Charles Chaplin company of the Essanay western studios at Niles moved down to Los Angeles with their full equipment, and Mr. Chaplin and his associates immediately began work in the new location.

A Los Angeles newspaper made the statement that very shortly G. M. Anderson and the other Essanay companies would also shift to Los Angeles, but Homer A. Boushey, general manager of the Essanay Film Manufacturing Company, denies that such a move is even contemplated, and asserts that the Chaplin company is the only one which will operate in Los Angeles, Mr. Anderson and his associates remaining

at Niles, where the Essanay Company has a studio second to none.

"Who Pays?" Novelist Dies

Edwin Bliss, well known as a novelist and writer of short stories, died suddenly in the Vanderbilt Hotel in New York on April 14. Mr. Bliss' last work, and one which he had only just finished before his death, was the novelization of the Pathe motion picture series, "Who Pays?" These stories had been syndicated and are being published in leading newspapers all over the country. Mr. Bliss was thirty-six years old. Those who have read his "Who Pays?" stories greatly regret that he did not live to enjoy the increased fame and popularity which these stories were destined to bring him as time went on.

E. W. Bliss.

Blackwell to Join Lasky

Carlyle Blackwell, it is understood, is soon to become a Lasky star, and upon the arrival of Jesse Lasky in Los Angeles, will immediately sign a contract for a long period covering his appearance in many Lasky productions on the Paramount program. Mr. Blackwell, it is reported, is already at work in the Lasky studios under George Melford's direction in Harold MacGrath's story, "The Puppet Crown," with Ina Claire playing the leading feminine role opposite Mr. Blackwell.

To Open London Office

Announcement has been made that within the next thirty days the Picture Playhouse Film Company, Inc., with main offices at 71 West Twenty-third street, New York City, will open a branch office in London. The company already has about a dozen offices in the more important cities in the United States.

Starting primarily as the American distributing agency for the Pasquali Italian films, the Picture Playhouse people have recently been branching out until at the present time they are not only handling Pasquali productions but also the productions of the Terriss Feature Film Company and the Interstate Feature Film Company, both American producing companies, and have other important connections in immediate prospect.

Reading Exhibitors Busy

The Motion Picture Exhibitors' League of Reading, Pennsylvania, is already hard at work preparing for the state convention to be held in Reading on June 7, 8 and 9.

According to present plans, Governor Brumbaugh will be present, also Mary Pickford and Marguerite Clark, together with several other celebrated stars, and it is expected that the dance which will be held at the Auditorium will be one of the most elaborate affairs of the kind ever staged by exhibitors. Several hundred delegates are expected at the convention, and numerous film magnates, exchangemen and other visitors are also looked for.

At a meeting held last week at which Ben H. Zerr presided, the following committees were chosen:

Entertainment—J. G. Hansen, Frank D. Hill, Hen Johnson, H. J. Schad, F. A. Gould, Charles T. Miles.

Reception—C. L. Carr, Ben H. Zerr, L. B. Reinert, C. C. Keeney, all of Reading; G. C. Miller, of Plymouth; W. E. Peters, of Beaver Falls; George W. Benethum and Charles L. Snyder, of Reading.

Decorating—Hen Johnson, C. C. Keeney, Howard S. Rentz.

Exhibits—Charles S. Grau, Charles L. Snyder, H. S. Rentz, Charles Smith.

Music—W. C. Kantner, L. C. Bright, Paul E. Glase.

Ball—Frank D. Hill, Hen Johnson, Paul E. Glase, Charles T. Moley, Harel G. Gundry, Billy Kent.

Banquet—Harry J. Schad, Frank A. Gould, B. H. Zerr.

Finance—Frank A. Gould, George W. Benethum, J. G. Hansen.

Publicity—Frank A. Gould, Walter S. Dillon, Earl Reed, Paul E. Glase and Charles E. Moyer.

Actor Wins Point

Henry B. Walthall, moving picture actor, can engage himself to whatever company he pleases, at least until after the trial of the suit brought against him by the Balboa Producing Company. This was the meaning of the decision last week of Judge Myers, when he refused to grant a temporary injunction restraining Walthall from acting with another concern.

The Balboa company alleges that Walthall contracted himself to it and then jumped to another company. Walthall denied he had made a contract, and since the facts in the case were in dispute the court denied the injunction.

Thanhouser Stars Wedded

Residents of New Rochelle, N. Y., especially those who daily assist Edwin Thanhouser in making motion pictures at his studio in that city, took a day off last week to attend the wedding of two real honest-to-goodness screen stars. The players who took the "leads" in this little romance of real life were Mignon Anderson, the charming leading lady who has been with the Thanhouser Company since it was formed and who has appeared in hundreds of roles, and Morris Foster, the handsome leading man who has been in pictures about two years.

Friday, April 16, was the date on which the knot was tied, and because all the Thanhouser players had watched the love affair of the two and because everyone in New Rochelle knew them, it was one of the gala events of the season in the town that is forty-five minutes from Broadway. Mr. and Mrs. Foster will spend their honeymoon in Florida.

Little Doris Baker, who was formerly with the Universal in stock, will play with Gene Gauntier and also with the De Grasse west coast company.

Bushman with Metro

Francis X. Bushman is to leave the Essanay Company and become a permanent star on the Metro program. Arrangements have been going forward for five weeks looking to the agreement which was entered into last week when Mr. Bushman, one of the most popular leading men in filmdom, agreed to appear exclusively on the Metro roster for a long period. The deal was consummated by Richard A. Rowland and Joseph Engel of the Metro Company, through Frederick J. Balshoffer, acting as intermediary, and Mr. Bushman representing himself. Just what salary arrangements were made cannot now be gleaned but the fact that Metro controls twenty high class plays and books, all calling for the Bushman type of leading man, establishes the fact that Mr. Bushman will be presented in big Broadway plays with a supporting cast of Broadway players and with women stars playing opposite him.

"Quality Films' will be the title of the company under which the Metro Pictures Corporation will release all Bushman productions. Mr. Bushman will appear, at regular intervals, on the program in all probability every six weeks.

Rolfe in Centaur Studios

The Rolfe Photoplays, Inc., is producing at the studios of the Centaur Film Company, Bayonne, N. J., a multiple reel dramatic subject to be called "The Flaming Sword," in which Jane Grey, late star of "Kick In," and Lionel Barrymore, who has been seen in many screen successes, are featured. Miss Diestel, late of the Edison Company, is cast for the heavy leads. Mrs. E. Middleton and Glenn White also have principal parts. The company, which is directed by E. Middleton, with F. Champury as technical director, has just returned from Portland, Maine, after several weeks' work taking outdoor scenes.

Giegerich Lands Big Job

Charles J. Giegerich, for a long time identified with the motion picture industry, has been appointed press representative of Vitagraph-Lubin-Selig-Essanay, Inc. From the fact that each of these companies has a large publicity department at its own plant, it would seem that Giegerich, representing all four at once, is going to be kept pretty busy.

Selig's First Spectacular Special

The Selig Polyscope Company has selected "The Carpet From Bagdad" as the first release to be made through the new Vitagraph-Lubin-Selig-Essanay, Incorporated. This wonderful story in five reels, adapted from the popular novel written by Harold MacGrath, was produced by Colin Campbell and features Kathlyn Williams who is supported by an all-star cast including Wheeler Oakman, Guy Oliver, Eugenie Besserer and others. "The Carpet From Bagdad" will be released on Monday, May 3, and exhibitors should book direct from the general offices of the V-L-S-E. at 1600 Broadway, New York City.

Harold MacGrath tore a page from "The Arabian Night's Entertainment" and, in the atmosphere of oriental mysticism he wove the warp and woof of fatalism. It is a story of ancient Bagdad and of how a precious prayer rug, boldly stolen from the innermost shrine of a sacred mosque, passed from hand to hand and, in its travels imperiled the lives of two men and a beautiful young woman. There is a conspiracy on the part of a band of international crooks and it remained for Fortune, an innocent young girl, to finally circumvent the intrigue. Wonderful oriental atmosphere with streets in Cairo, Bagdad and Damascus, a sand storm in the great Sahara desert and a tale of how Mahommed, a guardian of the sacred carpet, is finally resigned to the inevitable, is realistically portrayed. Other Selig Spectacular Specials soon to be released through the V-L-S-E., Inc., include "The Ne'er-Do-Well," "The Millionaire Baby." "A Texas Steer," "The Circular Staircase," "The Garden of Allah," and "The Rosary."

Cort Comedy Films

The Harry Cort Comedy Film Company, of which Harry Cort, son of John Cort, is president, has announced the first line of comedy films which are to be issued by the concern. Work has already started on them in spite of the fact that the studio which the company is to have in upper Manhattan has not been completed. The first films which will be made are a series of episodes in which the principal character will be "Daffy Dam," a popular comic conceit by Knute Erickson, who has been on the stage in such style of buffoonery for many years. The scenarios for these comedy films have been written by George E. Stoddard, who wrote "The Isle of Spice" and "The Royal Chef," popular comic operas.

Knute Erickson.

Knute Erickson is well known in the West, especially for his impersonation of comedy characters of the Scandinavian sort. He made a big success in "Yon Yonson" and other serio-comedies of the same kind. He has had twenty years of experience on the stage.

Heffron Comes to Chicago

T. N. Heffron, the well known director of feature pictureplays, arrived in Chicago this week to join the Selig Polyscope Company as producer of Selig Spectacular Specials. Mr. Heffron has directed many of the Famous Players productions and has also produced in the past, many notable successes for Thanhouser, Biograph-Klaw and Erlanger Motion Picture Company, etc. Mr. Heffron will succeed Lawrence Marston, who has been producing multiple reel dramas at the Selig Chicago studios.

Mack to Star

Willard Mack, author and star of "Kick In," is said to be the new star chosen to appear in the Melies releases of three-reels which are to be known as Knickerbocker Star Features, and the first of which is to be released on May 12.

Thanhouser Ideals Realized

Eight feet-swinging individuals perched on a rail fence plus a man busily engaged in diagnosing the troubles of an auto stalled in the street was the rare sight which greeted the travelers on a certain road in the Bronx on the morning of Monday, April 12. Had those same travelers been interested enough in the identity of the knights of the wayside to linger on the scene until eleven o'clock they would have heard L. J. Rubenstein of the Thanhouser publicity department call the roll as the seven trade-paper representatives settled themselves in the auto's five back seats, preparatory to continuing their journey out to the New Rochelle studio.

Pepperday Inn and lunch was reached at twelve-thirty, and the Thanhouser studio, across the street, an hour later. Here Edwin Thanhouser greeted the seven press men, and, while the new Thanhouser brand cigars filled the office with smoke, the founder of the Thanhouser Film Corporation revealed a policy which will make Thanhouser and Falstaff pictures representative of the best one and two-reel films on the market.

His intention is not to commercialize the name or reputation of this or that actor or actress, but instead, to make his brands the things that count. A

Edwin Thanhouser poses with several press representatives. Among them are Lloyd Robinson, Lynde Denig, Wen Milligan, George Proctor, Wid Gunning, Horace Fould and Charles R. Condon. The pleased expression on the various faces is caused by the aroma from the "Thanhouser" cigar gripped firmly between each scribe's teeth.

consistently good, even product will accomplish this, Mr. Thanhouser believes, together with a perfect organization working upon good scripts with the right kind of material which will turn out weekly releases, endorsed by their brand, an exhibitor can rely upon the same as he could upon the merit of a projection machine, screen, or camera carrying the brand of a company known for its dependable product.

To illustrate his belief Mr. Thanhouser showed his three first pictures that typify the work which will hereafter bear the Thanhouser and Falstaff names. The first, "The Actor and the Rube," is a good, wholesome comedy. Not uproariously funny, but it tells a story, and leaves one in good humor. The second, "Monsieur Nickolat Dupree," is in two reels and, without resorting to sensational or heavy acting, forcibly demonstrates how a young man's illusion as to a friend's character is supported at the psychological moment by the merest coincidences until, just before the denouement, the young man becomes almost insane in his fear.

The third picture, "Their One Love," is a single-reel subject; simple in plot, but filled with action, and beautifully produced.

When the showing was over L. J. Rubinstein again assumed the duties of host, and escorted all down to the studio floor where two close-ups were taken of the party, Edwin Thanhouser presiding. At four-thirty Lloyd Robinson and Lynde Denig found room on the front seat of the waiting taxi, while Leon J. Rubinstein, Wen P. Milligan, George D. Proctor, Wid Gunning, Horace Fould, and Charles R. Condon piled into the back, and the "forty-five minutes to Broadway" return trip was begun.

Red Seal Plays

It has been decided to call the Selig Spectacular Specials soon to be released through the Vitagraph-Lubin-Selig-Essanay feature film combination, 1600 Broadway, New York City, the "Red Seal Plays." It seems to be an appropriate name, for they are said to carry the red seal of quality. Release dates for some of the forthcoming Red Seal Plays follow: "The Carpet From Bagdad," released May 3; "The Rosary," released May 31; "The Millionaire Baby," released June 28; "A Texas Steer," released July 26.

Brock Heads Screen Corporation

The Radium Gold Fibre Screen Corporation has made Henry Brock, of the Mark-Brock theatrical enterprises, its new president by reason of Mr. Brock's purchase of a large interest in the company. Robert T. Kane, known to practically every exhibitor in the states, by the good-fellowship title "Bob Kane," was the company's former president. He also served as general manager and in this capacity will continue his connection with the company, which has offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City.

J. S. Kempner is another man of importance in the corporation. For some time he has been associated with Mr. Brock in his theatrical interests and his connection with the Radium Gold Fibre Screen Corporation is in the way of additional activities.

It was with the placing of a Gold Fibre screen in the New York Strand theater, a year ago, that Mr. Brock's especial interest in the product of this screen company was awakened. In Mr. Brock's opinion, and after his miscellaneous inspection of screens, the Gold Fibre screen was the one which best adapted itself for use in the big Broadway picture theater. Its installation followed and, as a result of the satisfaction it has given, the various Strand theaters already so named are to be equipped with Gold Fibre screens, as also will those now in course of erection.

Since the choice of screens for the Mark-Brock houses has devolved upon Mr. Brock, the latter has given the study of their manufacture considerable attention and now feels that he can qualify as a screen expert.

"I consider the question of screens as important a one as that of films," stated Mr. Brock recently when the subject of his new position was being discussed. "Quite as important, because no matter how good a film may be, if it is projected on a screen that does not do it justice, the film loses thereby. The quality of screens should show the same advance that the quality of films shows. One either helps or hinders the other—so why not keep abreast in their progress?

Not only the film shows improvement, but the camera, the methods of production, the work of the players; and this general improvement can best be turned to advantage by the exhibitors' use of a screen that keeps pace with the film business' forward march."

The factory of the Radium Gold Fibre Screen Corporation is at Orange, N. J. Frank Meifield, who has fitted well into the position of factory superintendent, will be retained in that position.

Lubin Visits Southern Studio

Siegmund Lubin, head of the Lubin Manufacturing Company, has gone to Jacksonville, Florida, to inspect his southern studio and arrange plans for the summer. Mr. Lubin intends to establish in Jacksonville one of the biggest comedy studios in the country. Work on this has already begun. The studio has just been overhauled and enlarged and two comedy companies are at work at the present time, one headed by Billy Reeves, the famous English comedian, and the other by Jac Tucker, the comedian, writer and artist. Mr. Lubin plans to send a number of other prominent comedians to Jacksonville within the next few weeks.

Robinson Wins Again

W. J. Robinson was awarded a verdict of $189,765.70 in Judge Charles M. Hough's branch of the United States District Court in New York City on Monday, April 12, in the $1,000,000 breach of contract suit against Louis C. Van Riper and the Vanoscope Company, a concern formed to manufacture machines for projecting flickerless colored motion pictures.

The jury in the case was out two hours after hearing the testimony adduced by the plaintiff's attorneys to show that their client had entered into an agreement with Van Riper on January 13, 1913, whereby he was to have the exclusive right to sell the stock of the Vanoscope Company for six years.

Robinson alleges that the Vanoscope, while excellent in theory was poorly constructed, and that he had to spend approximately $35,000 in perfecting it before he was able to create a demand for the stock. After the machine had been improved, Robinson alleges, Van Riper, who held the patent rights, abrogated the contract and gave the exclusive right to sell the stock to other parties, the company, according to Robinson, getting $50,000 for transferring the stock selling rights.

In another suit mentioned in Motography several weeks ago, Robinson was awarded a verdict of $100,000 against Van Riper by the United States District Court for personal damages sustained when Robinson was ousted from the presidency by Van Riper.

Fight Films Barred

According to a special ruling of the treasury department at Washington, D. C., made last week, the Willard-Johnson fight films will not be shown in the United States, for the special ruling was re-enforced in a letter of instruction to all federal officials, authorizing them to confiscate any films of the fight which might be brought into the country.

The action of the department is based on the congressional enactment of July 31, 1912, which prohibits the exhibition of all fight films whether they come under the head of prize fights or mere boxing bouts, and in its note the department warns exhibitors and exchangemen, as well as importers, that they will be vigorously prosecuted if any attempt to show the pictures is made.

Supply Men Get Together

On Saturday and Sunday, April 10 and 11, the first get-together meeting of the film supply dealers of the United States was held at the Hotel La Salle in Chicago, and all of those present were so enthusiastic over the possibilities offered for closer co-operation between the various dealers that regular monthly meetings will probably be held in the future.

This first meeting was arranged by Messrs. E. E. Fulton of Chicago and F. J. Skerrett of the Nicholas Power Company of New York City, and was attended by all but four of the leading supply men of the United States. It is expected when the next meeting is held in New York City on the second Sunday in May that these other four firms will also be represented and the organization made complete.

At the Chicago gathering there were present: F. J. Skerrett of the Nicholas Power Company, L. C. Atwater of the Precision Machine Company, Mr. Edwards of the Picture Theater Equipment Company and J. H. Hallberg, all of New York City; Mr. Smith of the Feature Film Calcium Light Company and Mr. Hummel of the Ludwig Hummel Company, both of Pittsburgh; A. D. Flinthum of Kansas City, Frank Hough of George Kleine's and all the officers of the E. E. Fulton Company, the entire party being entertained while in Chicago by the Fulton Company, and a royal good time enjoyed by all.

The next meeting is scheduled for New York on the second Sunday in May, and it is expected in addition to all those who attended the Chicago meeting that there will be present William Oldknow of the Consolidated Film and Supply Company of Atlanta, Ga.; Mr. Schwab and a representative of Williams, Brown and Earle of Philadelphia, also somebody from the Metcalf Company of San Francisco.

The supply men seem to feel that this get-together movement should have originated long ago, and are so enthusiastic over the benefits it promises that undoubtedly regular meetings will be held hereafter and an effort made to atone for the failure to get together long ago.

Metro Companies Busy

Among the new plays and stars engaged by the Metro Pictures Corporation and its producing allies, during the past week, are "The Right of Way" by Sir Gilbert Paker, which B. A. Rolfe is thinking of using for a vehicle for William Faversham. The Popular Plays and Players announce the procuring of "Her Great Match," "Her Own Way," and "The Girl with the Green Eyes" from the Clyde Fitch estate, through the offices of Alice Kauser.

Final arrangements were also consummated with the same estate for the production by the Popular Plays and Players Company for Mr. Fitch's greatest success "Barbara Fritchie," which will be staged at Frederick, Maryland, where the historical incident occurred. B. A. Rolfe also arranged for the production of George Bronson Howard's great stage success "An Enemy to Society," and "Fighting Bob."

The Metro Pictures Corporation, now releasing one picture a week, under pressure of its exchanges, con-

templates an increase to at least eighty-four a year, or about two features every three weeks.

Studio equipment and working companies are practically ready to go into the field. Rolfe has three companies active, the Popular Plays and Players two companies, Dyreda one company and the Tiffany Film Corporation contemplates early activity. "Quality Film," under which banner Francis Bushman will appear, will begin operations the moment Mr. Bushman announces himself ready.

Walker Whiteside in Films

Walker Whiteside, who is now numbered with the long list of stage celebrities who are under contract to appear for John Cort in pictures, is finishing "The Melting Pot," Israel Zangwill's great play, which had a tremendous success on three continents. The company for "The Melting Pot" has been chosen with great care and much time, money and patience has been expended on the big scenes in which hundreds of extra people have been used in addition to more than 200 horses. These large bodies of players have been employed in the realistic representation of the Kishneff massacre scenes and in the pictures of snowy wastes across which groups of prisoners are driven to political exile. The whole thing is topped off with a magnificent representation of the Metropolitan Opera House interior in which Mr. Whiteside, as the musician who has come to note and fame, directs an orchestra of 100 men before an audience of several hundred persons.

It was understood at the offices of the Cort Film Corporation, of which John Cort is president, in the Longacre building, that Mr. Whiteside was induced to go into pictures only after much persuasion and that when he did accede to the wishes of Mr. Cort, his services were contracted for at a salary larger than any ever paid previously to a male star in motion pictures.

"The Melting Pot" was picturized from Zangwill's play by Catherine Carr, a well known scenario editor and writer.

New Washington Office

The World Film Corporation has outgrown its quarters in Washington, D. C., and on May 1, Manager Ben Drum and his staff will take possession of the three story building located at 1004 "E" street, N. W. The new quarters will give Manager Drum 500 per cent more space and he hopes that within twelve months it will be necessary for the World Film Corporation to seek still larger quarters because of the increase in business that he is certain will be shown on the books of the corporation.

American Laboratories Prospering

The American Film Laboratories, Inc., of New York City, which recently opened its plant for the developing and printing of negatives and positives for the moving picture industry, is certainly getting a good portion of the trade. It has been very careful from the outset to produce only the highest quality of printing. Work is being sent from various quarters of the United States. The Laboratories is said to have every conceivable contrivance for turning out work and the capacity is over one million feet a week, so that it can handle any amount of trade offered. It is located in the heart of New York City, working under fire license, and this says much, for the laws of New York City are very stringent in this line.

Being located adjacent to the film district and having all the facilities for quick shipping, it makes it very attractive for the film manufacturer, and in addition, makes it a very safe and satisfactory place for the manufacturer's negatives, as the greatest care and attention is given to them.

The president and general manager is Louis B. Jennings, and its vice-president Edwin S. Porter, technical director of the Famous Players Film Company.

Another Side Trip

Another interesting side trip has been added to the Selig moving picture special tour of the Golden West and California which will start on Thursday, July 8 and continue for seventeen days, at the low rate of $128 the round trip including Pullman, hotel accommodations, etc. At Colorado Springs the tourists will be permitted to make another side trip, if they so desire, to Cripple Creek and the silver mines. It is a 102-mile ride by railroad along a wonderful scenic route. There will be no extra cost.

New Exchange at Toledo

Another Kriterion exchange will soon be opened. This new acquisition will be located at Toledo, Ohio, and will operate under the name of the Toledo Kriterion Film Service with offices at 428 Huron street. This exchange will be run by Messrs. Peckham and Wesch who are operating the Kriterion renting office at Detroit, Mich.

The Toledo exchange will open on April 19, the same date that the Detroit office opens. Messrs. Peckham and Wesch are well-known throughout that territory. These two enterprising gentlemen expect to soon open another branch at Grand Rapids, Mich.

Two Kleine Offices Move

The Atlanta and Toronto offices of George Kleine changed their local addresses last week. Hereafter the Atlanta office will be located at 71 Walton street, Atlanta, instead of 43 Moore Building. The Toronto office removes from 56 King street, W., to 96 Bay street, same city.

U. S. Buys Projectors

The War Department, through the office of Quartermaster General Aleshire, has just let a contract for sixty-six moving picture machines for the use of the army. The contract is for the Simplex machine and it has been awarded to the Precision Machine Company, of New York, at $206 per machine.

This means the War Department has set out on a new plan whereby Uncle Sam will endeavor to furnish amusement and instruction for his soldiers. A moving picture machine will be sent to the chaplain of each post and each locality where troops are stationed.

Not only will each garrison have the use of a machine, but machines will be provided for troops in the field, in the large field camps, and at places like Texas City and Galveston, where large bodies are assembled for possible use in Mexico.

Army officers are convinced the moving picture machine will be well worth the money in that it will provide amusement, entertainment, and also instruc-

News of the Week as Shown in Films

The vessel which rammed the British transport near New Orleans. Copyright 1915 by Universal Animated Weekly.

Villa troops at Brownsville, Texas, show how they attacked Carranza forces. Copyright 1915 by Pathe News.

Funeral of Curtis Guild, former governor of Massachusetts, at Boston. Copyright 1915 by Pathe News.

Elevated trains leap tracks and tie up traffic in New York. Copyright 1915 by Hearst-Selig News Pictorial.

Kronprinz Wilhelm slips into American port and interns. Copyright 1915 by Hearst-Selig News Pictorial.

Germans patroling coast of Belgium with motor boats. Copyright 1915 by Universal Animated Weekly.

tion for soldiers. It will tend to make the soldiers better satisfied and reduce desertions. Also it will tend to keep soldiers in camp at night.

The moving picture machine is already found at some of the post exchanges and at Y. M. C. A. establishments with the army. But an admission fee of two or three cents is charged for entertainment by these machines, which are not government owned. Under the new plan, the entertainment will be provided free of charge.

These machines are to go to the Philippine Islands, Honolulu, Porto Rica, China, Canal Zone, and the various army posts throughout the U. S.

Lubin's Naval Romance

What can be accomplished scenically as a co-ordinating factor in a well plotted, well acted three reel drama is illustrated in Lubin's "A Romance of the Navy," written and directed by George W. Terwilliger. The successful director of today must, of necessity, be a good detailist on matters pertaining to backgrounds for his plays and in this three reeler Terwilliger has proven that he is one.

"A Romance of the Navy" is a society story with a strong naval flavoring and all of the scenes are laid in

Edgar Jones, Herbert Fortier and Earl Metcalf in Lubin's "A Romance or the Navy."

Newport, the summer headquarters of America's most fashionable smart set and the site of the most important naval station on the Atlantic seabord. Judging from the three reels, Terwilliger must have "borrowed" the majority of the big show estates there, and these, together with the cliffs, the drives, the beaches, the naval places, and the various activities of social and naval life, give one an intimate knowledge of the attractiveness of the Queen of Summer Resorts.

The cast is an unusualy strong one and includes Ormi Hawley, Herbert Fortier, Louise Huff, Edgar Jones, Earl Metcalfe, Arthur Matthews, Eleanor Barry and Kempton Greene.

"The Sign of the Rose"

Thomas H. Ince's masterful production, "The Sign of the Rose," with George Beban in the star cast, made its initial appearance this week at Clune's Auditorium in Los Angeles, the largest motion picture house on the Pacific Coast. Every seat in the house was occupied and hundreds of people were turned away, so great was the demand for seats. "The Sign of the Rose" is a combination of motion picture and flesh and blood drama, the last scene actually taking place on the stage by Beban and the principal members of the company whose faces appear on the screen.

The effect on the audience of seeing the players actually come to life in the finale was startling and created an immense amount of enthusiasm. The stage was a raised affair situated immediately in back of the screen. When the last of the ten reels had been run off the screen was raised and by an ingenious system of gradual illumination there appeared to the audience the pretty little Broadway flower shop in which the dramatic climax of Beban's play takes place.

Each player as he appeared in life was greeted with tremendous applause and at the close of the scene so great was the enthusiasm that there were cries for Ince and Beban, who finally were prevailed on to appear on the stage long enough to bow their thanks to the audience.

"June" Contest Explained

Exhibitors the country over are this week receiving data regarding the "Runaway June" free trips to California contest, the literature being mailed them explaining fully how it works and how each exhibitor can use it in his business.

The eight-page booklet prepared by the Serial Publication Corporation is interesting in every particular, carrying not alone the announcement of the contest, with detailed instructions how to put it on in each theater, but showing illustrations of the banners and coupon ballots that are available. Illustrations also show the various slides that may be used to advertise the contest and the proper way in which to keep the entry sheets, together with suggested copy for newspaper advertising for the theater running the contest.

Since the "Runaway June" contest means forty-eight absolute free trips to both of the great California fairs, undoubtedly exhibitors in every state in the Union will take advantage of the wide publicity campaign inaugurated by the Serial Publication Corporation and will reap their own little harvest by putting on a contest that is bound to be of interest to every woman in the United States.

Change Title of Diamond Special

The title of one of the early three reel Diamond Special films to be released by the Selig Polyscope Company through the regular service of the General Film Company has been changed from "Two Boys in Blue" to "Pals in Blue." Other Selig Diamond Specials which have been completed and which will be released in the near future are "Two Natures Within Him," "The Quarry," "His Father's Rifle" and "How Callahan Cleaned Up Little Hell."

Lubin Issues Scenario Pamphlet

The Lubin Manufacturing Company has issued an eight page booklet on scenario writing which contains much valuable advice to those who aspire to become silent dramatists. It explains many difficult phases of the work and contains a sample script. Amateur writers desiring copies may secure them by writing to the Lubin scenario department and enclosing a two-cent stamp.

Anna Luther with Selig

Anna Luther, the well known motion picture star, left New York City for the Pacific Coast this week, where she will join the Selig Polyscope Company. Miss Luther has won an enviable reputation in the silent drama.

Supporting Walker Whiteside

Valentine Grant, the charming leading woman who will long be remembered for her excellent work in "A Mother of Men," and in subsequent pictures which were made under the direction of Sid Olcott, has come to the fore again with one of the best screen roles of the season. Miss Grant is now playing opposite Walker Whiteside in "The Melting Pot," the famous play of Israel Zangwill, which is being made by the Cort Film Corporation. Miss Grant will be remembered as the Seattle girl who came east to pursue her studies in voice, but gave them up on account of a temporary affection of the throat and went into pictures. She enjoyed the work of appearing before the camera so much that she remained in pictures and went with Mr. Olcott's company to Europe on a tour which was cut short on account of the outbreak of hostilities last August.

Valentine Grant.

Although Miss Grant had played the whole gamut of parts, she became a great screen personality in the role of an Irish colleen, a part which she has in several of the newer Olcott pictures. Now she has found another character much to her liking in the daughter of a Russian baron in "The Melting Pot."

Next Pickford Production

The next Famous Players production starring Mary Pickford will be an artistic film version of the famous drama, "Fanchon, the Cricket," by George Sands, the celebrated French woman who wrote so many of the great novels of France, to be released on the Paramount program May 10th. The inimitable little star rises to great dramatic heights as the mischievous imp of a girl who was the scorn and byword of the village, and who, under the subtle influence of love, gradually develops a goodness of disposition and a general bend toward virtuous principles whereby she eventually wins the heart of the man she loves, and triumphs gloriously over the envy and hatred of the rustic community of which she has been a despised and rejected member.

The Charlie Chaplin Walk

The Charlie Chaplin Walk is the latest song and dance hit. It is a new fox trot and is captivating all who hear it. No one who cares for dancing can possibly keep their feet still when the music is played. The idea is taken from the funny Chaplin step, as the comedian is seen in the Essanay comedies. The song is published by the Harold Rossiter Music Company of Chicago and New York.

New Penny Candy Box Device

The Ipswood Corporation of 1 Madison avenue, New York City, has announced that it will shortly place on the market a new patented penny candy box for use in exhibition houses throughout the country. Many months of time and thousands of dollars have been expended by the manufacturers of this latest profit-making device for exhibitors to insure its efficiency in every possible way, and the result is a small and ornamental box, finished in any trim desired, holding fifteen pieces of candy or chocolate, and with a patented shutter which throws out paper and iron slugs.

On a recent test in a large local playhouse the box demonstrated to the satisfaction of all present its superiority over the five-cent holder slightly in use at present, and made a direct appeal to the many exhibitors on hand because of the reason that it demands but a penny outlay from the patron. It is expected that within the next month these penny boxes will be in use in the majority of the houses throughout the city and country showing pictures.

Raver Takes "Cabiria" to Cuba

D'Annunzio's "Cabiria" had its premier in Havana, Cuba, on April 17, the engagement preceding the grand opera season at the National theater. Harry R. Raver personally organized the exploitation. He sailed for Havana, accompanied by Rafael O. Galvan, lessee of the theater where "Cabiria" was first shown in Cuba. Senora Calvan and Mrs. Raver joined them on the voyage. Last season's Knickerbocker theater presentation was duplicated in Havana, including an orchestra of fifty men and a chorus of forty voices. The elaborate stage decoration by the Ackerman Studios and all the accessories used by Mr. Raver in New York were shipped to Cuba for use there.

Incidentally, the final disposal of the Cuba, Porto Rico, and all the islands of the West Indies territory, by Mr. Raver to a group of prominent business men of Havana, not identified with motion pictures in the past, and at a figure said to be more than double that paid for any previous film, brings to light many of the tricks of the trade usually employed in Cuba to obtain an important feature at the price of an ordinary release. The few buyers in Cuba will offer a low price for a second-hand copy. If this is refused they wait for thirty or sixty days and pick up a second-hand copy in Barcelona or some other country outside of the United States, bring it into Cuba and then register the title of the film in their own names. The manufacturer is thereby not only deprived of a sale, but he cannot thereafter use the title of his own film in Cuba.

"Cabiria," however, has been so closely guarded in its world-exploitation, protected in all countries by proper registration and copyright and kept at all times under direct control of the company that no smuggling or pirating has ever developed. Mr. Raver has been besieged by brokers and others acting for Cuban interests to dispose of the usual second-hand copies, but he held out for the company's figure, knowing the usual avenue for duping and pirating were closed to "Cabiria."

The head of the American Itala Company will remain in Havana until the engagement is well under way and will then return to New York.

The Cruise of the Universal Special

BY ED MOCK

Some of the early risers at Kansas City, Mo., the morning of March 8. Photo taken in front of Union Station.

IN THE second installment of this serial you first discover the crew of the Big-U joy train in the passenger shed of the Kansas City Union station. A band was playing and a mob was yelling. There were big transparencies and banners. The peace of the party was disturbed and the paste-board brigade reluctantly pulled themselves together to see what it was all about. R. C. Cropper, manager of the Universal Film & Supply Co., at Kansas City, pleaded guilty and he suffered himself to be kidnapped and we took him along with us. J. D. Thatcher, of the Maze Theater, Kansas City; J. J. McCarthy of the Laemmle Film Service, Omaha; C. D. Mattingly, manager of Universal Film & Supply Co., Oklahoma City; William Roper, Council Bluffs, Ia., and maybe some more got aboard the train with proper credentials. We put most of them in upper berths—U. K. Whipple refusing to give up his place in the aisle.

* * *

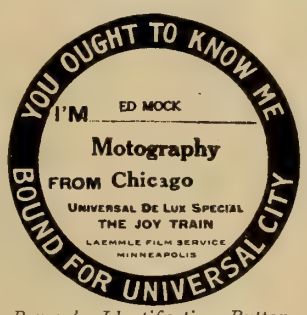
The excitement started after the train headed west out of Kansas City. Those of you who know little about the west will please remember that Kansas and Nebraska are separated by an imaginary boundary line. It can't be seen with the naked eye. On either side of this invisible mark there are great embankments of state pride. Kansas City—the great bulk of it is in Missouri—but Kansas claims it. The rivalry that exists between Omaha, Van Husan's town, and Kansas City, Cropper's town, is intense. Carl Laemmle may build a high fence to divide the territory. If it wasn't for Jim Bryson the fence would have been built long ago, but Bryson claims customers in both places—so what's the use!

* * *

I lived in Van Husan's state for fourteen years. I have whooped it up for Nebraska till my whooper refused to work, but now that I look back upon those earlier days I know Kansas City has the edge on Omaha by several serial film lengths. The town has the true western (or snap) atmosphere.

* * *

The morning of March 8 was gray and dank. Even the cheering of the great mob that greeted us couldn't change the temperature. It all but froze Mr. Laemmle's smile. There was two feet of snow all over the place. With this handicap Kansas City registered in strong favor. Some of us had breakfast with Fred Harvey, the dearly lamented who gets you all the Santa Fe way. Others found regular eat-shops up town. A lot of the folks preferred the street cars to the jitney busses—the fare being equal and the safety more apparent on steel rails. There were many of the party who failed to discover the second Kansas City. Bill Oldknow, Frank Flaherty and Claud Plough would have seen three or four later in the day, but it was all too early for them. As it was, they barely made the picture that was taken at the station. But there are two of Kansas City—count them—one in Missouri, where Cropper holds forth, and the other in Kansas. The first named is the second largest city in Missouri, and the latter the first city in Kansas. Kansas City was named after the Kansas Indians—the Smoky tribe. Early literature referred to them as Konzas, or Konseas, or Kaws. In this particular Kansas City has nothing on Omaha, for it was also named after Indians. Both places vie with each other in packing houses, parks, rivers and hills. The New York Life Insurance Company buildings are alike in both towns. The Universal films in both places come from the same spot. The exact center of the United States is as far from Kansas City as it is from Omaha. Kansas City has eighteen railroads and one depot. Omaha has as many railroads and two depots. Besides Fred Harvey doesn't run the restaurant in Omaha. That is as much as I dare say and retain Van Husan's friendship. At that, I think Kansas City, all by itself, is larger than Omaha, South Omaha and Council Bluffs.



Bryson's Identification Button.

Kansas City, Kansas, boasts 90,000 inhabitants, and doesn't come under the wing of the K. C. in Missouri. So much for that. Cropper will tell you more if you book through him.

* * *

The journey towards the west was uneventful. The scenery never changes in Kansas or Nebraska. The railroads follow the valleys—there are the bluffs to the south and the rolling prairies to the north. Us farmers discovered a new portable granary for the wheat that told us very plainly that bag manufacturers have suffered a shrinking market, but maybe they found a new outlet among film makers! Those granaries were planted alongside the threshing machines—the grain going direct to them. Kansas farmers all had 'em, right alongside the straw stacks.

* * *

Alfred Milton Handy, the train stenog., was kept on the jump all day, sending telegrams and letters. Some of these film folks have never learned how to rest or take a vacation. Homer Croy roped in a bunch of us to issue *Laemmle's Ledger*—a daily newspaper. Think of it—starting the tongues to wag like that. It was awful. No one should have known that Mrs. Fichtenberg walloped Mesdames Hoffman, Wolff and Depinet at rhum that day and the succeeding days. It was her winning way. Who should care who lost a poker chip, when the kitty scored a hundred a night? It was a bad place for a daily newspaper. Even Joe Mitchell Chapple was editing the May number of the *National Magazine,* but it was his business. Croy hasn't made an accounting for his concession, so Magie tells me, and the scandal attaches that there was regular paid advertising in the *Ledger.* For that matter, Croy had his paper printed, whereas the suffragette edition never materialized for want of funds, quite likely.

Herman Fichtenberg at breakfast and ALL ALONE.

* * *

It was the same day that Jim Bryson distributed his "You Ought to Know Me" medallions—about the size of a plate, and George Magie cluttered up the train with the Black Box puzzles. Art Schmidt and George Weeks—the fat men of the party—took to the puzzles like their lives depended upon it. Don't it beat the cards how fat men like to work? Not so with James Arthur Eslow. He couldn't see the shoe pegs with a telescope.

Ladies' night in the observation car.

You would never guess this to be the dining car.

* * *

I promised a night view of the diner, which, at great risk of life and limb, I'm able to present in this number. This view was taken between Streator and Galesburg, looking east, the first night out from Chicago. In the immediate foreground, to the right, is Pierpont Jackson Morgan, contemplating the problem whether to join the twenty-five-cent limit or buck the $5 proposition. The shining dome—that hairless knob—belongs to Hy Mayer, editor of *Puck.* It won't be fair to tell you all about these social gatherings, but Herman Fichtenberg told me in a burst of confidence that he wasn't making any investments this year. That's why he is standing out, presumably. I saw Carl Laemmle draw to a straight, open in the middle, and get it. That's the brand of Laemmle luck we read about. It was no place for boys!

* * *

Another flash light shows that there are tricks in all trades. Jack Marks can be seen as a man of good standing, hovering near his family. He never missed a second of the big game up front and always won! Also in this picture, where the ladies predominate, are V. R. Carrick, L. M. Swaab, C. E. Van Duzee, J. I. Schnitzer and Ned E. Depinet. Mr. Mustard was there holding up little Jack, but he's lucky in having a witness. Kitty Kelly is the pensive little mite in the foreground, coaxing a dimple. I would dwell on the rest of the party, with the exception of Miss Schnitzer, but the ladies are all married and their husbands were along. You'll find them out as the plot thickens.

* * *

I want to whisper right here that following every noon-day luncheon, the officers and exchangemen of the Universal Film Manufacturing Co. went into executive session and mulled over trade conditions as they existed in all parts of the country.

* * *

See you in Denver next week. Give a look.

President Smith Discusses New Policies

Better Times For Exhibitors

A BRAND new phraseology for the feature program, as different from the ordinary program made up of single and multiple reel stuff, has been coined by Albert E. Smith, president of the newly formed Vitagraph, Lubin, Selig, Essanay, Inc.

In discussing the new combination of film manufacturers with MOTOGRAPHY's New York representative, Mr. Smith hinted that, in his opinion, the film business is now divided into wholesale and retail sections, and that the V. L. S. E., Inc. operating as combined manufacturers, will tend to the filling of wholesale orders, while the General Film Company will continue to supply a regular program of one, two and three-reel subjects and will act as the retailer, and the exhibitor can patronize either or both, as his needs require.

Albert E. Smith, president of Vitagraph-Lubin-Selig-Essanay, Inc.

Mr. Smith laid particular emphasis upon the fact that the formation of V. L. S. E., Inc. means no break whatever with the General Film Company, that on the contrary, the formation of the new concern will prove a great benefit to the old one, since it will be able to supply and make good with a big feature service, which the old company was totally inadequate to handle and for which in order to approximately break even, an exhorbitant figure had to be charged.

"The exhibitors wanted big things for small money, and in trying to meet the situation, the General Film Company not only lost heavily on the financial end, but failed in many cases to please its customers," said Mr. Smith. "Something had to be done to bring order out of the threatened chaos and the organization of V. L. S. E., Inc. followed. As a matter of course, it was an inevitable movement, the only way out of a tangle of conflicting interests: and the natural result of the immense development of the motion picture business during the past year.

"The General Film Company will continue to handle everything up to three-reel features. It is just two months since they discontinued handling our big features, which we will exploit in the future. The three-reel feature was a new departure formed to meet a long-felt want. I figured it out last December, and on January 15 it went into the regular Vitagraph service for the first time, and other licensed producers were quick to follow suit. The General Film Company is able to supply it at a standard price, which gives satisfaction to all concerned.

"The whole crux of the situation lies in this: Where it is necessary to make $100,000 in order to break even on a big production, you've got to be able to handle things on a huge financial scale. The General Film couldn't meet that requirement, but with our combined assets of from eighteen to twenty million dollars we can and will. Now this means that the exhibitor will be given a free hand in the choice of star subjects. The stuff will not be of the cheapest brand, but the best. We place no restrictions upon him as to whom he must deal with. If he wants to rent pictures from an outside source he is quite at liberty to do so. We offer him our regular program to use, as he wants it—for a week, month, year, anything. We intend to hold his trade by merit, not coercion. But the great point is this: By being enabled to give his patrons star features of first-class drawing power, the exhibitor will get bigger financial returns than ever before, and be in a position to pay better prices for his material. The men who are most deeply interested in the production of moving pictures are a unit in declaring that the day of the cheap film is past. And the exhibitors themselves realize this fact. Only last week a well known exhibitor, whose name I prefer not to mention for business reasons, voiced his thanks for the coming of a new regime which promised him better times.

" 'Under the old order of things,' he said, 'matters were going from bad to worse. I don't complain of the way the General Film people treated me. They probably did the best they could under a severe handicap. But I didn't receive first-class material for the price I was compelled to pay, and what excuse could I make to my customers? Nowadays the public is educated up to a high standard in the picture game, and the troubles of the exhibitor mean nothing to the patrons. You've simply got to give them the worth of their money if you want to stay in the business.'

"This man's complaint is only one among hundreds. From all over the country I have received letters from managers of exchanges deploring prevailing conditions and hinting that they could not see their way clear to weather the storm impending unless re-

lief came. Gradually, but surely, the individual appeals for help have grown in volume until such protests have become united in one huge universal wail. That help we are now in a position to give, and I believe it won't be very long before the success of the new movement will be demonstrated.

"The old-time licensed producers suffered badly from what might be described as dry-rot. They were content to go along in the same rut, using only the regular moving picture actors and depending on archaic stuff and scenarios especially written to suit their needs. The new policy brings into being the picturization of well-known dramatic successes and the engagement of stage stars. All of which means not only a lavish expenditure of dollars, but the ability to pick and choose such features as will catch and hold audiences. Right there is where I feel confident that the vast experience of the members of our combination will prove of value. There is no greater gamble in the world than the motion picture game, and one must be prepared to expect fortune to hit an ugly blow now and then. But as veterans we may hope to be able to evade the making of many mistakes which might trip up novices.

"In order to make this combination a success it was necessary to plan every move as carefully as a general laying out a campaign of battle. There had to be men at the head of the forces responsible for the operations decided upon. Nothing could be left to chance; we had to be absolutely certain that the roads we had to travel were properly laid out, so to speak, for the progress of our heavy artillery.

"Let it be clearly understood that money alone will never make a success in this business. It needs a long and careful training to fit a man for its responsibilities. Experience is the thing that counts. I know of no other commercial enterprise on earth that has suffered so much from the ill-advised attempts of visionary dreamers, with worlds of wealth in view, to double their capital.

"From the time that the moving picture business began to appeal to the people it has suffered from the interjection of persons with some money and anxious to take a chance in what looked to them like the most glorious El Dorado that the world has known since the golden days of '49. Read up on American history and let the average man soak into his system the hysterical rush across the continent when it became known that the precious metal was waiting to be dug out of the soil.

"I have a brother who is a miner and has been fairly successful at the game of digging out the stuff. And a few weeks ago he said to me:

" 'Albert, take my word for it, there's more money been sunk in the earth than has ever been taken out of it!'

"Well, the same criticism applies to the moving picture business. Hundreds of well-meaning people with small capital have yielded to the lure of big money supposed to be made in pictures, and have come out at the small end of the horn, with nothing but bitter experience to show for their expenditures. What could they expect, looked at from a strictly logical standpoint? Take the case of a man who is good for anything from ten to fifty thousand dollars. He has heard of the fortunes made in pictures. Why can't he go ahead and do likewise? It doesn't occur to him that he is sadly handicapped when running in opposition to people who have not only tossed away thousands of dollars, but have years of experience behind them to warrant them in gambling still further. Your man of small capital doesn't think of those things. He plunges—loses and then goes home broke, wondering why he failed to hold his own with veterans of sixteen years' experience. Sad, but true! There is no place for the novice in the moving picture game.

"And while we are discussing this subject, permit me to say that it is the small fry of limited capital who are responsible for much of the adverse legislation passed against moving pictures. It stands to reason that a big combination cannot afford to take chances. The little men are the people who keep the various censor boards throughout the country in active operation. The little chap will take a chance on pictures not only sensational in the extreme, but sensual. He is in the game to save his puny capital.

"We who have millions instead of thousands of dollars at risk cannot afford to take chances. Just one bad break in a single feature would cost us thousands. Naturally, we keep on the safe side of the path.

"The active management of the V. L. S. E. will be in the hands of Mr. Walter W. Irwin and myself. Messrs. Spoor of Essanay, Lubin and Selig are on the board of directors and will meet to formulate policies. We have started with one feature a week, and expect to increase it to two per week by the first of September. Therein lies our strength. We are able to turn the stuff out faster than the demand. At the present time we have sixteen features listed, all of them finished and ready. We could, if necessary, release five- and six-reel features two a month. It is no idle boast to say that among us four producers we control the greatest number of dramatic successes and stage stars in the motion picture business.

"Our first release was the 'Eagle's Nest,' now in screen evidence, a Lubin feature. The second is 'The Juggernaut,' a Vitagraph feature, released Monday. The third is the Essanay 'Slim Princess,' and the fourth Selig's 'Carpet from Bagdad.'

"Our exchanges as already established are as follows: Mr. Partridge will have charge of our New York office, with Walter W. Irwin as general manager. Von Runkle represents us at Chicago, Hebrew at Philadelphia, Brandon at Atlanta, Meade at Dallas, and Pierson at Kansas City. Inside of another week we expect to have offices in Boston, San Francisco. Columbus, Portland and Salt Lake."

Posters Better Than Ever

Marked improvement has been shown in posters issued by the Selig Polyscope Company and the attractiveness of the one, three and six sheets are being generally commented upon by exhibitors and others. The Selig company does not believe in depicting illustrations on posters that do not appear in the motion picture programs. It also believes that dignity and good taste are essential qualifications in poster work. The highest priced sketch artists in this country have been engaged in viewing the picture programs of the "Diamond S," and they then make sketches which are later painted in water colors. From these paintings the final selections are made. An unusually liberal supply of posters, heralds, cards and other original publicity matter will be furnished all motion picture exhibitors hereafter by the Selig Polyscope Company. Beautiful posters in attractive colors will accompany all "Diamond Specials," in three reels, and all "Spectacular Specials" in five or more reels.

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Volume XIII **CHICAGO, MAY 1, 1915** **Number 18**

What Are the Experimenters Doing?

ONLY a couple of years ago the air was filled with the cries of delighted experimenters who had just perfected a successful system of color motion pictures, a practical method of synchronizing talking pictures, or a highly promising arrangement for projecting stereoscopic pictures. Of course stereoscopic projection never got any farther than the promising stage—although we do not care to go on record as stating that it never will get any farther. But talking and colored pictures (as separate innovations, not combined in one) actually were on the market in a nearly perfect state. What has happened to them? Has no one any further interest in these supposed refinements of the art?

Rumor had it that many of the big manufacturers were maintaining experimental departments whose sole function was the perfection of color and talking picture schemes. Now rumor is silent on the subject. We can only conclude that the development of the ordinary silent, monochromatic picture has been so strenuous that it has demanded all of everybody's attention. With it the public has been satisfied and so has not called for any additional attractions in the way of color and noise and stereoscopic perspective.

The talking picture progressed far enough to show that the value of the vocal feature was overestimated by its promoters. No system so far exploited added very much to the interest of the plain picture.

Stereoscopic projection is still an attractive field for investigation; but there are so many scientific obstacles in the way of success that we cannot expect any immediate developments.

But colored pictures are always attractive. The people like them. Indeed, it is safe to say that good natural coloring will make a feature out of a mediocre subject. And there have been so many experimenters engaged at the task of perfecting color systems that we had hoped by this time to see evidences of success. Instead, the whole subject seems to have been dropped.

Business is good in the kind of films we have at present, and shows no indications of an immediate slump. But we do not believe that is a good reason for neglecting the development of new refinements, artistic novelties that will tickle the optic nerve of the easily ennuied public. And if such work is being done at present we hear nothing of it.

The Influence of the Screen

ANY institution as popular as motion pictures must, we are bound to admit, have considerable influence on the daily lives of the people. Possibly the producers themselves do not realize how great that influence really is. People are accustomed to relying on their newspapers for much of their directions for living; they consciously accept the influence of printed type. Everybody reads the paper and lives by it. The business man determines through it whether he shall leave the house without his overcoat or umbrella. His only acquaintance with the candidate he votes into political office is by reading about him in the daily print. His wife and daughter use the same means to discover that hats will be larger this season, and shoes will button down the back. And mother redecorates her house and selects her medicines by what she reads in the newspapers.

The rule of the motion picture may not be so complete and far reaching as that of the newspaper; but it is becoming a large factor in shaping modern tendencies of living, especially among that class of people who lack a well-rounded education—the class who most need influence and are most susceptible to it.

An actress in an eastern company is said to have received a letter recently from a lady who had had some difficulty in restraining a young protege from unwomanly rudeness and bad manners. The girl was finally convinced of the desirability of culture by being persuaded to watch the mannerisms of the actress, with the result that she was able to gain a degree of refinement that surprised her patron.

There are doubtless thousands of examples like this, where the pictures accomplished a great deal of good, to every case where they exerted a bad influence. That the bad effect is equally possible with the good it would be idle to deny. Nevertheless, when we read (as we still do occasionally) the plea of the frightened boy that he burglarized a store or shot his playmate because he saw it in the picture show, we know that

he is merely using the easiest excuse he can find. For no pictures shown today offer the boy, or the man either, any encouragement to a life of crime. Not even the half-wit or the "moron" could well miss the fact that in pictures the crook always gets his punishment. If there were any possible way of getting such information, it could be shown on the contrary that the picture shows have saved hundreds of young men from contemplated irregularities, by convincing them graphically of the futility and immorality of such acts. That influence overbalances a hundred to one, the barely possible impulse that might arise in a defective mind to commit some depredation the suggestion of which was flashed on the screen.

The visible and beneficent influence exerted by the pictures in the less spectacular ethical considerations, however, is decidedly important. Pictures not only appeal to, but are within the means of all classes of people. They show each half the answer to the old question of how the other half lives. Those who have already achieved culture and refinement are presented inoffensively with an insight to the needs of the poorer classes; while the dwellers of poverty row are brought within a few feet of the Fifth avenue drawing room with its rules of etiquette and its culture. Each side is benefitted; but, as is fit, the slum dwellers get the most good out of the influence because they receive a liberal education in the ways of refinement that they could get in no other way.

Lewis' Film Decalogue

On the way home from Dahlonega, Ga., where he has just finished the filmatization of Roy Norton's novel, "The Plunderer," for the Fox Film Corporation, with William Farnum and an unusually good company, Edgar Lewis, the director of this and many other big feature photoplays, was asked by his "happy family" of screen artists to give his opinion of the most important qualifications for a successful actor in the silent drama. The following was the result, which Lewis put in the form of the decalogue or Ten Commandments of Filmdom:

1. Thou shalt be honest.
2. Thou shalt have good health.
3. Thou shalt have courage.
4. Thou shalt have ability as an actor.
5. Thou shalt use thy brains.
6. Thou shalt understand the possibilities of the camera.
7. Thou shalt not be lazy.
8. Thou shalt not be stubborn.
9. Thou shalt be enthusiastic.
10. Thou shalt be a team-worker.

These would be good qualifications for any business profession.

Many Visitors at Universal City

Visitors by the hundred en route to the San Francisco and San Diego Expositions are taking advantage of the Universal's invitation to stop over at Universal City and see the films made. Under the direction of the company guides, there are at all times groups of a score or more roaming about the grounds being initiated into the mysteries of the picture game.

Clyde Fitch's "The Climbers" has just been completed by the Lubin company.

Just A Moment Please

H. Whitman Bennett advises us that Jesse Lasky and David Belasco have arranged to present Laura Hope Crews in "The Fighting Hope." Evidently it's written around a lady pugilist, though we'd never suspect Laura of being that kind of a girl.

ATTENTION, BILLIE REEVES!

Send us that $1,000 without delay. As proof that you are posolutely and absitively NOT the original drunk, we have only to refer you to Genesis ix., 20, 21, which reads as follows:

And Noah began to be an husbandman and he planted a vineyard
And he drank of the wine and was drunken.

The above also goes for Charley Chaplin, Billie Ritchie et al.

Needless to state that the $1,000 will be used as a further endowment for the Caward Art Scollege, which has already been well remembered by some of its moneyed graduates in a substantial fashion.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode Three: "The Pearls of Paulette."
(Part Two.)

"While the car went whirling dizzily around the track," continued Paulette, who was relating her adventures to those assembled in the studio of the Jumbo Film Corporation, "Harold was busily devising a way in which to stop the car and save my life. Beholding a small boy with a bow and arrow in his hands, standing near, Harold seized them, and sent an arrow several inches into the gasoline tank of the speeding car as it passed him. The liquid was soon exhausted and the car came to a stop. While Harold was caressing me, Owin bit off several of his finger nails by way of expressing his indignation. A week later Owin induced me to visit a submarine which was anchored in the harbor and then, in the absence of the crew, turned on the power and we went skimming out to the sea. The vessel was submerged, and then Owin, thinking me helpless and completely in his power, made his way to the torpedo tube and thought to escape, leaving me to die at the bottom of the harbor. Again Harold proved himself a hero. Going to the bottom of the sea in a diver's suit he stove in the side of the boat and rescued me. Try as he would, however, he could not enter the torpedo chamber in which Owin was confined by the water pressure, and the villain is still there for ought we know." "How amazing!" gasped M. A. Gnate. "Some hero!" scoffed "Di" Rector, the $1,000,000 per year producer of the Jumbo concern. "Speaking of heroes," murmured Sue Brett, "wait until next week, when Flossie Gay brings over her handsome friend, Tim Snorton, then you'll see a regular heero in real life."

Read Episode Four next week, entitled "The Dollar-Thirty-Nine Mystery."

OUR BURG.

J. A. Berst, George Spoor and Geo. Kleine, who was all to Noo Yawk, is back to home and busy as ever.

On Thurs. of next wk. the w. k. Selig Movin Pitcher Co. is going to move to their new building on Wabash lane.

Joe Finn, one of our pop. fellow townsmen, chipped in with Sam Hutchinson and John Freuler one day last wk. and hired a hall where they put on a pitcher show for a few friends. Them as was there said it was "some pitcher," too.

Mr. Baird of the Photoplay Productions Releasing Company is to Noo Yawk, where he's looking over the bright lights.

Bill Horslev, the w. k. and pop. fillim man sent in his subscription this wk. and along with it this pome. We know you'll agree Bill is some Pote.

THE STEADY SUBSCRIBER.

How dear to our heart is the steady subscriber
Who pays in advance at the birth of each year.
Who lays down the money and does it quite gladly,
And casts round the office a halo of cheer.
He never says, "Stop it; I cannot afford it,
I'm getting more papers than now I can read."
But always, "Send it; our people all like it—
In fact, we all think it a help and a need."
How welcome his check when it reaches our sanctum,
How it makes our pulse throb; how it makes our heart dance;
We outwardly thank him, we inwardly bless him—
The steady subscriber who pays in advance.

Gosh! but don't it seem good to get out of the winter ones?

We could hardly wait to ditch 'em.

And when we did

It turned cold.

N. G. C.

Some Current Releases Reviewed

"The Diamond From the Sky"

Reviewed by Neil G. Caward

A GREAT throng of Chicago exhibitors, representatives of several trade journals, newspaper and exchange men of Chicago, and others gathered at the Fulton exhibition rooms to behold the screening of the first three chapters of the new North American picturized novel, "The Diamond from the Sky," the release of which will begin on May 3.

Before the film was screened the gathering was briefly addressed by President J. R. Freuler of the North American Film Corporation, who introduced President S. S. Hutchinson of the American Film Manufacturing Company, who told of the hard work being done by producers and players in preparing the story. Joseph Finn, of the Nichols-Finn Advertising Agency, then told of the big advertising campaign which his agency is inaugurating and which will be carried on in newspapers, trade journals, with heralds, posters, slides and banners at the theaters and through other mediums of reaching the public.

Ere the showing was over those who could find words in which to express their opinion of the picture were unanimous in declaring it one of the best that they had ever witnessed, both from the standpoint of photography, the sustained interest of the romantic story and in its sensational and thrilling developments that are bound to pull the public back to the theaters in which it is to be shown; while many others were so charmed by the picture that they found themselves utterly unable to put into words their appreciation.

Lottie Pickford in the leading feminine role of Esther, proves satisfactory in every respect and by her grace, youth and winsomeness seems likely, judged from the wide publicity to be given the picture, to leap into fame almost equal with that of her sister, "Little Mary" Pickford. Irving Cummings, who appears first in the second chapter of the story, by his capable playing and absolute and utter risk of his life in the sensational scenes, bids fair to out-rival all

The Indians watch the falling meteor in "The Diamond From the Sky."

other screen stars in daring sensationalism. William Russell and George Periolat are also given roles calling for the utmost ability and unquestionably they are making good in the difficult parts assigned.

The exhibitors were given an opportunity of seeing the clever way in which the story is to be brought up to date for anyone who might chance to drop into a theater without having seen the first chapters of the

Col. Stanley agrees to buy the gypsy's baby in "The Diamond From the Sky."

novel, when slides were thrown on the screen which relate what has transpired in the early chapters and brings the story thoroughly up to the beginning of the chapter then about to be run. By the use of these slides the manufacturer is able to get what has transpired before, without having, in any way, to shorten the current installment of the novel by waste of film footage in repeating what has already been seen by the great majority.

The prologue of the story begins in the year 1685 when Sir Arthur Stanley, banished from England, comes to Virginia to live. While riding through the woods one day he is captured by Indians and tied to a stake. As his life is about to be taken by the savages a blazing meteor streaks across the sky and falls a few yards away. The terrified savages fall on their faces, believing the meteor to be an omen of displeasure from the "Great Spirit." Stanley, taking advantage of their panic, frees himself from the stake and declares himself a supernatural being. In the meteor, when it cools, he finds a gigantic diamond, which later becomes known as "The Diamond from the Sky," and the heirloom of the Stanley family.

The prologue ended, chapter one of the romantic novel begins two hundred years later and we quickly discover that a feud exists between Colonel Arthur Stanley and his cousin, Judge Lamar Stanley, Virginia aristocrats and descendants of Sir Arthur Stanley in the prologue. Their jealousy over the possession of "The Diamond from the Sky" is intensified by the fact that the death of a noble kinsman in England makes the first born male child to the elder branch of the Stanleys heir to the Stanley earldom in Warwickshire, England, as well as possessor of "The Diamond from the Sky." Judge Lamar Stanley has a son, Blair, heir presumptive to both of these honors, and when a child is born to the young wife of Colonel Arthur Stanley it proves to be a girl. The mother dies and Colonel Stanley, chagrined and disappointed, determines to substitute the male child of a gypsy, born

in a gypsy camp just adjoining the Stanley home, for his own, thereby creating an heir for the earldom and "The Diamond from the Sky."

Hagar, the gypsy mother, weak and sick, is horrified when her husband sells the child to Colonel Stanley, he believing that the gypsy mother has consented to the sale. Hagar manages to elude her husband and sets out to reclaim her baby boy.

Meanwhile Judge Lamar Stanley and an English lawyer, representing Earl Stanley, learn of the birth of Colonel Stanley's son and visit the home to verify the fact that the child is really a boy. The colonel stands facing the outer door while Judge Lamar Stanley and the lawyer are discussing the birth of the child with the family doctor, and as the gypsy woman, Hagar, starts into the room Colonel Stanley utters a shriek of terror and falls unconscious across the library table. Chapter two, entitled, "An Eye for an Eye," will be reviewed next week.

Reliance's "Captain Macklin"

Reviewed by Charles R. Condon

RICHARD HARDING DAVIS' novel, "Captain Macklin," has found its way into film circles under the guidance of Director John B. O'Brien, and through the medium of the Reliance brand of Mutual Master-Pictures. It is four reels in length. The mere mention of the name, Richard Harding Davis, recalls memories of previous adventurous, red-blooded young Americans, and this story, too, has its fearless, clean-cut hero. But, though he has been seen in numerous characterizations before, he is still a likeable fellow, and one who is an adept at stirring up things in a way that appeals to the picture-going public.

Central America affords a home for most of the plot, and the rest of it finds interpretation in and about West Point. Taken generally, the picture is staged with conscientious regard for the spirit and environment of the story. What the forest scenes lack in the maze-like density for which the wilds of the tropical countries are noted, the battle scenes and other exterior locations more than make up for in realism and atmosphere.

Jack Conway plays one of the leads as Royal

One of the battle scenes in "Captain Macklin."

Macklin, disgraced as a West Point cadet, and famous as the belligerent free-lance, Captain Macklin; and Lillian Gish, the other as Royal's sweetheart and cousin, Beatrice. Chief among the supporting cast are Spottiswoode Aitken as General Laguerre, soldier of fortune; W. E. Lowery as Heinz, General

Lillian Gish and Jack Conway in scene from "Captain Macklin."

Laguerre's aid and Macklin's deadly enemy; and Dark Cloud as the deposed president, General Garcia.

On being dishonorably discharged from West Point for breaking the rules, Royal Macklin, a born military man and the grandson of a distinguished United States army officer, decides to cast his lot with General Laguerre, a soldier of fortune, who is at present engaged in leading the forces of Garcia, the deposed president of Honduras. Laguerre, a great friend of the late General Macklin's, makes Royal a captain in his command.

The revolutionists seize upon the Honduras property of Royal's uncle. This causes the latter to sail, accompanied by his daughter, Beatrice, for the scene of the trouble. They are held captives in the executive mansion, the father because he strikes one of the high officials, and Beatrice because her beauty has attracted the offended man.

Royal's uncle manages to escape, and makes his way to Laguerre's headquarters. Captain Macklin, learning of Beatrice's predicament, induces the general to make the attack at once. President Alvarez' forces give way before Garcia's followers, led by Macklin, and, after a short scrimmage, the capitol is retaken and Beatrice rescued. The girl's father withdraws his objections to the lovers' marriage, and the fade-out shows Beatrice resting in Royal's embrace.

"Thirty," a Newspaper Story

Reviewed by Niel G. Caward.

A NEWSPAPER drama in which one is given glimpses of the inside of a newspaper office, showing a real city room, a real composing room, a real press room, and best of all, a convincing newspaper yarn is awaiting the public on May 8, when Essanay will release a two real subject entitled "Thirty." Victor Eubank is the author of the newspaper playlet and his story runs smoothly along to the climax which is naturally reached and one is never under the impression that the action or the story is being forced at any point.

Francis X. Bushman has the role of Dick Thompson,

the star reporter of the *Clarion*, while Beverley Bayne is cast as Ellen March, several times a millionairess, and with a deep hatred for all newspaper men, while a clever supporting company assists these two.

As the story opens we see Ellen March, the heiress, in a tantrum over her discovery in a newspaper just published, that the engagement between Count Dangloff and herself is soon to be announced. The count calls and Ellen gives him plainly to understand that she does not approve of his letting the public know of their coming engagement.

As the count departs from the March home, he is surrounded by a score of reporters, but eventually wades through the crowd to his waiting automobile and departs.

Meanwhile, Dick Thompson, star reporter on the *Clarion*, is assigned to the story by his city editor and on ariving at the March home he sneaks quietly around the corner of the high wall that surrounds the March estate, and eventually succeeds in scaling it.

Arrived on the other side, he is seized by several servants, who attempt to put him off the grounds. The commotion attracts the attention of Miss March herself and when she understands why Thompson is being set upon, she indignantly tells him just what she thinks of all newspaper men.

Finally Miss March suggests that Thompson choose between being arrested for breaking into her grounds or accepting a position as her personal newspaper representative, and assume the task of preventing any news whatever regarding her getting into the papers. Thompson accepts the new post.

When an afternoon newspaper arrives with a still further story regarding the March-Dangloff engagement, Thompson is cautioned against letting any further publicity appear, and in order to distract the attention of the reporters from Miss March, he concocts a wild eyed anarchist story about old man Rockford, a millionaire neighbor of Miss March's, hinting to the city editors of the various papers that several anarchists are planning to blow up old man Rockford and his home, and the reporters thinking it the sensation of the day, soon all but forget Miss March, devoting all their attention to Rockford and his home.

To keep the story at fever heat, Thompson arranges

Thompson first suspects the count.

a gigantic fire-cracker in the shape of a bomb and prepares to explode it on the boundary of the Rockford estate. As it happens, however, some real anarchists are plotting against Rockford, and are seen and followed by the police, who have been brought to the neighborhood by Thompson's story.

Thompson explodes his fire-cracker, but thereby

Miss March objects to publicity.

draws suspicion on himself and the police begin a wild chase for the bomb thrower, which ends in the arrest of the real anarchists, and the apprehension of Count Dangloff, Miss March's suitor, who proves to be the chief of the anarchists. Miss March is so delighted with the heroism of her personal representative and his devotion to her interests that she demands of her lawyer that he arrange to buy a newspaper for her that she may make Thompson its editor. The lawyer surprises her by telling her that she already was controlling an interest in the *Clarion*.

"When Justice Sleeps"

Reviewed by Charles R. Condon

THE scales of justice are brought into the limelight in the third three-reel release of the Pathe "Who Pays?" series, and the red-tape and formality with which they are bound lose some of their awe-inspiring glitter in the process. "When Justice Sleeps" tells the story of a man who, though possessing a criminal record, is better in heart and deed than many who bask in the sunshine of ease and respectability, but who is the law's only available answer to the public's clamor for legal vengeance for a crime, and therefore must suffer.

Circumstantial evidence is against the man, and the prosecutor feels that he is doing his duty and satisfying his supporters at the polls in sending him to prison. But no one feels obligated to investigate into the man's motives in opening the bank safe, and his own sense of honor and desire to shield his sister prevent him from pleading in his own behalf. To all intents and purposes the man is guilty, legally if not spiritually, and, the mechanical demands of the law satisfied, the judgment is pronounced, the prisoner sent off, and the court cleared for the next case.

Ruth Roland and Henry King are featured in this graphically portrayed and staged drama which takes its natural course without an expedient to bring about a cheerful ending. Realism and art mark every scene, as quality does the technical and photographic ends of the production.

Briefly, the story is of a young married couple who have considerably more debts than funds. This

is due to the wife's extravagance. Gradually her demands for more money overcome her husband's sense of honor and ambition, and he "borrows" some money from the bank in which he holds a trusted and promising position. His race track and stock market speculations prove profitable, and he finds himself able to pay back the bank's money. But the bank is closed and the bank examiner will be around in the morning.

The wife's brother, formerly a crook, but now endeavoring to keep straight, is used as the cat's paw. He succeeds in opening the bank safe and returning the money, but is caught in trying to make his escape. Circumstances brand him as guilty, the law certifies it, and he is sentenced to prison, while the real criminals are left to the mercies of their accusing consciences.

"The Day of Reckoning"

Reviewed by Neil G. Caward

"THE Day of Reckoning," the two reel American release for Monday, April 26, is a human interest story of sure appeal.

The leading roles are in the hands of Vivian Rich and David Lithgoe and these two stars are supported by such favorites as Louise Lester, Jack Richardson and Charlotte Burton, all of whom seem well cast and thoroughly capable of performing the work required of them.

Though the greater part of the story is played against interior sets, there are a few exteriors of wondrous beauty, and the interiors representing the home of the millionaire merchant are satisfying in every detail.

Martha True, an innocent young woman, deceived by Carl Burton, a gambler and sporting character, into the belief that she has been honorably married to him, is brutally deserted by the designing man just as the story opens, and left to bear her disgrace alone. After her child is born she realizes that she must secure employment if she is to exist, for Burton left her almost penniless.

Accordingly Martha arranges with Mrs. Crew, a motherly lady who lives on the floor below, for the care of the child, and after several unsuccessful attempts, finally secures work behind the counters of a large department store, her only recompense in life being the week-end visits made to see her baby.

Finally the strain of work and the sorrow of being separated from her child prove too much for her and the

Walton agrees to adopt the child.

girl breaks down. The tender hearted bachelor and millionaire owner of the department store, John Walton, takes the girl to a local hospital and there does everything possible for her comfort. Her employer's interest becomes more than platonic as time passes, and he finds himself a daily visitor at the hospital.

Finally Walton suggests to Martha that she marry him, and the girl, unable to resist the temptation to be honorably married, consents to an engagement and then

The gambler and his companion clean up at poker.

hastens to Martha with a plan for eventually bringing both Martha and her baby again into her life. Martha at first objects to the plan, which is that nothing is to be said to Walton about the child, but, after the marriage, Martha is to receive a note saying that the child's mother is dying, and requesting her on account of their long friendship to care for the baby and the lady who will bring it to her.

In due time Martha and Walton return from their honeymoon, and a few days later Mrs. Crew calls with the baby. Martha pretends to be astonished at reading the note that Mrs. Crew brings, but when she shows it to her husband, Walton readily agrees that Martha may adopt the child and care for the kind lady who has brought it to her.

Meanwhile, Burton learns of the deception played on the husband and arranges with his accomplice, Rita Marr, an adventuress, to expose Martha to her husband, unless the girl agrees to share her prosperity with the blackmailing pair.

Feeling that her husband will discover her secret and never forgive her, Martha, on receiving the blackmailing note, decides to take her child and leave the house forever, but in the midst of her preparations Walton unexpectedly returns home, and demands an explanation.

Martha tells him her sad story and shows him the note sent by Burton. At first the husband is loath to forgive her for deceiving him, but his indignation against Burton conquers this feeling, and as the picture closes the husband folds his wife and adopted child in his arms and prepares to defy the blackmailers.

Selig's "The Reaping"

Reviewed by Clarence J. Caine

THE contrast furnished by the difference between the desire of a childless wife for the little boy she has adopted and the intense longing of the boy's real mother for him is the idea which stands out above all else in the two reel production entitled, "The Reaping," which will be released by the Selig Polyscope Company on Monday, May 3.

Because of the delicate nature of the subject, a great deal of emotional acting is required on the part of the two actresses who have the leading roles. Vir-

ginia Kirtley and Eugenie Forde enact these parts and their work is indeed praiseworthy. The situations through which they are put are trying, but never once does their work falter from the standard which they set in the opening scenes. Robyn Adair, E. J.

The adoption.

Brady and little Otto Cytron have the supporting roles and also do splendidly.

The settings are in accord with the general worth of the production and, while the photography is inclined to waver in a few places, there are others in which it is exceptionally clear and this more than evens up the score in this department.

We believe that this picture will hold the interest of the average audience by the charm and grace of the natural development of its plot, without considering the acting of the two ladies, which we have mentioned before. It is not a "thriller" or a "big feature," but it is a two-reel film which gives more than mere entertainment during its running.

The story: Robert Chambers and his wife are childless. Edward Gray is a ne'er-do-well and constantly applies to Chambers for loans. Mrs. Chambers' mother writes to her, suggesting that she adopt a child and then possibly her husband would become interested and spend more of his time at home. Mrs.

The child restored to its mother.

Chambers ponders over the letter, when she meets Robert, the little son of the Grays.

Gray, who spends all his money in drink, is refused further loans by Chambers. Mrs. Chambers suggests to her husband that they adopt a child and the husband consents. He writes Gray a letter in which he tells him that he will cancel Gray's indebtedness if he will permit him to adopt his child, and in addition will give the Grays a thousand dollars, providing they relinquish all claims to the boy.

Mrs. Gray is loath to give up her beloved little one, but Gray tells her that the child will grow up in luxury, and when he grows up he will thank his parents for the opportunity.

The child is given to the Chambers and Gray proceeds to spend the thousand dollars in riotous living. Mrs. Gray, mourning over the loss of her child, becomes ill. Physicians say that medicine will do her no good, that the restoration of her child is the only hope.

Gray meets death in a saloon brawl. A neighbor writes to Mrs. Chambers, telling her that Mrs. Gray is dying and, for humanity sake, to bring her child to her. The child is permitted to greet its loving mother and Mrs. Gray recovers her health. Mrs. Chambers comforts Mrs. Gray and finally comes to understand what it means to have a mother's true love.

Majestic's "Man's Prerogative"

Reviewed By Charles R. Condon.

MANY pictures have been made which touch upon the "single or double standard for men and women" subject, and some, which center about it, but comparatively few, if any, which take up the argument as comprehensively as does "Man's Prerogative," a four-reel Mutual Master-Picture of Majestic make. Through a logical domestic drama it pictures the results of a woman's rebellion against the first law of society. The timeliness of the subject and the masterly manner in which it was filmed should awaken great response among the American people.

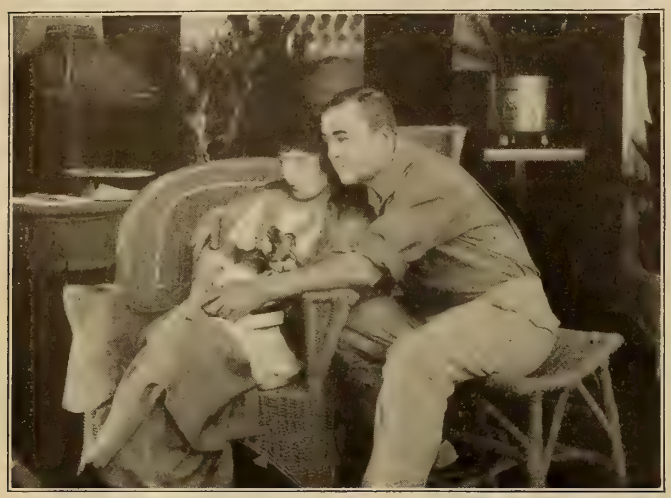
The play, an original script by Frank E. Woods, was produced by George Nichols, and beautifully photographed. The action might be termed quiet, so devoid is it of sensationalism, but behind each situation and in every development can be felt a great force, an unexplainable, almost portentous, something which one feels, is impressed by, and still cannot define. Several times the story nears the climax, but before matters progress so far that either the wife or the husband must admit that their belief is wrong, something intervenes, things take on a new complexion, and a new angle of the argument is exposed.

Robert Edeson, a familiar figure, both on the speaking stage and in motion pictures, impersonates the celebrated attorney, Oliver. Mr. Edeson is a good type for the part and does some excellent work in it, but his legal talent would have been much more in esteem had he not been seen pleading at the bar. Mary Alden's portrayal of Elizabeth enlists immediate sympathy for the wife who, though being her distinguished husband's equal in every way, is expected to submit to treatment such as is accorded a squaw among the Indian tribes. Charles Clary does well as the artist, who casts off his model (Billie West) with no more regard for her than were she a toy or an old, discarded easel.

A pretty romance between Oliver, a famous lawyer, and Elizabeth, a magazine writer of repute, culminates in their marriage. She does not understand how, after their marriage, her husband can justify his flirtations with Catherine, a pretty little model, and

her protestations only call forth surly replies, the trend of which are that he, being a man, has a perfect right to do as he pleases.

A coolness arises between them, and Elizabeth resumes her work on the magazine. Oliver becomes angry because she has several times been seen in the company of Charles, the artist who illustrates her stories, and he has one of his men draw up an agreement of separation. Elizabeth's pride rebels at this, and she demands a divorce or nothing. Oliver refuses



Robert Edeson and Mary Alden in scene from "Man's Prerogative."

to divorce her, and so the situation remains as before.

In time a child comes. Oliver will not believe that it is his, and again he scolds Elizabeth for her wilful conduct. Jealousy causes Catherine, Charles' model, to hate her master, and one night, enraged by his toast to Elizabeth, she shoots him. Dying, he makes a statement which clears Elizabeth entirely. Oliver returns home to find his wife heart-broken over the death of her child. They come to an understand-

One of the cafe scenes in "Man's Prerogative."

ing and promise never to give perfidy a chance to creep into each other's judgments again.

Lubin's "Road O' Strife"

Reviewed by Neil G. Caward

IN THE third episode of the Lubin serial, "Road O' Strife," the story advances quite a bit, for Alene, the heroine, is much attracted by Abner Gray, a new character in the story, and at the same time we are shown a silver cup which hangs beside a certain mineral spring and is sure to have some vital connection with the later developments of the story. Gilbert Jerome also arrives to carry out his plan to destroy the documents which were sought by the murderer of Alene's guardian, so as the picture ends the story is apparently at one of the most vital points in its unfolding.

Alene slowly becomes used to the conventions of the world and begins to consider her personal appearance, hoping thus to attract the attention of Robert Dane, who is still convinced apparently that she does not know what love is and keeps his distance.

Later Dr. Duncan and Dane visit the mineral spring beside which a silver cup is hung. Engraved on the cup is a warning that the water from the spring has great curative power, but that if the cup is used for any other draught it will cause instant death.

Alene, upon learning of the cup, says that Professor Gershom placed it by the spring when she was a child, but that she can remember nothing about it except that point.

While walking one day in the wildwood Abner Gray, a young villager, meets and is much attracted by Alene. The girl treats him with a frank kindness, and Dane, seeing the meeting from a distance, thinks

Scene from Lubin's "The Road o' Strife."

her to be in love with Gray. As the picture closes Gilbert Jerome arrives in the village to carry out his mission of destroying the documents which, if kept by Alene, will enable her to dispossess him of the fortune which has been stolen, and he registers an oath to even take Alene's life if it becomes necessary in order to secure the documents.

Reliance's "Runaway June"

Reviewed by Charles R. Condon

THE identity of Blye, the mysterious gentleman of the black vandyke, his relations with June, and the young bride's reasons for leading her distracted husband a fourteen episode chase are all explained in the fifteenth and last chapter of the Reliance serial, "Runaway June," entitled, "At Last, My Love." The title seems a bit abstract, but it sums up, in four words, Ned's devotion, and faith in June, which caused him to follow her through an incessant war with Blye and his followers.

Blye discovers that Ned is also a passenger on the Bermudian, and plots to have him put in irons as a lunatic, as he did on the journey down to Bermuda. But Ned outwits him, and lands in New York

close upon the yachting party's trail. He loses them in the crowd, and returns to his desolate apartment, lonely and discouraged.

In glancing over the list of steamers due, Mrs. Blye's detective notices the Bermudian. He recognizes

The reunion supper in "Runaway June."

it as the name of the boat which carried the Blye party, and, thinking that they might be returning on it, he makes haste to investigate. His guess proves a good one, but, on being approached by the sleuth, Blye pushes him aside, jumps into the automobile in which the others are already seated, and drives off.

Wolf follows in a taxi, and sees the party stop before a big building whose sides and roof are of glass. The mystery deepens as the doorkeeper is seen to greet Blye and his companions, and ushers them in. Confident that he has accomplished a master stroke in sleuthing, Wolf hurries to Mrs. Blye with the news.

Ned decides to call at the Blye home, thinking that the man with the black vandyke might possibly have gone there direct from the dock. As he is standing in the hall he overhears Wolf tell of his discovery, and makes a note of the location of this strange glass-enclosed building. The doorkeeper refuses to admit him. While he is arguing Mrs. Blye and Wolf come

The eternal money question solved.

up. As the man turns to them, Ned slips past him into the building.

Through the opening in an inner door Ned sees June yield to Blye's persuasions, and nestle in his arms. In a jealous rage, he breaks down the door, rushes in, and grapples with his rival. June's parents, summoned by Ned, arrive at this time, and the young husband is dragged off of his half-choked opponent. Cunningham and Edwards lead him away, and tell him the secret of the building. It is a moving picture studio!

At first Ned believes this to be some ruse to trap him, but the presence of banks of lights, cameras, miscellaneous furniture, and painted sets convince him that they are telling the truth, and a realization of how foolish he has been begins to dawn upon him. He returns to June, and she explains that, in order to feel independent, she had obtained an engagement as leading lady with the Blye Motion Picture Stock Company shortly after their marriage.

Blye readily accepts his apologies, and tells him that he played an important part in his serial in which he (Blye) was a deserted husband and Ned a pursuing villain. Mrs. Blye is delighted to learn that her husband had no intention of deserting her and promises never to interfere with his business again.

"With Bridges Burned"

Reviewed by Charles R. Condon

A THREE-REEL adaptation of Rex Beach's story, "With Bridges Burned," will be the Edison release of May 7. Under Ashley Miller's direction it unfolds the tale of a young married couple in desperate financial straits who pluckily bunch all their resources, and stake them on one chance, to win or lose; literally burning their bridges behind them. This spirit of "do or die" is followed right through the action, working one's sympathies up to the point where he feels that the outcome concerns him also, instead of only the characters on the screen.

The action begins in bustling New York, and, at the end of the first reel, is transferred to a foreign land whose leisurely ways of transacting business are in direct contrast to the commercial race of this country. The young American does not make his negotiations in high hat and frock coat attire, assisted with a generous roll of "gift" money, but in the end his integrity and likeable aggressiveness triumph over his competitors.

Augustus Phillips has the leading role as Louis Mitchell, and Mabel Trunnelle plays opposite him as his devoted wife. Frank McGlynn figures prominently as Paul Grigsby, Mitchell's dangerous opponent in the battle of wits. Others in the cast are Robert Brower, William West, Warren Cook, Yale Boss and Harry Eytinge.

Louis Mitchell, a young, ambitious salesman, is among those who suffer when the firm of Comer and Mathison find it necessary to reduce their expenses. After weeks of fruitless search for a position he visits his former employers, at his wife's suggestion, and offers to finance a trip abroad if Comer and Mathison will authorize him to act as their representative in bidding for a contract amounting to several millions of dollars. Reluctantly and without any hope of results, they consent.

Mitchell sets sail immediately, and the day after his arrival finds him waiting outside the door of the offices of Robinson and Ray. He succeeds in obtaining an audience with the director general of the firm, and his insistence secures him permission to bid on the contract, though he is informed that, in order to get his figures in in time, he should have started on them weeks before.

Day and night he works over the blue-prints, thoughts of his faithful little wife spurring him on to greater efforts when sleep threatens to claim his time. Finally he reaches a point where he must have inside information in order to make further calculations. Unable to bribe liberally as his competitors are doing, he arranges a dinner for a few of the firm's highest employes, and lays his situation before them. They are touched by his story, and yield to his request.

Grigsby, the representative of a rich firm, learns that Mitchell is in a position to underbid him, and bribes a clerk to turn the hands of the office clock forward. Mitchell rushes in on the last day with his figures, and is told that he is ten minutes too late. Broken, he drops his roll of calculations and sails for home on the next boat. The office boy knows of Grigsby's trick, and, favoring Mitchell, he takes the latter's bid in to the director general. As the downhearted man is telling his wife the story of how he lost out a wire is received from Comer and Mathison, conveying their congratulations on landing the contract and appointing him general sales manager with a princely salary.

Pathe's "The Watching Eye"

Reviewed by Neil G. Caward

THRILL piles upon thrill, and surprise follows surprise in the seventeenth episode of "The Exploits of Elaine," or the third episode, if one begins with the new exploits, which is entitled "The Watching Eye."

Without any danger of contradiction, it can be stated that there is more action, zip, bang and go to any portion of this installment of the serial than is to be found in the entire thousand foot length of the average film subject.

As a final climax of all this peppery action the missing fortune of the Clutching Hand is finally discovered by Craig Kennedy and his assistant, Jameson, although they both falter before the realization of the fact that though the millions have been discovered, Elaine, whom Craig considers a still greater treasure, is still missing.

As the episode begins Wu Fang and his wily confederate Long Sing, are discovered in the underground passage where they previously secured the steel document box containing the mysterious cryptic ring, and this time

Wu Fang starts after the cryptic ring.

their attention is attracted by a Chinese inscription on the stone wall of the passageway, which, interpreted, spells the word "ring." Just beneath this inscription is a narrow slot in the wall in which it is clearly evident a ring should be dropped in order to disclose the secret of the hidden fortune. Wu Fang quickly realizes that no ordinary ring will work the combination, but that the peculiar point studded ring which he had last seen on Elaine's

Kennedy surprises the Chinese criminals.

finger must be the one necessary to unlock the hidden treasure. Accordingly all his efforts are bent on securing that ring.

Wu Fang finds it necessary to make peace with the Tong which had threatened his life and from one of the leaders of this Tong obtains a huge vase, shaped like a Chinese dragon, which he sends by an expressman to Elaine's Aunt Josephine.

Kennedy and Jameson happen to be in the house when the vase arrives and by chance discover in a narrow opening at one side, a message. On opening it they discover it to be a message from Elaine, saying that she is held a prisoner by a Chinaman, but if Craig will take the cryptic ring that night to a certain address and there deliver it to a man who will be waiting for it, she will be freed.

Kennedy and Jameson, carrying a duplicate of the ring, are on hand at the appointed time, but unfortunately Wu Fang has learned of their trickery and the fact that he is to receive a duplicate ring, for the crafty Wu Fang was himself concealed within the body of the vase and through the dragon's eye saw and heard all that took place in the room. That night, after Aunt Josephine has retired the crafty Chinaman emerges from the vase, steals quickly through the room and from its hiding place in her jewel case secures the ring.

Accordingly when Kennedy and Jameson arrive at the trysting place, Long Sing, high on a rock above the meeting place, tosses down to Kennedy a message signed with the Serpent Sign, telling him that the serpent is all wise and cannot be deceived and that his trickery may result in the death of the white girl. Kennedy impatiently starts out to seek the man who threw this message, but Jameson, after wrestling with him for a short time, is tossed aside and Long Sing escapes, closely pursued, however, by both Jameson and Kennedy.

They enter the subterranean tunnel that leads beneath the home of Elaine's Aunt Tabby and Jameson follows down the passageway, but becomes mired in a pit of bird lime which had been prepared for just such an emergency. Kennedy reaches the tunnel by means of a passageway opened in the yard by an explosion in a previous episode and frightens away the Chinamen just as they have drop-

ped the ring down the chute prepared for it, thereby obtaining the hidden treasure.

Though the Chinaman escapes Kennedy and Jameson are thus enabled to come into possession of a steel box, which is literally overflowing with diamonds, rubies, emeralds and other precious stones. While the two men stand in awe before this treasure they both suddenly come to realize that Elaine, an even greater treasure, is still in the clutches of the Chinaman. Her rescue is yet to be accomplished as the episode ends.

Episode Seven "The Black Box"

Reviewed by Clarence J. Caine

E. PHILLIPS OPPENHEIM, the author of the Universal serial which is at present attracting nation-wide attention in the motion picture theaters, has the gift of being able to move his characters about, while unraveling his plot, in a manner much similar to that of a chess player working out a complicated play. To the onlooker the purpose of both is hidden, but the manner in which they set out to accomplish their end is intensely interesting.

Throughout this serial Oppenheim's characters have been working together continually, but to those who have followed their actions closely the purpose of some of them grows more mystifying with each episode.

In the seventh installment the expressions registered by William Worthington, playing Professor Ashleigh, will doubtless cause many who have been convinced this character is a friend to Quest, to wonder if he is not playing a double game. This and the many thrilling episodes which fill the two thousand feet, make this an interest-holding and exciting installment from start to finish.

The blowing up of a house of large proportions furnishes a real thrill and is "sprung" with dramatic effectiveness. Herbert Rawlinson continues to enact

Scene from Universal's "The Black Box."

the role of Sanford Quest in a most capable manner, while Anna Little and Laura Oakley as his assistants are as interesting as ever. Frank MacQuarrie, who has been making his character of Craig one of the most interesting in the picture, is called upon to do some strenuous work and handles himself in most creditable manner.

In the opening scenes a band of river pirates are seen preparing to undertake some kind of a job, though what it is is not explained. Quest mysteriously finds Mrs. Reinholdt's jewels and returns them. He starts to work out a theory and requests Professor Ashleigh to explain to him certain things pertaining to happenings in a "haunted house" which the professor formerly owned.

Ashleigh tells Quest that he gave the house to Craig for his old parents to live in some time before. They visit the building and Quest finds a telephone, which convinces him that the house is now occupied. He locates Craig in a closet, but the latter manages to escape by means of a revolving staircase. They attempt to trap him in the cellar, but when Laura, Quest's assistant, is injured by a falling wall (one of Craig's devices) the chase is momentarily halted.

Quest and his party call an ambulance for Laura and just as they are about to return to the house it is blown to atoms by a terrific explosion. A motor-truck rushes down the road at the same time, manned by the river pirates and having Craig as a passenger. Quest recognizes the man he is after and takes up the chase again.

The auto-truck hurries to the water-front and Craig and the pirates jump into a motor boat and head for a steamer in the bay. Quest and the police follow in another motorboat and in time overtake the river-pirates' craft. To their surprise, they find that the man they thought was Craig proves to be one of the gang. They then force the pirates to confess that Craig was placed aboard the steamer. The detective and the police turn toward the boat, which is now making its way out to sea.

Unique Advertising of Contest

The success of the Reliance "Runaway June" contest in photoplay theaters over the country has lead may of the exhibitors into enthusiastic advertisement of the event in their theaters. They report that the desire of their women patrons to be among the lucky ones to win free trips to the California Expositions seems unbounded.

Exhibitors are determined to keep this high tide of interest at its present level, and so they are digging out novel publicity schemes.

A San Francisco exhibitor found himself face to face with an unusual problem after he had installed the contest, and he had to seek out an idea which was not exactly an advertising one. Before he began to run the Reliance serial and the contest, he found that the lures of a neighboring department store kept his women patrons away from his matinees. After he had begun the contest the women deserted the store for his theater. He heard them complain, however, that they were neglecting necessary shopping to see June and vote in the contest. So he installed a special shopping department. By using this a woman, on entering his theater, could give her order and have her purchases delivered at her home while she enjoyed the thrills of "Runaway June." The department proved very popular—so popular in fact that now the exhibitor is confronted with the necessity of either adding materially to the force in the shopping department, or of devising a more efficient method of using the present employees.

One enterprising exhibitor in Boston wrote that he

had adopted what he hoped was a novel plan in connection with his "Runaway June" contest. He had been an expert camera man and owned a good moving picture camera before he acquired a theater. When the young women contestants in his house reached the number of six, he summoned them to his theater at a time convenient to all of them. "Now, young ladies," he told them, "we're going to have a little photoplay of our own." Then before his camera he had the six enact a little drama he had spent one evening in planning. This little local photoplay made an instant hit when it was shown in the ex-cameraman's theater. His patrons talked about it so much that it drew an added throng to the house and it really cost its maker very little—only a slight sum for laboratory work.

An exhibitor in New York went to the expense of showing a travel film of California covering pretty much the ground which will be visited by the prize winners on the Reliance special train. He also had a single reel covering some of the scenery viewed from a transcontinent train on a journey to San Francisco. At the end of these pictures he had a slide thrown on the screen reading "You too may see these sights free. Enter the Great 'Runaway June' Contest."

This exhibitor says that he found that his device of showing the scenes worked up the right introductory interest in the "Runaway June" contest. After the contest was once begun, and audiences saw the names of persons of their own neighborhood on the screen as candidates the voting itself kept interest constantly at high pitch.

No Fun About This

Taking a close up of a racing driver going at sixty miles an hour requires nerve in the cameraman. Director Jacques Jaccard, now producing the new American serial, "The Diamond From the Sky," recently gave his working crew the ride of their lives in taking a close up picture of Irving Cummings, who as Arthur Stanley in the forthcoming picture is made to do many daredevil stunts.

To get the desired effect Director Jaccard rigged the motion picture camera on the front of the racing car as shown in the accompanying picture, leaving for the cameraman a very insecure and hazardous place to grind his machine.

In this instance the cameraman was George "Tri-

Here's where the cameraman got his.

pod" Hill, who knows not fear. Nate Watts, co-director with Mr. Jaccard, and the latter himself draped themselves with other assistants on the racing car and then Mr. Cummings was told to "open her up." He did.

The car swayed from side to side down the road, but Hill grimly held on and grimly cranked. At the end of half a mile Director Jaccard halted the car, and the first greeting Mr. Cummings received from the nervy cameraman was, "Why didn't you go—what's the idea of waiting?" Whereon the leading man vowed he would "get Hill." The odds, however, are on his not shaking the cameraman's nerves.

Cort Signs Castles

It was announced at the offices of the Cort Film Corporation in New York City this week that John Cort, president of that feature film organization, had signed contracts with Mr. and Mrs. Vernon Castle of dance craze fame, whereby those two biggest individuals in the modern art of Terpsichore will appear in a spectacular dramatic photoplay this summer.

While it is true that the Castles have appeared on the screen before, they have done so only as exponents of the modern dance and not as the characters in a film drama. In the production which is to be put out by the Cort Film Corporation, Mr. and Mrs. Castle will take the leading roles in a society drama in which Mr. Cort's producing force promises to have enough thrills to suit the demands of any lover of good, solid melodrama. Of course, the two principals will show their ability at dancing, but the main thing will be the story as it should be in any film. Work on the Castle picture will be begun the first of June.

To Manufacture the Diascope

Feist and Feist, Inc., of Newark, N. J., leased the large plant at Nos. 145 to 151 Frelinghuysen avenue, owned by the Mack Brothers Motor Car Company of Pennsylvania, to Klump-Greenfield Company, of Newark, N. J., for the manufacture of the Diascope—a machine that will permit the showing of motion pictures in daylight. This property has a frontage of 100 feet in Frelinghuysen avenue, a depth of 112 feet, with an additional entrance in Stanton street, 25x100, and consists of a large one-story building and several frame buildings, containing approximately 20,000 square feet. Extensive alterations will be made immediately. The lease covers a long term of years, with an option to purchase. About one hundred hands will be employed.

Kulp Wins First Prize

W. W. Kulp, the Cleveland manager, of the World Film Corporation, received the first prize for branch managers, for the period starting January 25, and ending February 21. This amounts to $100, which is the cause of much competition on the part of the twenty-three World Film managers.

St. Paul Firm Growing

The Raths-Seavolt Film Manufacturing Company of St. Paul, on March 30, obtained a permit for the erection of a brick and concrete building on the north side of University avenue between Victoria and Avon streets, St. Paul, at a cost of $5,000. The building will be used as a studio for the manufacture of photoplays and commercial subjects.

William Loomis Hinckley is latest addition to the Mutual stock company at Hollywood, Calif.

Brevities of the Business

Ford Sterling started recently on the first one-reel release that he has made since his return to the Keystone company. Mack Sennett, managing director of the company, took personal charge of the picture. Both Sterling and Sennett have been occupied with the new six-reel feature which is now nearly completed, and this sensational release will soon be officially announced.

Miss Adele Rowland, the charming and talented ingenue for the Starlight Film Company at their studio at Yonkers, N. Y., has signed a contract with Cohan & Harris to appear in the second season of the great Broadway success, "It Pays to Advertise," next year.

Edwin August and Bill Bailey will co-direct and co-star in the new Pyramid pictures of the United Program now in course of production at the Smallwood studios in Cliffside, New Jersey.

The latest Komic release, produced under the direction of Edward Dillon, features "Vic" Forsythe, creator of the "Flooey and Axel" series. This comedy is called "Flooey and Axel."

Edythe Sterling is now a member of Bert Bracken's company at Santa Barbara, Cal., producing Western dramas for the Kriterion Program.

"The Broken Coin," the new Universal serial featuring Grace Cunard and Francis Ford, is having the first installment filmed in and around San Francisco, Cal., and Ford and Miss Cunard have a full company in the Exposition City making some important scenes.

Director Colin Campbell, the veteran Selig feature producer, plans to put on a few two and three reel pictures before attacking his next big production.

One of the most important changes in the policy of the Imp and Victor studios will be the inauguration of a new system concerning feature plays for the big stars. Julius Stern, the able manager of these well-known brands, has made arrangements to produce plays by some of the best writers in the film world. These plays will be written especially for Mary Fuller, King Baggot and Jane Gail, Ben Wilson and Dorothy Phillips, Frances Nelson, Hobart Henley, Alan Holubar and William Garwood and Violet Mesereau.

So fast is the West coast plant of the Universal growing that even now the four-hundred-foot property room, which was twice as large as needed at the time of its construction, is too small. In order to make room for the extra props plans are being drawn for the construction of a balcony to run around the four walls of the room.

Miss Fritzi Brunette, who plays the leads in the Santa Barbara dramas, which are released through the Kriterion Service, will be one of the featured players to appear on the United Time over the Keith Circuit through New York city and surrounding territory.

Allen Curtis, director of the West Coast Joker comedy company of the Universal, who recently secured the privilege of photographing the Exposition grounds at San Diego, Cal., is making preparations for an extended stay in that city. It is the intention of Curtis to make use of the grounds as a background for the production of a number of comedies. He will also take a number of scenes for the Animated Weekly.

The Vitagraph Company has secured "The Man Who Came Back," an original story of the regeneration of a man, from Lionel Adams, and will put it in immediate production with a picked cast.

Hobart Bosworth's first Universal release, a four-reel drama, entitled "Fatherhood," is a Western picture of action and strong physiological interest. Mr. Bosworth is the author of the play and appears in it as the leading character. Helen Wolcott has the woman lead.

J. Warren Kerrigan, the popular Universal star, has denied the report that he is to return to the speaking stage and play the lead in a coming Broadway production. It is his intention to remain with the Universal Film Manufacturing Company, and he is now more busy than ever appearing in several productions at the west coast studios.

C. E. Shurtloff, formerly salesman of the Atlanta branch of the World Film Corporation, has been transferred to Washington to work in the same capacity.

Kathryn Osterman is now working in "Sauce for the Gander," soon to be announced as a World Comedy Star release. Dave Thompson, the leader of the New Rochelle Elks, and also the brand new father, dropped in on the ranks of the World Comedy-Star, and is now playing an important part in the forthcoming Kathryn Osterman release, "Sauce for the Gander."

O. T. Enos, a product of the salesman's school, has been sent to the Philadelphia office of the World Film Corporation, and it looks as if he is going to make good with vengeance.

FILM FOLK FLASHES.

Miss Jane Darwell, who is doing her first work for the Bosworth-Morosco interests since leaving the Laskys in "The Wild Olive," recently won a motor car for exactly $6.40. This sum represented her purchase of tickets in Oscar Apfel's raffle of his last season's machine.

Emmett Campbell Hall's two-reel drama, "Such Things Really Happen," which is an attack upon the fake schools which guarantee, for a consideration, to make photoplay writers of anyone, will be released by the Lubin Company May 6.

The popularity of "Edison Nights," which have been in demand at various New York theaters, is spreading beyond that city's limits, but is naturally limited to distances which the players can travel and not disturb the picture making at the Edison studio. Through the influence of Lee Arthur, the noted playwright who is writing exclusively for Edison films, Manager H. H. Wellenbrink of the Montclair theater, Montclair, N. J., has been able to secure such a night for May 1.

Otis Turner and his company of special feature players have left Universal City, Cal., for San Bernardino, where they have made arrangements with the Santa Fe railroad for the wrecking of two trains in the production of Turner's big serial, "The Black Box."

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	170	....
Biograph Film Co.	60	67
General Film Co. *pref.*	51½	57
Majestic Film Co.	170	182
Mutual Film Corp. *pref.*	62½	66
Mutual Film Corp. *com.*	83	85
North American Film Corp. *pref.*	50	65
North American Film Corp. *com.*	55	75
New York Motion Picture Corp.	75	81
Reliance Motion Picture Corp.	35	44
Thanhouser Film Corp.	80	86
Universal Film Mfg. Co.	160	....
World Film Corp.	4	4⅝

Universal Film Manufacturing Company.—Can now proceed with its plans to increase the capital stock from $2,000,000 to $3,500,000 and to retire all of its preferred stock in case the stockholders see fit. The application for injunction by Mr. Horsley was denied.

Thanhouser Film Corporation.—Sales have taken place at between 80 and 85, which were the highest in the last six months.

Majestic Film Corporation.—Stock is in good demand and has advanced sharply on reported increase in earnings.

North American Film Corporation.—The first 7,000 feet of film have been sent to many different sections of the country, so that exhibitors are now signing contracts after having had the privilege of investigating what they are buying. That this has made a hit with the exhibitors is proven by the rate at which contracts are coming in all over the country. If the present rate is maintained to May 3, release date will witness all records broken in contracts for serials in this country. The common stock is in strong demand at 55. Many of the exhibitors agree that the fall of the automobile from the forty-foot cliff, with the driver jumping from the machine as it descends, is as dramatic a performance as has ever appeared on the screen.

New York Motion Picture Corporation.—The market, after "backing and filling" on the announced 1 per cent dividend disbursement, finally firmed up, and stock is now in demand at between 76 and 80.

Elmer Booth, who is playing in the Mutual Komic dramas, recently turned down an offer to appear with May Irwin in the forthcoming stage production of "L3 Washington Place."

John G. Mayers won the prize with his title of "His Peasant Princess" and Marie Louise Farley the prize for the best ending to the play which was left unfinished in the contests recently held by Manager Dollinger of the Claremont theater, who held them in conjunction with the weekly showing, Thursday evening, of all Edison current films.

After a three weeks' visit in the East, Irene Hunt has returned to the Mutual's Holywood (Cal.) studios. She was accompanied on her trip to New York by her mother, who shares her California bungalow.

Edison Director Charles Brabin has received word that his cousin, Rifleman A. E. Brabin, of the Fifth Liverpools, was killed at Givenchy when the English went into action. This is the second relative that Director Brabin has lost at the front.

Alec Lorimore, president of the Bishop, Pessers & Lorimore, Inc., is meeting with great success in his exploitation of the Boy Scout film, which has been released through the World Film Coroporation.

John Bunny, the veteran comedian of the screen, who almost a year ago resigned from the Vitagraph Company to tour the country at the head of his own musical comedy troupe, was seriously ill at his home in Brooklyn during the past week. His life was in danger for a few days, but his recovery was rapid.

F. R. E. Woodward has been appointed assistant to President Wilbur Euymant of the United Photo-Plays Company of Chicago.

Jack Clark is at work on the first production in which Gene Gauntier has appeared since her arrival at the coast. The story

From left to right, Mae Tinee of Chicago Tribune, J. R. Freuler, president of North American Film Corporation, and R. R. Nehls, Chicago manager of American Film Manufacturing Company, choosing the winning photoplay in the $10,000 contest.

was written by Miss Gauntier herself for the particular use of their cast of players and is entitled "Gene of the Northlands."

Richard Ridgely, who produced the excellent three-part Edison feature, "The Deadly Hate," which made a hit with exhibitors the country over, has started work on another that bids fair to outdo this one for popularity. It is entitled "The Wrong Woman," and will be in three reels, featuring the well-known Edison star, Mabel Trunnelle.

The Photoplay Authors' League, in annual session at Los Angeles, Cal., adopted resolutions cordially inviting all photoplay authors to come to Los Angeles aboard the Selig Movie special which leaves Chicago on Thursday, July 8. A grand reception and entertainment is promised the writers, who will be guests of "The Carbon Copy" special Pullman coach named in honor of the writers.

Saturday, April 17, was a big day at the Strand theater, New York City. The added magnetism to this million-dollar theater's program was in the personal appearance of little Helen Badgley, the Thanhouser kidlet, and the beautiful Fairbanks twins. Their debut came at the end of the Thanhouser "kid" comedy which was one of the number on the bill. The closing scene showed the children, dressed in nightgowns, ready to retire. As the picture faded from the screen, the lights went out and the spotlight revealed the three popular juveniles at the center of the stage, dressed as seen in the final scene of the picture.

For some mysterious reason, L. J. Rubenstein has recently disported himself about the Strand theater as though he had fallen heir to the door receipts or a large block of stock in the amusement palace. Wonder what the good news is that has brought with it that busy air of proprietorship?

R. W. Horn, an expert in matters pertaining to cameras and projection machines, is to be found at the Exposition at the Nicholas Power Company headquarters located at 1618 Larkin street, San Francisco, Cal. Mr. Horn, who is a native of California, was doing special work for some of the prominent film manufacturers in and about New York up until last November when he heard the exposition call of his home state and answered it promptly.

Bill Barry, advertising department of the Nicholas Power Company, was one of the disporters at the Exhibitors' League ball in Baltimore where he made a decided hit in his doll clothes and good humor. Every exhibitor in the hall met Bill Barry, and learned at the same time the merits of the Powers 6A projection machine.

Hayward Mack, formerly connected with the Biograph and Imp companies, is assisting Director William Jefferson in producing World Comedy-Star pictures.

ROLL OF STATES.

ALABAMA.

Montgomery is to have one of the largest and most up-to-date moving pictures houses in the South. The cost will be between $25,000 and $35,000. The owners of the Empress theater have leased the Andrews Drug Company building, and on May 1 will close the Empress theater and work will be started on the proposed alterations and improvements. Both these buildings will be thrown into one structure and the front will be entirely remodeled. The theater when completed will have a seating capacity of 800 persons.

ARKANSAS.

After undergoing extensive improvements the Grand theater at Ashdown will be reopened under a new management. The theater was recently purchased by Ray Pence and James Giacomo.

CALIFORNIA.

Rogers & Sylvester have sold the Colonial theater at Fall River Mills to Ed McIntosh and H. E. Newkirk, who took immediate possession.

Announcement has been made by Manager S. H. Friedlander of the Crescent Amusement Company that the Majestic theater is to be converted into one of the most up-to-date moving picture theaters in Los Angeles.

Articles of incorporation have been filed at San Diego by the Dudley Motion Picture Manufacturing Company, capitalized at $50,000. The incorporators are: M. B. Dudley, J. S. Benner, W. S. Shourds, Leonard G. Coop and Winfield Hogaboom.

L. R. Leonard recently purchased the moving picture theater at Merced.

CANADA.

The new Princess theater at 160 Rideau street, Ottawa, was recently opened to the public.

COLORADO.

The Majestic theater at Canon City has been purchased by C. H. Fuller, who expects to partially remodel same.

The Strand Theater Company will shortly start the demolishing of the buildings on Curtis street, Denver, where the Isis and the old Strand theaters stand. In their place will be built one of the very best moving picture theaters in the West. H. F. Megadan will be manager.

CONNECTICUT.

The new Lawrence motion picture theater, 70 Lawrence street, New Haven, was recently opened to the public. The theater is finished in French gray, with rose trimming, and is one of the coziest and most modern theaters in New Haven.

GEORGIA.

Application for a charter was made recently by incorporators of the Laymen's Missionary Film Company of Atlanta, capitalized at $5,000. The incorporators are: Dr. Marion Hull, Charles A. Rowland and W. E. Newill.

Announcement has been made of the addition of the Lyric theater at Waycross to the Montgomery chain of moving picture theaters. The new owners have awarded contracts for extensive improvements and hope to open the Lyric under the new management within a short time.

ILLINOIS.

The Bijou theater at Quincy has been leased by W. B. Sheets and C. E. Brosi, who will reopen the theater within a very short time, showing first-class motion pictures.

The Rex theater at La Grange has been purchased by R. L. Johns.

Work is rapidly progressing on the new Lyric theater at Sterling and it is expected the theater will be ready for occupancy within the very near future.

The Star theater at Watseka is undergoing many improvements. The theater when remodeled will have a seating capacity of nearly double its present capacity and is expected to be in readiness in about six weeks, when it will be opened as a first-class photoplay house.

Work has been started on Clarence Irvin's new motion picture theater on East Jefferson street, Bloomington. The building is to cost $50,000, and will have a seating capacity of 1,000 persons.

George Rice of Kewanee has purchased the moving picture theater at Glasford.

Franklin Amusement Company. Chicago; capital $2,500; motion picture business; incorporators, Michael B. Roderick, Barney Balaban, Abe J. Balaban.

E. C. Peto of Chicago has purchased the Grand theater at Joliet.

The Empress theater at Peoria after being closed for some time on account of damage caused by a recent fire has been re-decorated and opened to the public.

Prairie Amusement Company. Chicago; capital $15,000; to own and operate theater buildings; incorporators, Ezra Cohn, Abraham Rubenstein and Frank H. Lennards.

Plans are under way for the erection of a new motion picture theater on East Washington street, Bloomington. The building is to be of fireproof construction, with a seating capacity of 1,000 persons, and will be known as the New Castle theater.

After being closed for a number of weeks on account of repairs and many improvements the Royal theater at Sandwich has been re-opened. The theater has been re-decorated and most beautifully furnished and is up-to-date in every respect.

The Langford theater, Havana, the $25,000 playhouse under the management of Wright and Dehm, has been opened to the public and is one of the most up-to-date motion picture theaters in Havana. The theater has a seating capacity of 600 persons.

The Wisconsin Amusement Company have leased the Norton's Opera House at Lockford from M. H. Freckles, and will open a moving picture theater in the near future.

The Family theater at Abingdon has been purchased by C. E. Chambers, who announces that several changes are to be made in the policy of the house.

INDIANA.

Victoria Theater Company of New Albany, $2,000; to operate amusement places; C. E. Hampson, A. C. Hampson, A. M. Hampson.

After being closed for some time the Broadway theater at Logansport has been opened. The theater has been redecorated and thoroughly equipped and the public is promised the showing of first-class pictures by Manager Schmal.

G. T. Reed of Anderson has purchased the Mystic theater at Rushville. The theater will be re-decorated and will undergo extensive improvements.

The new Minuet photoplay house at Fort Wayne has been opened.

A theater to cost not less than $90,000 and to be known as the Dryfus will be built in Lafayette during the coming summer, and it is expected that it will be opened next fall. The theater will be erected on the site of the Dryfus theater, which was destroyed by fire some time ago. Leopold Dryfus will erect the new playhouse, he having been assured of a contribution of $25,000 from local people to aid in the enterprise.

IOWA.

The new Lyric theater at Sheldon has been formally opened to public patronage under the management of the Buntley Brothers and is one of the best-equipped theaters in the state.

W. E. Stoothoff of North Branch, Minn., recently purchased the Dreamland theater at Oelwein and has taken possession of same.

Plans have been completed for Davenport's new photoplay house, the Garden theater, to be erected on Third street, between Brady and Main streets. The theater will cost approximately $50,000, and no expense will be spared in giving the public a modern theater in every respect.

The Royal theater, Charles City, recently purchased by the O'Brien Brothers, was opened April 14. The new management will show first-class features.

C. B. Brenneman has assumed the ownership of the Isis theater at Cedar Rapids.

The Princess theater at Mason City is undergoing many improvements and will shortly be opened to the public as a first-class moving picture theater.

The Electric Theater Company have opened their new $18,000 motion picture theater at Winfield.

The new Grand theater at Sioux City, recently purchased by Herman Galinsky, is to be entirely re-built this spring. One of the main improvements will be a concrete floor for the entire first floor.

Alta Nolta, proprietor of the Princess theater at State Center, has just completed extensive alterations on his theater. The room has been extended and a large number of new opera chairs have been put in.

The Temple Grand theater at Creston was recently damaged by fire.

A modern motion picture theater is under the course of construction at Mapleton by John Robinson.

North English is to have a new moving picture theater. The building will be 32x100 feet, and will be constructed of red brick with a pressed brick front.

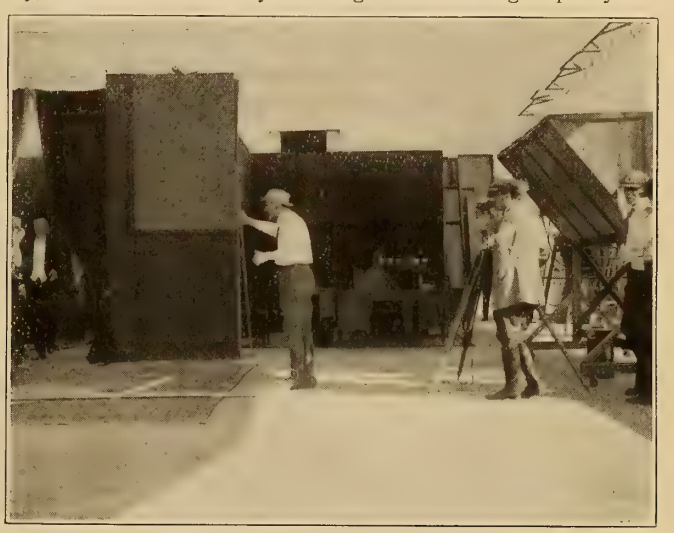
The Palace theater has been opened in Afton, and will be managed by Lester M. Winburn.

The new Lyric motion picture theater, owned by Buntley Brothers, in Sheldon, was formally opened to the public April 1. It is one of the most beautiful theaters in Iowa, being handsomely furnished and decorated.

KANSAS.

Thornburrow and Weary have opened a motion picture theater at Wetmore.

About May 10 construction will begin on Wichita's high-class moving picture and vaudeville theater to be located on East Douglas avenue, the building having a frontage of 115 feet. Plans, which are being drawn by Carl Boller of Kansas City, call for a two-story building. The seating capacity will be about 1,800. L. M. Miller, manager of the Princess, and others are interested in the deal.



Oscar Apfel directing his first Morosco production, "Wild Olive," assisted by Alfred Gondolfi, camera man.

MARYLAND.

The contract for the $100,000 theater of the Northern Amusement Company, to be built on North avenue, west of Charles street, Baltimore, is expected to be awarded shortly to J. Henry Miller, Inc.

MASSACHUSETTS.

A contract for the erection of a new photoplay house at Laurence has been awarded to the Whitney Construction Company of New York. The new theater will be built of stone, brick and cement, will have a front elevation of 60 feet, and in width will extend from Methuen street to the alley. The depth of the auditorium will be about 75 feet. The seating capacity will be about 3,000. The theater will cost $150,000.

Walter W. Bennett of Laurence has been appointed manager of the Majestic theater at Haverhill, and has already assumed his new duties.

Lincoln & Parker Company, Inc. Boston; capital $100,000; incorporators, Frederic H. Lincoln, John H. Parker, Frank McKenzie; motion picture machines.

Wakefield it is said will shortly have a $58,000 motion picture theater.

MICHIGAN.

Articles of incorporation have been filed by the Artone Film Company, Detroit; capital, $100,000.

At the stockholders' meeting of the Gilligham & Smith enterprises the reorganization of the company was effected with the following officers elected: President, A. J. Gilligham; vice president, H. C. Cornelius; secretary, William J. Clark; treasurer, Charles H. Seaman.

The new Broadway-Strand theater, 35-41 Broadway, Detroit, under the management of the Broadway-Strand Theater Company, was formally opened to the public April 10.

Within ninety days work will be started on the construction of a modern motion picture theater by the Schlossman Amusement Company at Muskegon. The structure will cost approximately $25,000 and will have a seating capacity of 1,200 persons.

James Silvers has sold his motion picture business in Tecumseh to Harold Anderson, who took possession immediately.

C. V. Richardson has leased the H. E. Downing building on Main street, Grand Rapids, formerly known as the Rex theater, and will rename it the Star.

MINNESOTA.

The Colonial theater at Lake City has been closed.

A license has been granted to George Goldbloom to operate a motion picture theater at Fairfield and Eaton avenues, St. Paul.

G. S. Harding of Cass Lake has purchased the Grand theater at Bemidji and took immediate possession of the same. It is a very attractive and cozy theater and first-class pictures will be shown under the new management.

C. B. Nelson has erected a motion picture theater in Dilworth.

Mrs. Elsie Tecker has sold the Lyric theater in Comfrey to C. A. Basford, who has taken charge.

The late Bijou, more recently the Bainbridge playhouse, on Washington avenue, Minneapolis, has inaugurated pictures and will now be known as the Jitney house. The velvet curtains, the plush carpets, the luxurious hangings which made the Bainbridge so attractive have been retained, so that the Jitney will be one of the prettiest as well as the most commodious theaters in town.

MISSOURI.

Dr. Thornton has sold his interest in the Park theater at Parkville to E. M. Noland, Mr. Noland assuming full control of the theater.

MONTANA.

The Luna theater at Billings has been opened under new management, that of Dave Wolfson. The theater has been remodeled, repainted and decorated, and the latest equipment has been installed, making the theater one of the most modern playhouses in the state.

NEBRASKA.

A new modern motion picture machine has been installed in the Auditorium at Norfolk.

NEW JERSEY.

The Bijou theater at South Clinton and Chestnut streets, Trenton, was recently damaged by fire.

Plans are under way for the construction of a concrete ground-floor moving picture theater in East Union street, Newark. The building will be 32x130 feet and will be owned by John Wrench and son.

William S. Saunderson has disposed of his interest in the Electric theater, Madison, to Frederick Libby, who took possession immediately.

The new $20,000 theater in course of erection at Bordentown will be opened to the public about May 1. The new theater will be 43 feet wide, 189 feet in length and will have a seating capacity of 800 persons.

Richard Lunison has leased the Lyric theater in Market street, Newark, from Dr. A. P. Ordway and has re-opened same to the public.

NEW YORK.

Plans are under way for the erection of a new photoplay house on Oneida square, Utica, by Messrs. Henry G. and Arthur J. Lux of the Alhambra Amusement Company. The building will be 68 feet front by 120 feet deep, will be constructed of white enamel brick with copper trimmings, and will be absolutely fireproof. The theater will be ready for occupancy in the early fall.

Ground has been broken for the new Highland moving picture theater at 2012 Whitesboro street, Utica. The structure will be 40x90 feet in dimension and will be built of hollow tile and stucco.

Bioplasticon Company, Inc., Manhattan, improved devices in motion pictures; $75,000; Nelson L. Keach, Marion C. Faraci and Charles S. Frank; Samuel E. Frank, 170 Broadway.

Mitchell Talking Film Corporation, Inc., Manhattan; manufacturing fotophones and devices for synchronizing moving pictures and sounding and talking machines and general motion picture business; capitalization, $100,000. Incorporators, R. S. M. Mitchell, 110 West Fortieth street, New York city; A. F. Gerstener, 67 Halsey street, Newark, N. J.; F. H. Innes, 456 Richmond terrace, New Brighton.

Frederick Fox & Company leased for the Fox-Hall Realty Company the theater building at 2811-13 Webster avenue, New York, for a long term of years to Rosensweig & Brown as a moving picture house and open-air theater.

B. A. Gibbons has been appointed manager of the Regent theater in Syracuse and a new policy has been adopted by the theater.

NORTH DAKOTA.

Plans are under way for the erection of a $10,000 motion picture theater at Grand Forks.

An up-to-date motion picture theater was recently opened at Omemee.

F. E. Samson, for the past six months one of the proprietors of the Orpheum theater at Bismarck, has disposed of his interests to A. J. Bauer.

OHIO.

The Theatorium, a photoplay house in New Philadelphia, has been purchased by John Rhine and Joseph Krell, who recently opened same to the public.

Schmidt & Zoltner, operating the motion picture theater at Sandusky, have dissolved partnership, the latter taking over Mr. Schmidt's interests.

A contract has been awarded for the erection of a motion picture theater on East Main street, Massillon, to be known as the Lincoln theater.

The Liberty, Cleveland's newest theater, at East 105th street and Superior avenue, N. E., opened its doors to its first crowd of visitors on April 11. The theater is decorated in a scheme of gold and gray and will seat 1,800 persons.

The Pyramid Film Company, 14 East Second street, was recently incorporated at Columbus for $12,000. Officers of the enterprise are: D. W. Driscoll, formerly advertising manager of the National Cash Register Company, president; G. C. Driscoll, vice president, secretary and treasurer, and A. N. Nelson of Detroit, second vice president.

The new Strand theater at Fremont, under the management of A. H. Jackson, was opened to the public on April 9.

After undergoing many improvements the Tivoli theater at Lima has been reopened. Messrs. Harris and Zender are the new managers and announce that the public will be given the best kind of service together with the showing of first-class pictures.

PENNSYLVANIA.

Work has been started on a new photoplay house at 205 Hamilton street, Allentown. Daniel Meeker will be the owner of the theater.

Plans have been prepared by Charles P. Lynn for the erection of a three-story building in Scranton, the main floor to be used as a moving picture theater. The building will be constructed of hollow tile, will be absolutely fireproof and will have a seating capacity of 500 persons.

The Washington motion picture theater at Sixth and Washington streets, Washington, has been opened to the public under the management of H. M. Schaffer.

SOUTH DAKOTA.

It is understood that the Majestic theater at Sioux Falls, which was recently destroyed by fire, will be rebuilt at an early date.

Valley Springs is to have a new moving picture theater. The theater will be under the management of Gus Running.

TENNESSEE.

Nashville's oldest playhouse, the Vendome, will shortly be converted into a motion picture theater. The Vendome has a seating capacity of 1,800 persons.

TEXAS.

The new Queen theater erected at Smithville by A. Pye at a cost of $10,000 was recently opened to the public.

Charles J. Peterson has purchased the Kyle theater at Beaumont and hereafter the theater will be operated under his personal management.

Perry Collins is the new manager of the Gem theater in South Rogers street, Waxahachie, and is repairing and thoroughly renovating it.

The Jewel theater, Ennis, was slightly damaged by fire March 26.

Brackettsville will have a new motion picture theater.

J. P. Pittman has leased the Wignall building on Proctor street, Port Arthur, and will open a motion picture house very shortly under the name of the Pittman theater.

VIRGINIA.

Charters have been granted to two concerns in Richmond for the manufacture of motion picture films. They are the Burr McIntosh Film Corporation, with authorized capital of from $1,000 to $70,000, and the Thanhouser Film Corporation, with authorized capital of from $1,000 to $1,000,000.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-19	The Ebbing Tide	Biograph	1,000
D	4-19	The Mystery of the Silent Death	Essanay	1,000
D	4-19	The Face of the Madonna	Kalem	3,000
D	4-19	The Silver Cup	Lubin	2,000
D	4-19	The Great Experiment	Selig	2,000
T	4-19	Hearst-Selig News Pictorial, No. 31	Selig	1,000
C	4-19	The Taming of Rita	Vitagraph	1,000

Tuesday.

D	4-20	The Quicksands of Society	Biograph	2,000
C	4-20	Martha's Romeo	Edison	1,000
D	4-20	The Snow-Burner	Essanay	3,000
C	4-20	Lotta Coin's Ghost	Kalem	1,000
C	4-20	Mixed Flats	Lubin	1,000
D	4-20	The Conversion of Smiling Tom	Selig	1,000
D	4-20	The Closing of the Circuit	Vitagraph	2,000

Wednesday.

C	4-21	Sleep, Beautiful Sleep	Edison	1,000
C	4-21	The Fable of "The Unfettered Birds"	Essanay	1,000
D	4-21	Mike Donegal's Escape	Kalem	2,000
D	4-21	The Terrible One	Lubin	3,000
D	4-21	The Face at the Window	Selig	1,000
C	4-21	The Gutter Snipe	Vitagraph	1,000

Thursday.

D	4-22	To Have and to Lose	Biograph	1,000
C	4-22	Done in Wax	Essanay	1,000
D	4-22	A Delayed Reformation	Lubin	2,000
C	4-22	Feminine Wit	Mina	1,000
T	4-22	Hearst-Selig News Pictorial, No. 32	Selig	1,000
C	4-22	Sonny Jim and the Valentine	Vitagraph	1,000

Friday.

C	4-23	When Hearts are Young	Biograph	1,000
D	4-23	Out of the Ruins	Edison	3,000
D	4-23	His Wife's Secret	Essanay	1,000
C	4-23	Willie Whipple's Dream	Kalem	1,000
D	4-23	Indiscretion	Lubin	1,000
C	4-23	The Idol of Fate	Selig	1,000
C	4-23	Whose Husband?	Vitagraph	1,000

Saturday.

D	4-24	Jean the Faithful	Biograph	1,000
D	4-24	The Heart of a Waif	Edison	1,000
D	4-24	The Conspiracy at the Chateau	Essanay	1,000
D	4-24	A Race for a Crossing	Kalem	1,000
C	4-24	The Fresh Agent	Lubin	500
C	4-24	The Haunted Attic	Lubin	500
D	4-24	The Tyrant of the Veldt	Selig	1,000
D	4-24	Pawns of Mars	Vitagraph	3,000

Monday.

D	4-26	The Children's House	Biograph	1,000
D	4-26	Greater Than Art	Edison	3,000
D	4-26	On the Dawn Road	Essanay	1,000
D	4-26	The Haunted House of Wild Isle	Kalem	2,000
D	4-26	The Ring of Death	Lubin	2,000
D	4-26	Lonely Lovers	Selig	2,000
T	4-26	Hearst-Selig News Pictorial No. 33	Selig	1,000
C	4-26	Boobley's Baby	Vitagraph	1,000

Tuesday.

D	4-27	Adam Bede	Biograph	2,000
C	4-27	The Idle Rich	Edison	1,000
D	4-27	Blindfolded	Essanay	2,000
C	4-27	The Phoney Cannibal	Kalem	1,000
C	4-27	Percival's Awakening	Lubin	1,000
D	4-27	The Honor of the Camp	Selig	1,000
D	4-27	The Lady of the Lighthouse	Vitagraph	3,000

Wednesday.

C	4-28	Count Macaroni	Edison	1,000
C	4-28	The Fable of "A Night Given Over to Revelry"	Essanay	1,000
D	4-28	The Tattooed Hand	Kalem	1,000
D	4-28	Her Father's Picture	Lubin	2,000
D	4-28	The Voice of Eva	Selig	1,000
C	4-28	The Boarding House Feud	Vitagraph	1,000

Thursday.

D	4-29	Fool's Gold	Biograph	1,000
C	4-29	The Undertaker's Uncle	Essanay	1,000
D	4-29	A Romance of the Navy	Lubin	3,000
C	4-29	Bunks Bunked	Mina	1,000
T	4-29	Hearst-Selig News Pictorial No. 34	Selig	1,000
C	4-29	Strictly Neutral	Vitagraph	1,000

Friday.

C	4-30	His Poor Little Girl	Biograph	1,000
D	4-30	Poisoned by Jealousy	Edison	2,000
D	4-30	The Tie That Binds	Essanay	1,000
D	4-30	The Destroyer	Kalem	3,000
D	4-30	When the Range Called	Lubin	1,000
C	4-30	At the Mask Ball	Selig	1,000
C	4-30	The Sort of a Girl Who Came from Heaven	Vitagraph	1,000

Saturday.

D	5-1	A Double Winning	Biograph	1,000
D	5-1	His Converse	Edison	1,000
D	5-1	Frauds	Essanay	3,000
D	5-1	The Box Trap	Kalem	1,000
C	5-1	The Undertaker's Daughter	Lubin	1,000
C	5-1	Safety Worst	Lubin	1,000
D	5-1	The Hand of Nohawee	Selig	1,000
D	5-1	A Pillar of Flame	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Mutual Program

Monday.

D	4-19	The Castle Ranch	American	2,000
D	4-19	The Stain of Dishonor	Reliance	1,000
C	4-19	Title not reported	Keystone	....

Tuesday.

D	4-20	The Undertow	Thanhouser	2,000
D	4-20	The Story of a Story	Majestic	1,000
C	4-20	Oh, Daddy	Beauty	1,000

Wednesday.

D	4-21	The Disillusionment of Jane	Broncho	2,000
D	4-21	She Walketh Alone	American	1,000
D	4-21	Rose Leaves	Reliance	1,000

Thursday.

D	4-22	The Artist's Model	Domino	2,000
C	4-22	Title not reported	Keystone	
T	4-22	Mutual Weekly, No. 16	Mutual	1,000

Friday.

D	4-23	The Riddle of the Wooden Leg	Kay Bee	2,000
C	4-23	The Handicap of Beauty	Falstaff	1,000
C	4-23	The Reformation of Peter and Paul	Thanhouser	1,000

Saturday.

D	4-24	God Is Love	Reliance	2,000
C	4-24	Title not reported	Keystone	
C	4-24	Hungry Hank at the Fair	Royal	1,000

Sunday.

D	4-25	For the Honor of Bettina	Majestic	2,000
C	4-25	Home Again	Komic	1,000
C	4-25	Fashion and the Simple Life	Thanhouser	1,000

Monday.

D	4-26	The Day of Reckoning	American	2,000
D	4-26	The Open Door	Reliance	1,000
C	4-26	Title not reported	Keystone	

Tuesday.

D	4-27	Bianca Forgets	Thanhouser	2,000
D	4-27	Checkmate	Majestic	1,000
C	4-27	No Quarter	Beauty	1,000

Wednesday.

D	4-28	The Renegade	Broncho	2,000
C	4-28	Wife Wanted	American	1,000
D	4-28	The Buried Treasure	Reliance	1,000

Thursday.

D	4-29	The Power of the Street	Domino	2,000
C	4-29	Title not reported	Keystone	
T	4-29	Mutual Weekly No. 17	Mutual	1,000

Friday.

D	4-30	The Valley of Hate	Kay Bee	2,000
C	4-30	Movie Fans	Falstaff	1,000
C	4-30	The Little Soldier Man	Majestic	1,000

Saturday.

D	5-1	The House of Bentley	Reliance	2,000
C	5-1	Title not reported	Keystone	
C	5-1	Locked Out	Royal	1,000

Sunday.

D	5-2	The Comeback	Majestic	2,000
C	5-2	Ethel's Disguise	Komic	1,000
D	5-2	Their One Love	Thanhouser	1,000

Universal Program

Monday.

D	4-19	The Stool Pigeon	Victor	2,000
D	4-19	Wild Blood	Imp	1,000
C	4-19	The Fatal Kiss	Joker	1,000

Tuesday.

D	4-20	The Whirling Disk	Gold Seal	2,000
D	4-20	The Affair of the Terrace	Rex	1,000
C	4-20	Eddie's Awful Predicament	Nestor	1,000

Wednesday.

D	4-21	Mavis of the Glenn	Laemmle	3,000
	4-21	No release this week	L-Ko	
T	4-21	Animated Weekly, No. 163	Universal	1,000

Thursday.

D	4-22	The Ladder of Fortune	Rex	2,000
D	4-22	The Fear Within	Big-U	1,000
C	4-22	His Smashing Career	Sterling	1,000

Friday.

D	4-23	Adventure of the Yellow Curl Papers	Imp	2,000
D	4-23	The Artist and the Vengeful One	Victor	1,000
C	4-23	Two Hearts and a Ship	Nestor	1,000

Saturday.

D	4-24	The War of the Wild	Bison	2,000
D	4-24	Love and Handcuffs	Powers	1,000
C	4-24	When War Threatened	Joker	1,000

Sunday.

D	4-25	The Grim Messenger	Big-U	2,000
D	4-25	Nature's Triumph	Laemmle	1,000
C	4-25	Poor Policy	L-Ko	1,000

Monday.

D	4-26	The Honor of the Ormsbys	Victor	3,000
D	4-26	Love's Reflection	Inm	800
C	4-26	The Troublesome Parrot	Imp	200
C	4-26	Over the Bounding Waves	Joker	1,000

Tuesday.

D	4-27	Matty's Decision	Gold Seal	2,000
D	4-27	Faces in the Night	Rex	1,000
C	4-27	His Nobs the Duke	Nestor	500
C	4-27	Ten Minutes in Bombay	Nestor	500

Wednesday.

D	4-28	A Prophet of the Hills	Laemmle	2,000
C	4-28	Shaved in Mexico	L-Ko	1,000
T	4-28	Animated Weekly No. 164	Universal	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Thursday.

D	4-29	Unlike Other Girls	Rex	2,000
D	4-29	Courage	Big U	1,000
C	4-29	The Chef's Revenge	Sterling	800
E	4-29	After Big Game of the Sea	Sterling	200

Friday.

D	4-30	At the Banquet Table	Imp	2,000
D	4-30	A Romance of Hawaii	Victor	1,000
C	4-30	Her Friend the Milkman	Nestor	1,000

Saturday.

D	5-1	Nabbed	"101 Bison"	2,000
D	5-1	Tiny Hands	"101 Bison"	1,000
C	5-1	Si Perkins in "The City of Delusion"	Joker	1,000

Sunday.

C	5-2	His Uncle's Ward	Big U	2,000
D	5-2	$100,000	Laemmle	1,000
	5-2	No release this week	L-Ko	

United Film Program

Monday.

D	4-26	The Mysterious Airship	Ideal	2,000

Tuesday.

C	4-27	A Million Bid	Superba	1,000
D	4-27	Brothers	Premier	1,000

Wednesday.

D	4-28	The Stolen Will	Grandin	2,000

Thursday.

C	4-29	Jealousy	Starlight	1,000
C	4-29	Can a Man Fool His Wife	Cameo	1,000

Friday.

C	4-30	Back to the Farm	Empress	1,000

Saturday.

D	5-1	Beginning at the End	Ideal	2,000

Sunday.

C	5-2	Love and Skates	United	1,000

Miscellaneous Features

Pathe Daily News No. 33	Pathe	1,000
Pathe Daily News No. 34	Pathe	1,000
The Captive	Lasky	5,000
The High Road	Rolfe	5,000
The Lily of Poverty Flat	California Motion Picture	5,000
Sauce for the Gander	World Comedy Star	1,000
The Eagle's Nest	Lubin	6,000
The Juggernaut	Vitagraph	5,000
Graustark	Essanay	6,000
A Man's Prerogative	Reliance Master Picture	4,000
Captain Macklin	Majestic Master Picture	4,000
Compressed Air	Flamingo	2,000
Pathe Daily News, No. 31	Pathe	1,000
Pathe Daily News, No. 32	Pathe	1,000
On the Night Stage	Ince Master Picture	5,000
Niobe	Famous Players	5,000
Snobs	Lasky	5,000
Captain Courtesy	Bosworth	5,000
The Cowboy and the Lady	Rolfe	5,000
The Heart of a Painted Woman	Popular Plays and Players	5,000
The Fifth Commandment	Brady	5,000
A Man and His Mate	Reliance Master Picture	4,000
Prohibition	Photo Drama	5,000
Pursuit of Pleasure	Balboa Pathe	3,000
The Unwelcome Wife	Ivan	5,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 31—Selig—April 19.—Coast artillery men at practice in San Francisco, Calif.; General Huerta arrives in New York City; training dogs to trail criminals, Elmhurst, Pa.; disposing of worthless scales and measures in San Francisco, Calif.; Congressman Gardner entertains 9 men, more than half of the reserve army of the United States, at Washington, D. C.; latest fashions by Lucille, Lady Duff-Gordon; crew of expert divers leave San Francisco for Honolulu to raise submarine F-4; Mrs. Jess Willard and her children photographed at their home in Los Angeles, Calif.; soccer football game at New Bedford, Mass.; war views from Russian-Poland, Greece and other European points.

Hearst-Selig News Pictorial No. 32—Selig—April 22.—School children's festival in honor of Hans Christian Anderson, author of fairy stories, at Los Angeles, Calif.; Grace Darling visits Leland-Stanford University in Calif.; Aviator Peck shown in flight a few hours before his death, College Park, Md.; elevated train derailed in New York City; indoor golf championship decided at Chicago; tennis game between women champions at Los Angeles; President Wilson opens the baseball season at Washington, D. C.; Rev. Billy Sunday visits Mayor Mitchell of New York City; occupants of Hotel de Gink take up new quarters on Long Island farm for the purpose of raising chickens; William Hale Thompson, mayor-elect of Chicago, on a trip down the Mississippi river; war views from the front.

The Children's House—Biograph—April 26.—"Children's Houses" like this have been established throughout the United States. The children have complete charge of them and keep them in order. Thousands of tiny tots, the men and women of tomorrow, are learing through play, like the three-year-olds in this picture, things which fit them for useful work in the world. And they enjoy doing it. This method of teaching young children the way they ought to live when grown up is known as the Dr. Montessori method and is education in its most practical form, and has attracted the serious attention, not only of educators, but of parents in all countries who wish to give their children every advantage. Dr. Montessori is a great Italian educator.

Greater Than Art—(Three Reels)—Edison—April 26.—Gertrude McCoy and Edward Earle in this great story of a woman sacrificing her honor through her great love for art, to find that "greater than art" is her new soul-thrilling and pure love for another young man for whom she sacrifices her future in art for which she had already paid such a price. An unusual and strong theme powerfully played with rare emotional power, showing the struggle between the two loves. Reviewed on page 606, issue of April 17.

On the Dawn Road—Essanay—April 26.—Bob Allen, star reporter on the Blade, gets a "hunch" that there is something big breaking in a fight for control of the C. I. & W. R. R. He knows that Granger, an unscrupulous financier, is fighting to get control of the stock. He goes out on the story. He is captured and thrown in a deserted shack by two

crooks hired by Granger to steal the proxies held by John Armstrong, the heaviest stockholder in the railroad. In the shack he finds Helen Armstrong, bound and gagged. While they are there, Granger comes out to the shack and takes the proxies which Burns has forged from the originals he has stolen from Armstrong's safe. Burns destroys the original proxies. Bob overcomes the two crooks in a fight, rescues Helen and drives to town in time for the directors' meeting where he denounces Granger and saves the day for Armstrong. Helen falls in love with him.

The Haunted House of Wild Isle—(Two Reels)—Kalem—April 26.—The ghost of John Miller, a suicide, is said to haunt the house on Wild Isle. Warren Kent, an author who is in love with Ann, the suicide's daughter, determines to investigate the haunted house. He arrives there and is shot at by a rifle mysteriously pointed through a hole in the wall. The following night he returns with Ann, who masks as a ghost to attract the attention of the person who fires the revolver. The plan works and the mysterious person is forced to show himself. While Warren grapples with him, Ann hurries for assistance. Dr. Truby, Ann's guardian, has followed them to the island and when he comes upon Warren and the ghost struggling he attempts to kill Warren, but wounds the ghost instead. Ann returns with help and it is then discovered that Dr. Truby had been responsible for the impression that Miller committed suicide and that he had forced his imprisonment on the isle.

The Road O'Strife—(Episode Four)—Lubin—April 26.—Gilbert Jerome meets Alene and falls in love with her. By marrying her, he sees a way out of his difficulty, for he will then have both the girl and the fortune. He, like Dane, believes her to be in love with Abner Gray and determines to eliminate him. When Alene tells him that she likes Abner because he killed Professor Gershom, he has the village youth arrested, charged with murder. Because Dr. Duncan's family is quarantined by smallpox, Alene instinctively seeks Robert Dane for protection and advice, but he has gone away without leaving any word as to his whereabouts. The real cause for his departure is that his small fortune which was invested in an enterprise in a nearby city is in danger of being lost. Gilbert's plan works excellently, but his success is threatened by the appearance of Clara, a woman who presents herself as his wife, but he sends her to the country for the time being. Alene, when alone, realizes that her statement is liable to cause the death of Abner Gray and is horrified.

Lonely Lovers—(Two Reels)—Selig—April 26.—A story of the lives of the inmates of a theatrical boarding house, depicting the adventures of a fresh young girl seeking to become a stage star and her ultimate triumph. See review on page 653 of April 24 issue. N. G. C.

Boobley's Baby—Vitagraph—April 26.—Because he can never get a seat in the car going home and because men with children in their arms are always able to secure one, Boobley buys a life-sized doll and carries it on his trips to and from the office, thereby winning a seat for himself. He is in love with Ethel, a stenographer at the office, and the clerks, when they "get wise" to his trick, make Ethel believe it is a real baby which he carries with him. One of them supplies a real infant to make their bluff substantial and Ethel will have nothing more to do with him, despite his efforts to explain. One night they go home on the car together, Boobley still carrying the doll. He realizes that she is angry because he is carrying the doll and gets off the car to throw it in the lake. She still thinks it is a real baby and many complications arise which are eventually settled and lead to a reconciliation between Boobley and Ethel. Sidney Drew and Mrs. Sidney Drew featured.

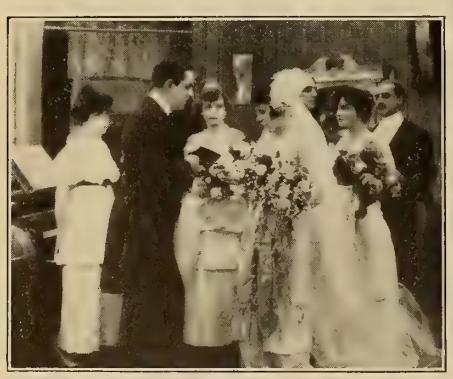
Adam Bede—(Two Reels)—Biograph—April 27.—Adam Bede and Hetty Sorrel are betrothed but the girl secretly loves Arthur Donnithorne. When their love affair is discovered Arthur is sent away and the couple married at once. Dinah, who has long loved Adam in secret, is saddened by the wedding but makes the best of it. Hetty soon leaves her husband and follows Arthur. She fails to find him in London and here her child is born. Tired and discouraged she does what she considers best for the child and is arrested for murder. She is sentenced to be hanged but saved from this disgrace by Arthur who secures the queen's pardon. Hetty dies, uniting the hands of Adam and Dinah with her last breath, for she has seen the other woman's love for Adam.

The Idle Rich—Edison—April 27.—That funny team, William Wadsworth and Arthur Housman, are here seen as two tramps who, while trying to think up some way of getting a big dinner with little labor, spy a thousand-dollar bill laying on the ground. After gorging themselves with food they present the bill, and, the proprietor being unable to change it, they saunter out of the restaurant without paying. Their shopping tour ends by their meeting the bank mes-

senger who, accompanied by a policeman, is searching for the lost bill. A. Conan Burns, the sleuth on the trail of Augustus Phillips and Marc MacDermott, whose photos he carries with him, tries to

fasten their identity on the two tramps, but fails and they are allowed to go free. C. R. C.

Blindfolded—(Two Reels)—Essanay—April 27.—A mystery drama which sustains the interest splendidly from start to finish. Much credit should be given to the author, Edward T. Lowe, Jr., and to the players who enact the leading roles, especially Richard C. Travers and Ernest Maupain. Arnold Blaine, a clever rogue, is captured in possession of the crystal butterfly, a rare piece of jewelry, which he has stolen from Andrew Meridith. His capture is the result of the efforts of Milburn Warren, an amateur detective, who is in love with Bernice Meridith, daughter of Andrew. That the jewel may not be stolen again, Warren sets a trap in which a flashlight photograph will be taken of anyone rifling the secret compartment. The jewel again is stolen and the photograph



shows a picture of Blaine. But Blaine is in jail. Warren is captured and dragged to a deserted house by the crooks and is rescued by police. The crooks are captured and it transpires that the thief is a twin brother of Blaine's. C. J. C.

The Phoney Cannibal—Kalem—April 27.—Ham and Bud are unable to pay their board bill, but have a happy thought when they see a missionary collect money on the street corner after illustrating a lecture with a cannibal he has brought with him from the wilds of Africa. Bud at once becomes a cannibal and Ham a minister. The plan brings many dollars to their pockets when the crowd sympathizes with Ham's ideas, but the boarding house lady and a squad of police finally kill their game.

Percival's Awakening—Lubin — April 27.—Percival, a bookworm, finds little interest in life except his studies until he meets Alice, a tom-boy, while on a visit to the country with his parents. During his stay she leads him a merry chase and despite his parent's warning to leave the tom-boy alone and devote more attention to his books he continues to court her and at last the romance

ends with their engagement. Raymond McKee and Frances NeMoyer in the leads.

The Honor of the Camp—Selig—April 27.—Robyn Adair and Virginia Kirtley are the featured players in this one-reel story of the West that depicts the effort of Edgar Sill, a mining expert, to secure possession of Dunham's wealthy claim by taking advantage of a technicality. Dunham, who loves Merry Waymire, the daughter of an eastern capitalist, is finally able to convince the latter's father of the value of his property and the latter, on investigating, discover Sill's crookedness. When the news of Sill's trickery spreads through the camp, the miners order him out of town. N. G. C.

The Lady of the Lighthouse—(Three Reels) — Vitagraph — April 27. — Miss Hope, a teacher in a school for the blind, is known as the "Lady of the Lighthouse," because of the great good she does in helping her afflicted pupils. She is attracted to little Victor Vaughn, who is kept in seclusion by his father because the parent did not wish him to know of his affliction. The boy is sullen, but under the influence of Miss Hope he becomes bright and cheerful. The doctor intimates that the child may see in time and, as they wait and hope for the miracle to come, Mr. Vaughn and Miss Hope fall in love. At Christmas time Victor is operated upon and when his sight is restored Mr. Vaughn, thankful for the care given him by Miss Hope, asks her to become his wife and a mother to little Victor and she accepts. Rose Tapley and Lionel Adams featured.

The Fable of a Night Given Over to Revelry — Essanay — April 28. — This George Ade fable, the plot which is rather scant, deals with the dinner given by the members of the class of '88 with Mr. Dubley, who considers himself a sport, playing the chief role. The incidents, which are far too numerous to describe, are real laugh-getters and keep the interest alive throughout the thousand feet. The older men at the dinner, whom Mr. Dubley thought could not "stick it out," prove veterans in the art of eating and drinking and at 2:30 the next morning when they carry Dubley out, the old fellows announce that they are just beginning to "make a night of it." Charles Stine, Harry Dunkinson and Thomas Commerford have the most prominent parts.

Count Macaroni—Edison—April 28.—Gladys Hullette figures prominently in

A scene from Edison's "Martha's Romeo."

this comedy of a bogus nobleman who seeks the pretty girl and her accompanying dowry reserved for a certified title and monacled gentleman of royal parentage. The ludicrous mistakes of applicant Macaroni, and the manner in which he is exposed furnish more than one laugh through the picture.

The Tattooed Hand—(Two Reels)—Kalem—April 28.—An episode of the "Girl Detective" series in which Cleo Ridgley is featured. Patrolman Kerrigan rescues his daughter from the insults of Bat Dorgan, a gangster, and incurs the enmity of Dorgan's followers. He is attacked and throddled into insensibility and Jean, the girl detective, is assigned the case. Talcott, her assistant, visits a dive patronized by the Dorgan gang and when Jean boldly visits the place she is made a prisoner. Her purpose was to learn if Dorgan had an anchor tattooed on his hand, for Kerrigan said it was a man thus marked that had attacked him. Police rescue Jean after a desperate battle with the gangsters and, when the girl detective finally corners Dorgan, the mystery of his arm not being marked is explained, for upon a nearby table she sees a bottle of India ink and a fine brush.

Her Father's Picture—(Two Reels)—Lubin—April 28.—This is a powerful drama, doubtless one of the most intense the Lubin company has offered for some time. It is the story of a scheming woman who divorces her first husband to marry another. She leaves a little daughter with the father, who eventually dies and the child is placed in an asylum. Years pass and the second husband is attracted by an actress, who agrees to marry him if he will divorce his wife. The wife discovers the affair and going to the actress, pleads that she will cease to attract her husband, but is laughed at by the girl and ordered out of her dressing room. The wife then goes to the soubrette's home, intending to kill her and there discovers a picture of her first husband and realizes that the girl is her own daughter. She flees back to her own house. The husband meets the girl, who tells of the scene on the discovery of the picture. They hasten to the mother's house but arrive too late to save her from a tragic end.

The Voice of Eva—Selig—April 28.—Eva, whose life is not a happy one, is persuaded to leave her home by a stranger. Later, deserted by the the man who brought her to the city, she secures employment as a singer in a cafe and chancing to meet Whitney, a widower, who knows nothing of her past, she becomes engaged to this wealthy man.

Whitney one night enters a cafe and discovering that his fair charmer is a cabaret singer, he breaks the engagement. Later, Eva's voice fails her and she becomes ill. Whitney's little daughter, who has

learned to love Eva, is also ill and begs for "the pretty lady," and thus eventually Whitney and Eva become reconciled. Robyn Adair and Virginia Kirtley featured. N. G. C.

The Boarding House Feud—VITAGRAPH—APRIL 28.—Mrs. Drexel, who runs a boarding house, objects to Billy making love to her daughter. When Billy's uncle, with whom he lives, goes away he evens up matters with Mrs. Drexel by starting a boarding house himself and taking Mrs. Drexel's servants and boarders away from her. A wine party is given to the boarders by Billy and when his uncle returns home he is thrown out by the boarders. Uncle and Mrs. Drexel compare notes and decide to pay Billy back in his own coin, so they take the boarders and servants away from him. He prepares to fight some more, but decides to call it off when Mrs. Drexel agrees to his marrying her daughter and announces that she is to wed his uncle.

Fool's Gold—BIOGRAPH—APRIL 29.—Gone daft through years of searching for El Dorado, the old miner thinks that the vein of iron pyrites he has found is a lode of rich gold-bearing earth. With frantic joy he displays his samples at the saloon in town, and invites everybody to celebrate his luck. The knowing ones kindly congratulate him and wink at each other; a young prospector saves the situation by secretly giving the bartender money with which to cash the "nugget" tendered by the old man in payment for the drinks. A greaser among the crowd sees the transaction and believes that the old miner has really struck gold. He determines to rob him of his claim and follows when the veteran, with elaborate caution, proceeds to his mine. The young prospector and the sheriff are rivals for the hand of the miner's orphaned niece and bad blood arises between them. The sheriff threatens openly to "get something on" his rival. Under the influence of liquor he follows the prospector and sees him shoot the greaser, who has apparently killed the crazy miner. The sheriff takes advantage of his authority to arrest his rival, and handcuffs him, although he protests that the border law justifies his act. On the way to town the sheriff stumbles and falls to death. The prisoner contrives to take the key to the handcuffs from his pocket and, after a vain effort to release himself, is freed by the girl.

Poisoned by Jealousy—(TWO REELS)—EDISON—APRIL 29.—Bessie Learn, Carlton King, and Harry Beaumont starred. Stephano and Enrico, brothers, both admire Dolce who lives next door. Enrico wins her, and, after their marriage, the couple ask Stephano to live with them. As his admiration for Dolce grows, his hatred for Enrico becomes more intense. He writes his brother a letter purporting to come from their uncle in America. As requested, Enrico sails for the land of promise, intending to send for Dolce later. Stephano follows up his advantage by writing Enrico that his wife has died, writing Dolce a fake letter at the same time, stating that her husband has succumbed to a deadly fever. As time passes heartsick Enrico is seized with a longing to return to his native land. By chance he and Dolce meet. Stephano then pays the penalty of his deceit. A review appears on page 659, April 24 issue.

The Undertaker's Uncle—ESSANAY—APRIL 29.—The undertaker and Slim are rivals for the favor of the damsel, with Slim a shade to the good. The undertaker, in order to recover ground, pulls a poor hobo into the picture as his wealthy uncle. They visit the damsel and her mother and the "uncle" impresses the women with his wealth. A short time after, the undertaker arranges with the hobo to play dead and he invites the women to see the corpse. But Slim meanwhile gets wind of the plot, and he steals into the undertaker's rooms and conceals himself under the coffin containing the hobo. When the women appear to look their last on "Uncle" Billie Slim drills a hole through the coffin and sticks the hobo. Of course, the hobo gives everything away and the undertaker is disgraced. Made by Essanay's "Snakeville" players.

A Romance of the Navy—(THREE REELS)—LUBIN—APRIL 29.—Because of a quarrel between himself and his wife, Henry Gardner adopts his widowed sister's child, Reggie, in infancy, and raises him as his own son, allowing his real son Jack, whose birthright he is doubtful of, to believe that he is a foundling. The boys grow to manhood and both desire to go to Annapolis. Gardner gets Reggie the appointment, still trying to

avenge the wrong he believes his wife did him. Both boys love Rose and she appears to favor Reggie after his appointment to Annapolis. Jack works his way up from the ranks of a common sailor and becomes an ensign. Rose marries Reggie, who takes the downward grade, and becomes a scapegoat officer. Gardner's wife manages to ruin him and he becomes a derelict. Reggie and Gardner engage in a drunken quarrel, in which the former learns that he is the foundling and not Jack. Rose overhears this and, though Gardner dies, she conveys the information to Mrs. Gardner, and the latter determines to rid her son of the man who has caused him so much sorrow, but mistakes Jack for Reggie. Reggie falls in with some foreigners after he is dismissed from the service. He plans to sell some important government secrets and starts for the foreigners' yacht in a motor boat. Jack follows in another speed craft. Mrs. Gardner plans to blow up Jack's boat by "springing" a mine under it, as she believes him to be Reggie. She discovers her mistake in time, however, and explodes another mine, sending Reggie to his death and leaving happiness before her son. Ormi Hawley, Early Metcalfe, Edgar Jones and Louise Huff appearing in the cast.

Bunks Bunked—MINO—APRIL 29.—Old man Bunk determines his daughter shall marry a count, but the girl decides otherwise, for she is in love with Harry. The lovers hatch a plan to foil father and the count and at a party Harry masquerades as a woman in an effort to humiliate the count. The young man

makes a "mess" of his role, however, and is beaten up and thrown out of the house.

Strictly Neutral—VITAGRAPH—APRIL 29.—A burlesque on the war situation in Europe, with each nation represented by a servant in the household of Mr. Higgins. Flora, the maid, is French; Kate, the cook, is Irish; Rudolph, the chef, is German; Pietro, the gardener, an Italian, and James, the butler, English. They band together in a manner similar to that of their mother nations and Pietro, alone, remains strictly neutral. The fun comes from the incidents which are numerous and quick moving. Flora Finch, Kate Price, Jay Dwiggins and Mr. Lack featured.

His Poor Little Girl—BIOGRAPH—APRIL 30.—The shabby-genteel old gentleman sends his daughter to a fashionable school, but is unable to afford her the luxuries to which the other girls are accustomed. Timid and lonely, she does not enjoy the first days at school. Then the rich girl takes her up, gives her pretty dresses and in other ways makes life pleasant for her. At the rich girl's graduation party her most eligible young man pays so much attention to the poor girl that she becomes jealous. On an automobile tour the rich girl's car breaks down near the poor girl's home, and she invites her companions in. When they make fun of her father's old-fashioned ways she flares up and bids them begone. Only the young man stays, and after her father's death it is he who consoles her with his love.

The Tie That Binds—ESSANAY—APRIL 30.—The husband sits by the fire musing over his married life and what might have been. He gets up and goes to the window to look out into the night.

Across the yard in his neighbor's house, he sees two children being put to bed by their parents. The wife neglects her married life for social affairs. The husband sees her bidding an affectionate goodnight to a man who is in love with her. When she comes in, he suggests

that they be divorced, saying that their union has been without issue. He shows her the happy family. A poor woman leaves her baby on the doorstep of the home. The husband finds the baby. The wife feels the mother-love awakening in her breast. They adopt the child and are happy. G. M. Anderson featured.

The Destroyer — (Three Reels) — Kalem—April 30.—Alice Hollister, Anna Nilsson and Harry Millarde have the leading roles. Dick, though engaged to Helen, falls a victim to the wiles of Cherie, a dancer. Despite her efforts she cannot win him away from Cherie and finally the girl gives him up. His father, angry, disinherits him and Cherie, learning this, casts him off for a suitor with money. Dick turns to Helen, but finds that her love has died. He drifts lower and lower and months later, when Cherie and one of her suitors come from a fashionable jewelers, a beggar asks them for enough money to get a meal. The suitor gives him a coin but Cherie contemptuously turns away, for she recognizes the beggar, Dick, her former suitor.

When the Range Called—Lubin—April 30.—Lem Hart, a wealthy ranch owner becomes lonesome and goes to the city to live. He is surrounded by society friends and falls in love with Agnes, a debutante. She appears to favor another suitor and when Lem learns that all of his society friends are secretly making fun of him, and enduring his presence only because he has money, he renounces them and decides to return west. The manner in which Agnes acts when he tells her that he is sorry that she is one of the fickle kind, makes him re-consider and he asks her to become his wife. Though angry at him for not believing in her from the first, she agrees, and they decide to return to the ranch together. L. C. Shumway and Velma Whitman in the leading roles.

At the Mask Ball—Selig—April 30.—Mr. Prettyman plans to attend the gay French masquerade ball without the knowledge of his wife, by telling her that business detains him late at the office. Mrs. Prettyman finally determines to visit the same ball rather than spend a lonesome evening at home and at the gay affair Mr. Prettyman becomes infatuated with a columbine, while Mrs. Prettyman flirts outrageously with an audacious devil. The police, who are chasing Slippery Sam, a sneak-thief, arrest Prettyman, since they think him the thief in disguise, but eventually he is enabled to escape and on arriving home comes face to face with the columbine. Both unmask and discover they are husband and wife. John Lancaster and Lyllian Leighton featured. N. G. C.

The-Sort-of-Girl-Who - Came - From - Heaven—Vitagraph—April 30. — At a millionaire club several members are talking over past experiences and one of them, who is regarded as more adventurous than the others, is asked if he has never met a girl for whom he really cared. He says he has and that she was the-sort-of-girl-who-came - from - heaven. He then tells his story of how he met her in a soda fountain and for some time spent his money lavishly on her. She was an actress and very beautiful. One day she excused herself from dinner with him and announced that she would have to meet her husband at the corner. After that girls of this variety always called for a raising of the danger signal by him. He finishes his tale and joins his friends in a hearty laugh. Earl Williams and Anita Stewart featured.

His Convert—Edison—May 1.—Marc MacDermott and Mabel Trunnelle featured. Gerald Morgan, a wealthy clubman, scoffs at the remark that street prayer meetings do wonderful reform work, and bets that he can, in the course of three nights, gather as large a number of converts as any of them. His friends take up his bet, and Gerald, decked out in clerical garb, mounts a chair on one of the street corners, and harangues the audience which gathers quickly. Lizzie, a woman of the streets, chances to pass the crowd, lingers, and steps closer to hear Gerald's plea for righteous living. He notices her, and is pleased to see her among his gathering on the second night. By this time the work which Gerald started in jest has begun to take a hold on him, and he preaches earnestly, with the spiritual welfare of his listeners in mind. On the third night as Lizzie is listening to Gerald, Bennie Mazzetto, who is angry because she has deserted him and the "old life," slips a stolen pocketbook into her pocket. Gerald extracts her from her difficulties at the police station, and shortly afterward they become married, and devote their time to missionary work. C. R. C.

Frauds—(Three Reels) — Essanay—May 1.—Zelda Dunbar, a detective, on the trail of two notorious blackmailers, offers herself as their accomplice and is

accepted by Eldridge and Mortimer. Zelda wins the heart of Kendrick, a rich bachelor. Zelda slips Kendrick a note saying her father is going to force her to marry a man she does not love. Kendrick takes the girl into another state. At a hotel the pair are confronted by the two blackmailers and Eldridge charges Kendrick with violating the Mann act. Kendrick is arrested. A mob threatens to lynch the prisoner. Mortimer urges Kendrick to settle for $20,000. On a signal from Zelda he does so. The crooks attempt to escape, but are prevented. The mob bursts into the room. Zelda shows her star, explaining she has been seeking evidence against the men. Zelda confesses her love for Kendrick. Edna Mayo and Bryant Washburn in the leading roles.

Mutual Program

Home Again—Komic—April 25.—Mr. Drummer, a traveling salesman, is arrested by mistake and sentenced to jail for sixty days. Believing that he has deserted her, his wife sublets their home, and moves to a hotel. On his release he wires his wife that he is returning home. Mrs. Grinder, the new tenant, directs the

messenger to the hotel. By the time that Drummer reaches home he is somewhat the worse for a few drinks. Clad in pajamas, he enters the room formerly occupied by his wife, inteding to square himself. As he is retreating under heavy fire, Grimer sees him. Drummer thinks that his wife is unfaithful, on seeing the other, and a great chase and fight ensue. Meanwhile Mrs. Drummer has received her husband's wire. She arrives at the old home just in time to save her husband from being landed in jail.

The Open Door—Reliance—April 26.—A young man attired in evening dress stops before the wide-open door of a little white house, and, after pondering for a moment, enters. Upstairs a light is burning. He surprises a girl in the act of stealing a string of sparkling gems. Just as he slips the jewels into his own pocket a voice is heard from the doorway, and both turn to find themselves covered by a gruff stranger. A policeman then makes his appearance, handcuffs the couple, leads them a short distance from the house, and then lets them go free. He returns to the house, changes his clothes, and he and his pal make ready to leave with their loot, for both are thieves. They are met at the door by policemen summoned by the young ex-prisoner. The girl is filled with remorse on learning that her companion in evening attire is the owner of the house. His affectionate glance speaks his forgiveness, and he tosses the gems on the table with the remark, "paste."

The Day of Reckoning—(Two Reels) — American — April 26. — Vivian Rich and David Lithgoe featured in this heart interest story in which Martha True, an innocent young girl, deceived by a heartless man, becomes the wife of a millionaire merchant, without disclosing her former relations with another. Years later the man who deserted her threatens to expose her past, but the husband by chance discovers the deception of his wife, is induced to forgive her and the blackmailer is foiled. See review on page 702 this issue. N. G. C.

No Quarter—Beauty—April 27.—Virginia Kirtley and Joseph Harris are the featured players in this really natural little farce which relates the misadventures of an engaged couple shortly after

the installation of a new gas meter that has to be fed quarters at frequent intervals. When the supply of 25c pieces runs out, unexpectedly, one evening, not only the dinner is spoiled, but the illumination of the house also destroyed. The picture will be popular with all, except gas companies. N. G. C.

Checkmate — Majestic — April 27.— Tom, a telegraph operator, meets his employer's ward, Dorothy, and is greatly attracted to her. Dorothy has never seen her father. He placed her in Gray's care when she was a baby; refusing to see her because her birth had caused her mother's death. Gray has speculated with the money which he was to turn over to Dorothy when she became of age or married, and lost it. The girl's father, outgrowing his antipathy to his daughter, wires Gray that he is coming to take the girl in charge. Gray decides on marrying Dorothy as the best way to hide his misappropriation of the funds. Tom becomes suspicious of his employer's actions and interferes. Gray knocks him down and binds him, but Tom manages to pull the telephone from the desk, and, using the receiver as a key, he telegraphs for help. The wire chief rushes to the scene, and frees Tom. He boards the train, and succeeds in preventing Gray from carrying out his scheme. Later, Dorothy and Tom marry.

Bianca Forgets—Thanhouser — (Two Reels)—April 27.—Florence La Badie and Morris Foster starred. Jarvis, Bianca Wells' ardent suitor, is unable to understand the position of Count Berdeau who seems to be at the Wells home constantly. Jarvis' suspicions that the nobleman is a fugitive from the law accounts for Berdeau's being snatched away from a ballroom, and marched before a magistrate to account for himself. This brings out the explanation that the count and Mr. Wells are putting over a business deal. Bianca appreciates the humorous side of the affair and also the motives that prompted Jarvis in his part of it.

Wanted—A Wife — American — April 28.—Andy Fortune resorts to a want ad to seek a wife and receives replies from girls of all shades and colors. The one

that meets his approval, however, is a photograph of a bathing girl on the back of which is written, "find me." Andy goes to a nearby beach to endeavor to find his charmer. J. D. P. Moore and his daughter, Ruth, are staying at the beach and become acquainted with Count Raphio, whom her father thinks would make a good match. Ruth witnessing Andy's rescue of the bather, declares she will wed none but a hero, and accordingly the count arranges a fake rescue of her, but at the last moment his plans go astray, and it is Andy who rushes to aid her. While the ruffians are taking their revenge on the count, Andy recognizes the girl as the one on the photo and she promises to become his wife. Edward Coxen and Winnifred Greenwood featured.

The Renegade — Broncho — (Two Reels)—April 28.—Robert Graves, a renegade slave trader in Africa, defeats a party of British soldiers and takes prisoner Captain Marley. He finds in the captain's clothing a letter telling him that he is heir to the estates of the late Earl of Craven. Graves sells Marley into slavery to Ali Hamid, and sails for England where he impersonates Marley, and assumes control of the estates. He falls in love with Alice Craven. She distrusts him and repulses his advances. Marley, meanwhile, has become infatuated with Normah, a beautiful Arabian girl. She helps him to escape, and he returns to England to recover his inheritance. At his lawyer's suggestion, he appears in Graves' bedroom while the latter is lying in a drunken stupor. The usurper awakens, thinks he sees Marley's ghost, and leaps out of the window to his death. Alice marries a young Englishman, and Marley sends for Normah, who, as his wife, presides with him over the Craven estates. Charles Ray, Herschal Mayall, Louis Glaum, and Ethel Ullman featured.

The Power of the Street—Domino—(Two Reels)—April 29.—John Steele, a New York stock broker, is happy with his beautiful wife, Marion, until the advent into their circle of Alexander Hanlon. The latter deliberately ruins Steele in the exchange, and elopes with Marion to Europe. Steele pretends suicide and goes to Alaska under an assumed name. There he strikes it rich and returns to New York, resolved to avenge himself on Hanlon. He is wearing a heavy beard, and his rival fails to recognize him. In a fierce battle on the

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exchange Steele breaks Hanlon. Later, Steele, shorn of his disguise, confronts Hanlon in his home. They fight like

wild beasts. A lamp is upset and the house catches fire. Steele escapes, but Hanlon perishes in the flames.

The Buried Treasure—Reliance—April 28.—Marie's father looks more kindly upon Jean's suit for his daughter's hand when the young clam-digger finds a chart revealing the location of buried gold. Ragout steals the chart, kidnaps Marie, and sets sail to find the treasure. Jean and the girl's father induce a tourist to take them overland at lightning pace to the spot where lies the gold. They rescue Marie and locate the treasure.

Ragout is driven out of the country, and Jean and his sweetheart marry. Florence Crawford, Walter Long, and Mr. Rhefield featured.

Movie Fans—Falstaff—April 30.—A young clerk and a stenographer meet in a movie theater, fall in love, and marry. Common ambitions have drawn them together, he, dreaming of becoming a scenario writer, and she, of starring on the screen. But, as time passes, their hopes fail to materialize. Gradually true love replaces the bond of common ambition, and, when the baby comes, they agree that in her and her future rest all of their ambitions. Lorraine Huling and Billy Sullivan featured.

The Valley of Hate—Kay Bee—(Two Reels)—April 30.—Allen Walsh, a young Northerner, falls in love with Madge Canfield while teaching school in the mountains of Tennessee. Allan's attitude towards the feud between the Canfields and the Huttons causes Madge's father to regard him as an enemy. In spite of this the young lovers meet in secret. When a cousin of Canfields' is found murdered Madge's father convinces her that Walsh is the guilty one, and she consents to lure him within her father's reach. She learns that Walsh is innocent, and, rather than have him know that she plotted against his life, she persuades him to allow her to wear his coat and hat. Canfield shoots, and his daughter falls. Walsh induces Mrs. Hutton to nurse her back to health. The two families become reconciled, and Walsh and Madge are married. Rhea Mitchell and Thomas Chatterton featured.

The Little Soldier Man—Majestic—April 30.—Mildred's boy chum becomes jealous of a big soldier doll given her by her uncle, and steals it. That night he dreams that he and the soldier race to reach Mildred. The soldier wins, and marries the girl. Paul, meanwhile has secured his father's sword. As the couple leave the minister's house, he

leaps forward to kill the soldier—and wakes up. He steals out of bed, pulls open the bureau drawer, and sees his rival lying there unromantically calm.

The House of Bentley—Reliance—(Two Reels)—May 1.—John Bentley discharges his pretty little stenographer when his son falls in love with her, and threatens to disinherit the boy if he marry below his station. Grandma Bentley sympathizes with the lovers, and determines to help them. She recalls to her son the story of his own romance, and how he and his bride began life together in poverty. Mr. Bentley relents, and consents to John's and Edith's marriage. Frank Bennett and Teddy Sampson play the leading roles.

Locked Out—Royal—May 1.—Ned leaves town on business, telling Nell that he will be back in the morning. He finds that he will be able to make the night train back and wires his wife to that effect. In coming out in the hall to get the telegram, Nell is locked out. Clad only in pajamas she attempts to get into the house by way of the fire escape, and is taken for a burglar. Ned finds her in a compromising position, but the janitor's explanation and some persuasion restore him to good humor.

Ethel's Disguise—Komic—May 2.—Antonio becomes infatuated with Trixie, a chorus girl, and his wife asks Mr. Hadley to start divorce proceedings for her. First, some evidence is needed against the Italian, and to this end Hadley has Ethel disguise herself in man's clothes, and follow Antonio. The Italian finds his sweetheart in a cafe, surrounded by several admirers. He raises such an uproar that they turn Trixie over to Ed, who happens to be Ethel's lover, and make their escape. Ethel enters just in time to see Ed with Trixie in his arms. She gets even by flirting with the chorus girl. Again Antonio objects. Ed learns Ethel's identity in time to save her from harm, and the stenographer has the

pleasure of serving a summons on the Italian.

The Comeback—Majestic—(Two Reels)—May 2.—Borden, roused to defend the name of a girl whom Sinclair has implicated in a story he has been telling, empties a revolver at the other clubman. Fred Dexter, Borden's cousin, hides him until he is ready to leave for New Zealand. Some months later Borden's attention is called to his picture printed in a New York paper. The news item announces that Dexter has identified the body of a man found in the woods as that of his cousin, Richard Borden, and that he, being next of kin, inherits the fortune of Francis Borden, a South African millionaire who, on dying, willed his fortune to Borden. The editor of the paper on which Borden is working listens to the fellow's story, and suspects that the shooting at the club was a prearranged affair. It turns out that he is right. Dexter, knowing of the uncle's death, arranged with Sinclair and another to stage the little play at the club, first filling Borden's gun with blank cartridges. When faced with this theory, the conspirators finally confess. Borden returns to New York and to the girl whose name he defended. Dexter and his accomplices leave the country.

Universal Program

Playmates—Sterling—April 15.—Olive and Margie start off the day with most sincere intentions of keeping clean, but, after a game of marbles, they submerge themselves in a muddy pond, and come out black from head to foot. Fearful lest mother should see them, they creep into the bath tub, emerge white and joyous, and indulge in a pillow fight in the bedroom. One of the pillows bursts, and the room becomes filled with feathers. Mother appears at the opportune moment, and rescues the "kiddies."

Animated Weekly No. 163—Uuniveral—April 21.—Vice President Marshall visits the San Diego Exposition; Jane Addams and prominent women sail for the Hague to participate in a peace conference; Mayor Mitchell attends dedication of fountain to the memory of Isador and Ida Straus who lost their lives in the Titanic disaster, New York City; Schooner Kit Carson runs aground off Narragansett Pier, Rhode Island; General Huerta arrives in New York City; President Wilson opens American League base ball season, Brooklyn, New

York; the opening of the Federal and National League seasons in Brooklyn and Boston, respectively; negro baptism in the Mississippi River, St. Louis, Mo.; war section, including views from London, Russia and France; cartoons by Hy Mayer of Puck.

Nature's Triumph — Laemmle — April 25.—At the insistance of his wife, Conway leaves for the mountains hoping, by means of solitude, to cure his habit of drink. Beth, the hotel keeper's daughter serves him as guide and they become fast friends, thus arousing the jealousy of Charles, Beth's sweetheart. Conway tells Beth of his fault and of his wife and the girl, in an excess of sympathy, throws her arms about his neck. Charles sees this and attempts to shoot Conway. The latter produces a telegram in which his wife summons him home to his newborn son and the youthful lovers are reunited.

Love's Reflection—Imp—April 26.—This is one of the Mary Pickford reissues.

The Honor of the Ormsbys—(Three Reels) — Victor — April 26. — Maurice Ormsby leaves his Virginia home to make his way in New York. His father's parting admonition is that, should he

marry, he choose a girl of high birth. In New York, Maurice falls in love with Mary Hempden of the Folly theater whom he marries and therefor is disowned by his proud father, John Ormsby. The task of providing for Mary and himself is too much for Maurice and the end of five years finds them and their baby in poverty. Maurice appeals to his father but the letter is torn up, unread. The old butler, Roberts, pieces it together, obtains Maurice's address and sends him fifty dollars. Maurice gets rid of this money in a saloon, is thrown out and later is shanghaied on a vessel bound for China. Mary is tempted by a former admirer, to take advantage of a life of ease but refuses and is found by Roberts, who comes to see Maurice. With her baby, she is taken by him to the Ormsby estate in Virginia. There Mary nurses old John Ormsby through a serious illness and wins his heart, as also does the baby. Later, Maurice, reformed by the hardships of his long voyage, returns to Virginia, his search for Mary having been fruitless. John Ormsby unrelentingly reproaches him for not having married a girl like Mary. Explanations, forgiveness and happiness follow.

Matty's Decision—(Two Reels)—Gold Seal—April 27.—Christy Matthewson and Eddie try to decide where to spend their vacation. Eddie suggests Hoboken. As punishment Mattie sends a base-ball toward him, it misses Eddie, breaks through a window and hits a girl. The girl summons a policeman and they enter the house from which the ball came

and find Mattie and Eddie. Matty's decision is "Arrest the ball."

His Nobs, the Duke — Nestor — April 27.—At the Cliff House, Miss Dill Pickle determines to enamour His Nobs, the Duke. At the same hotel The Girl, her father and sweetheart Jack, are stopping. Father determines to have a duke in the family but his plans whereby The Girl will have a chance to get acquainted with the royal person, are frustrated by the Dill Pickle. At last the duke and The Girl make an appointment to go walking. Jack disguises two friends and confronts the duke and The Girl with them, introducing them as the wife and son of the duke. The latter turns and runs. Victory is Jack's.

A Prophet of the Hills—(Two Reels)—Laemmle—April 28.—Jim Blake and Nan Mason are sweethearts when the arising of a fued between the two families threatens to disrupt their romance. Frank Mason is shot by the Blakes. Jim refuses to take a part in the fight, is reviled by his family and in anger seizes a rifle and goes into the woods to seek whom he might kill. He meets the kindly old "prophet of the hills" who shows him how wrong he is and replaces the rifle with a Bible. Jim places the book inside his coat where it stops the progress of a bullet sent toward him by Nan who mistakes him for another member of his family. Hot-tempered, she refuses to remain friendly with him, but later is persuaded differently by the old prophet, who reconciles the two. Shots

are heard and the three emerge into the thick of the Blake-Mason fight. The old prophet is killed and over his body the two families declare peace.

Shaved in Mexico—L-Ko—April 28.—Senor LaBullio is the accepted suitor of the Senorita Hitchy Koo; he also is the village barber. Then one, Perkins, globe-trotter comes to town and obtains the Senorita's favor. He brags about it and

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unfortunately, thereafter, goes to get a shave. LaBullio has an assortment of razors handy but Perkins leads him a chase which is fatal to all who get in the way of either the barber or the globe-trotter. At the conclusion of an exciting time, they discover that the Senorita is faithful to neither.

Courage—Big U—April 29.—Walter and Ruth are engaged. One night they witness McHugh and several companions hold up Flynn, a westerner. Walter goes to Flynn's rescue, is felled and Flynn, after driving off his assailants, is shot through the shoulder. He is taken to the home of Ruth where he becomes convalescent. Ruth, her fancy taken by his tales of the west, marries him and goes

west to live. Walter makes his work fill his life and some time later, in a western hospital, offers his blood to save the life of a sickly boy. The boy is the son of Ruth and Flynn. At home the boy's father, who has liked cards and drink too well, tries to drown his worry over his little son, in drink. McHugh, who has waited long for his revenge, fires at him through the window and Ruth is widowed. The boy recovers without Ruth's knowing whose blood saved him. Three months later, the boy falls into the river is saved by Walter and Ruth learns that she has him to thank twice for the life of her boy. The engagement broken years before is resumed and happiness is promised for three people.

Unlike Other Girls—(Two Reels)—Rex—April 29.—Henry Darrell builds a railroad in the western town which his wealth controls. Mrs. Barnett, in moderate circumstances, refuses to sell her homestead for the small sum Darrel offers and when the railroad is built across her land, starts a lunch-room at its terminal. Trade is brisk, so Darrell starts an opposition restaurant and takes the Barnett trade away. Ray Darrell and

Polly Barnett, school-day sweethearts, return from college. Polly takes charge of the Barnett kitchen and business again becomes brisk. Ray, not knowing who the Barnett cook is, decides to kidnap her in order to turn patronage again to the Darrells. He discovers Polly, the Barnetts receive a large sum for their property and Polly and Ray marry.

At the Banquet Table—(Two Reels)—Imp—April 30.—King Baggot is seen in the leading part in this quick, parlor comedy. A drunken man is left in King's home by mistake, and King's wife, hearing a noise, shoots and tumbles the intruder to the floor—she thinks. In reality, the drunken man was lying there before the shot was fired. Then, through ludicrous circumstances arising from a mix-up in overcoats, King is suspected of committing the "crime."

Her Friend the Milkman—Nestor—April 30.—Eddie, just home from college, starts to learn his father's business, that of the dairy, from the beginning so is given a milk-route. He becomes enamoured with the supposed maid at the home of Mrs. Grey, where he delivers milk. The girl is Miss Gray who plays maid while the real maid is ill. Miss Gray and Eddie decide they are in love. Mrs. Gray decides to report Eddie to his firm and does so. While Mrs. Gray makes her complaint to Eddie's father, Eddie and his bride enter. The mixed identities of the young people is explained and everybody is satisfied.

A Romance of Hawaii—Victor—April 30.—Roselli, a painter, his daughter Marie and her fiancee, Bainbridge, go to Honolulu where Roselli finds in Captain Clifford of the fishing industry, a desirable model. Marie is interested in Clifford and his daughter Leolo and Bainbridge becomes unreasonably jealous. He hires some fishermen to abduct and murder Clifford. The latter pretending to be dead, is thrown overboard a vessel and swims in safety to shore. There he is found by Roselli's party. He accuses Bainbridge and the latter's evidence of guilt convicts him.

Nabbed (Two Reels)—Bison—May 1.—The new chief of police, in earnest about cleaning up certain districts, orders

the Red Light district closed. This act makes the Ward Boss his enemy. The chief has much to contend with, also, in the way of supposed reformers. A raid is made upon a certain house. Information of it had been obtained by the Ward Boss and he managed to bring the chief's daughter to the house to be raided in order that she be among those arrested. But an inmate befriends her and to the discomfiture of the Boss, the chief's daughter is not among those arrested. The wife and daughter of the reformer are, however, and complete victory belongs to the chief. The girl who befriended his daughter is given a new start in life.

No Soup—Joker—May 1.—The American Consul, who leads a lonely life among the Igorottes welcomes a minister, his wife and daughter. The latter's pet dog escapes and the consul, knowing the dog-eating habits of the Igorottes, leads the search for the canine, its owner having promised to marry the man who returns the dog to her. Various near-captures are made and finally the dog is rescued just as he was about to become soup. The consul thus wins the hand, heart and money of the girl.

Tiny Hands—Powers—May 1.—Captain Monroe's last memory of his baby is of the clutch of its tiny hands upon his fingers as he leaves for the front. Later he receives news of the deaths of his baby and wife. On his entrance into a southern town with his troops, the captain makes his headquarters at the home of Mrs. Kirby "The Little Widow." She leaves for her mother's house and is followed by her mammy who carries a clothes basket. The captain demands to know what she is carrying. His hand, inserted into the basket, is clutched by baby fingers. His dearest memory returns, and the widow and her charges are passed through the lines in safety.

"$100,000"—Laemmle—May 2.—Frank Edmanton is entrusted with a large sum of money for deposit in a country bank which will have to close its doors unless the money arrives speedily. Edmanton, though married, is enamored with Lila Holmes, a woman of the under-world, who has discouraged Edmanston's advances because his wealth was not sufficient for her. Edmanston tempts her with the money the bank has entrusted to him. She consents to go away with him, then learns for what purpose the money has been given him. The bank to be saved is the one in which Lila's mother has her savings. Slipping away with the money, Lila commands Edmanton's chauffeur to take her to the country bank where she arrives in time to save it from closing. Lila's mother realizes the girl's heroism, forgiveness is extended and Lila goes to her mother's home. Edmanton meanwhile, has gone home with the intent to commit suicide. His wife intervenes; he tells her of Lila and her escape with the money. The wife 'phones the bank and learns that through Lila, it is saved. Edmanton tells the president of his bank that he became ill and so turned the money over to Lila to deliver. Lila sends him the message to be kind to his wife. Edmanton has learned his lesson.

Their One Love—Thanhouser—May 2.—The total absence of sub-titles and the thrilling battle scenes, staged at night, combine with a simple little story in making this picture different from those of the general run. The Thanhouser twins, Madeline and Marion Fairbanks, play the principal parts. Both Madeline and Marion, sisters, are in love with Valvert, a neighbor's son, who enlists with the South at the opening of the war. For some time the girls are unaware of the trend of each other's affections, but, on learning that they both love the same boy, each bravely determines that the other shall be the chosen one. On their way out to mail their letters to the soldiers, they meet on the veranda. The

awkward silence is broken by the arrival of a travel-stained soldier who gives them a package, stating that it contains the effects of Calvert who was killed in a recent battle. C. R. C.

Feature Programs

Metro

The Shadows of a Great City—(Five Reels)—Popular Players.—A profligate son of a wealthy merchant falls in love with the daughter of an inventor, who has devoted his life to perfecting machinery for the merchant. When an accident causes the inventor's death, the merchant lays claim to an unpatented invention. Unaware of his father's acts, the son is courting the inventor's daughter, and his father offers him a half interest in the business if he will renounce the girl, but the boy refuses, and when ordered from home, secures a job as stevedore on the docks. In a quarrel with the foreman he accidentally pushes the latter into the river and, running to his sweetheart, declares he has committed murder. He is arrested and sentenced to Blackwell's Island, and while there he learns that the man he is supposed to have murdered is alive, and breaks jail. His sweetheart, meanwhile, has discovered the same facts and goes to the governor at Albany, from whom she secures a pardon for her hero. The last scene discloses the couple in their own little home.

Mutual Masterpictures

On the Night Stage—(Five Reels)—N. Y. M. P. Corporation.—William S. Hart, Rhea Mitchel and Robert Edeson featured. The "road agent" lives as a respected citizen by day and loves the dance hall girl with all his heart. He agrees with the citizens of the western village that the mysterious bandit, who is none other than himself, should be captured. The sky pilot comes to the village and falls in love with the girl, after converting her from the life of the dance hall. The "road agent" gives her up, and after a year we see her happily married to the sky pilot. Another man comes into her life and threatens to destroy her happiness and that of the sky pilot, but the "road agent" turns outlaw once more and does away with the worthless fellow. Reviewed on page 656 of the April 24 issue.

Man's Prerogative—(Four Reels)—Reliance.—Robert Edeson, Mary Alden, Charles Clary, and Billie West impersonate the four characters in this picture who become involved in an unhappy, and for one of them, tragic tangle, resulting from a woman's rebelling against the first law of society. It is being released as a Mutual Masterpicture subject. Reviewed on page 703. C. R. C.

Captain Macklin—(Four Reels)—Majestic.—Adapted from Richard Harding Davis' fascinating novel, this Mutual Masterpicture release visualizes the adventures of romantic Captain Macklin, a former West Point cadet who casts his lot with the army of General Garcia, deposed president of Honduras. Jack Conway, Lillian Gish, Spottiswoode Aitken, W. E. Lowery, and Dark Cloud are seen in the principal parts. C. R. C.

North American

A Heritage of Hate—(Chapter One of the North American Novel, "The Diamond From the Sky")—(Three Reels)—American.—The prologue depicts the finding of "The Diamond From the Sky" which later becomes the heirloom of the Stanley family, while the two reels of the first chapter show the intense rivalry between Colonel Arthur Stanley and Judge Lamar Stanley, Virginia aristocrats and descendants of Lord Arthur Stanley, two hundred years later. When a girl is born to the young wife of Colonel Arthur Stanley, the latter, to retain an earldom and "The Diamond From the Sky," buys a new born gypsy baby boy and substitutes it for his own babe. Judge Lamar Stanley visits Colonel Arthur Stanley's home to see the child just as Hagar, the gypsy woman, bursts into the room to demand her boy, and the colonel falls unconscious across the library table. See review on page 699, this issue.

Paramount

Niobe—(Five Reels)—Famous Players.—Hazel Dawn proves a delightful Niobe and is splendidly supported by Charles Abbe, as the harassed president of the insurance company. Peter Amos Dunn, president of an insurance company, takes home a statue of Niobe, and, falling asleep before the fire, is aroused by sounds from behind the screen back of which the statue has been placed. On investigating, he finds the statue has come to life, and when the vision flings her arms around his neck and hails him as her master, he is petrified with horror, since there is a Mrs. Dunn and a sister, both of whom are at the theater. Dunn succeeds in getting Niobe upstairs and dresses her in some clothes which have recently arrived for the new governess, but later when she descends, clad in various parts of the governess' wardrobe, and meets Mrs. Dunn and the sister, there is a scene. Niobe escapes in the night to dance upon the greensward. Dunn follows and finally succeeds in getting her back into the house, though the situation between Niobe and Mrs. Dunn becomes more strained when Niobe flings her arms around Dunn's neck. He will have nothing to do with her, and she plunges a knife into her heart, expiring in his arms. Just then the family really return from the theater and find Dunn fast asleep before the fire. Upon being awakened he goes tremblingly over to the screen, finds the statue just as he had left it and nearly collapses with joy.

The Spanish Jade—(Five Reels)—Fiction.—Manuela, daughter of a water seller in a Spanish town, is sold as a dancing girl and later meets and falls in love with a vagabond calling himself Esteban Vincas, though in reality he is Don Bartolome, son of the poverty-stricken Don Luis. To escape his poverty, he has become a bandit. Later Osmund Manvers, an Englishman traveling in Spain, meets Manuela and is struck by her beauty. He rescues the girl from some ruffians and takes her with him toward Madrid. Bartolome follows planning to kill her, but in the absence of Manvers she stabs Bartolome and then flees, leaving behind only a silver crucifix. Manvers attempts to find her, but is unsuccessful, and later takes the crucifix to a goldsmith to have it encased in plates of gold. Don Luis sees him there and later, when

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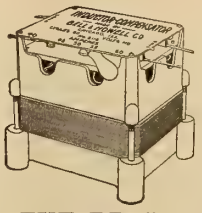

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he learns of his son's murder, tries to arrest the Englishman. Manvers is enabled to escape by Gil Perez, his valet, and finds refuge in a house in Madrid, in which Manuela is living. Fearing her lover will be killed, Manuela offers to give herself up to Don Louis, and meets him in the park for that purpose. He forgives her, and as she is walking away she is attacked by Tormillo, Don Luis' servant. Manvers regains consciousness and sets out to seek her, coming up in time to effect her rescue.

Snobs—(Five Reels)—Lasky.—Henry Disney, a milkman, is discovered by Phipps, a lawyer, to be the heir to the title and fortune of the Duke of Walshire. Phipps endeavors to interest Disney in Laura, his sister, with the hope of effecting a marriage before Disney discovers that he is a duke. Disney, however, has seen and fallen in love with Ethel Hamilton, a social butterfly, and when he accordingly discovers that he is a duke, he courts Ethel. At a ball which he gives, Disney disgraces himself in Ethel's eyes and she tells him that his innumerable friends are all snobs pursuing him for his money alone. He renounces his wealth and title, goes back to his milk wagon and Ethel acts as his instructor in teaching him how to be a duke.

Pathe

Just Nuts—Pathe.—This is a most slappy slap-stick comedy, which is good enough to be funny, despite its horseplay. As with all comedies of this class, the humor is in the spontaenous action, not in the plot and its situations. The story, which is about the love affairs of three or four men who invariably fall in love with the same girl all at the same time, contains many opportunities for clever "stunts." C. R. C.

Bridge-Building and Track-Laying in the French Army—Pathe.—An interesting insight into the lightning-like methods used in the French army to transport the forces and implements of warfare. It is a thrilling sight to see substantial bridges or stretches of firm, even railroad track built in almost no time. C. R. C.

The Watching Eye—(Episode three, New Exploits of Elaine)—(Two Reels)—Pathe.—Wu Fang finds that to obtain the treasure of the Clutching Hand, the mystic ring possessed by Elaine is necessary. By concealing himself within a huge vase, the Chinaman is conveyed to Elaine's Aunt Josephine's, and there, emerging from the vase, secures the necessary ring. Meanwhile Kennedy obtains a clue to the Chinaman's whereabouts and arrives in time to frighten Wu Fang away before the treasure can be obtained. As the episode closes, Wu Fang finds the treasure, though Elaine is still missing. See review on page 706 this issue.

When Justice Sleeps—Pathe—(Three Reels).—This is the third of the "Who Pays?" series, featuring Ruth Roland and Henry King. A young man with ability and a future meets a pretty girl and loses his heart to her. After their marriage they learn how terribly mismated they are. His ambition is to accomplish things in life, to command the respect of men of prominence, and to be loved by his wife and family. She, however, thinks only of the present, and her extravagance weighs heavily upon her husband's modest income. The inevitable comes to pass. Given the choice between retaining his honor and his wife's love, he chooses the latter by gratifying his wife's request for money with his bank's funds. He wins on horses, and again in the stock market, but beyond this burst of fortune he sees the impending danger of the bank examiner's expected visit the next morning. The wife's brother, formerly a safe-blower, but now endeavoring to lead an honest life, is pressed into service and succeeds in putting the money in the vault—but is caught in trying to make his getaway. His dream of honor is limited to the bars of his prison cell, and the other two live as before, apparently wealthy, respected people. C. R. C.

Serial Publication

Runaway June—Reliance—(Episode Fifteen)—April 21.—This release concludes the story of June Moore's adventures while trying to elude her husband, Ned. Back in New York, Ned Warner traces his young bride to a large, glass-roofed building, where he sees her surrendering herself to the impassioned embrace of Gilbert Blye. Failing to receive an answer to his repeated knocks on the door, Ned splinters the panels of the door, climbs through, and attacks the man with the black vandyke. June, screaming, implores him to stop, telling him that he is in a motion picture studio. Ned then realizes that what he has seen has not been reality, but merely acting. He turns to June, and she explains that she has made herself independent by working as leading lady in the Blye Motion Picture stock company. June and Ned once more are in one another's arms, and this time there is no vandyked "villain" to interfere.

Universal Special

The Unseen Terror—(Two Reels)—(Sixth Episode of the Black Box)—Universal—April 12.—An exciting fire scene, in which Detective Sanford Quest makes his escape from a burning building by sliding down a rope and making his way along a telephone cable high above the street, forms one of the thrillers of this installment of the story. At its finish Quest succeeds in proving his alibi by means of a confession obtained from the two Gallaghers, and also finds another of the black boxes containing a message that leads to the discovery of Mrs. Rheinholdt's missing necklace, in the drawer of his own desk. See review on page 654, issue of April 24.

The Black Box—(Episode Seven)—(Two Reels)—Universal.—Quest discovers, in this episode, that his suspicions of Craig were justified when he finds him in a supposedly vacant house, in which he has many devices known to the criminal world only. Despite the efforts of the detective, Craig slips from his grasp, and as the final scene fades from the screen we see Quest in a motor boat trying to catch up with the ship which is carrying Craig out to sea. The blowing up of the house, two stories high, in which Craig had his headquarters, furnishes the chief thrill. Review appears on page 707 of this issue.

World

The Fifth Commandment—(Five Reels)—Brady.—Julius Steger is featured in this powerful story, the scenes of which are laid in New York and Rio de Janeiro. Carl Winter, an instructor in music, falls in love with Alice Winthrop, the only daughter of a wealthy banker, and when the father learns that Alice is in love with her teacher, she is told that she must never see Winter again, while Carl is discharged from his position at the conservatory as a result. The two marry and Alice is ordered out of the house by her father. Carl leaves for Rio de Janeiro to become head instructor in a college of music, and Alice is to join him when he is established, but later Winthrop persuades her to return home and then intercepts and destroys the letters received from Carl and about to be mailed by Alice. A daughter is born to Alice, who dies the same day, and Winthrop cables to Carl that his daughter is dead. Carl, disheartened and discouraged, earns a meager livelihood by playing in cabarets, and some eighteen years later returns to America. One day while Carl is singing on the street, he is seen by Alice, who is attracted by the singing and invites him to call at her home and play and sing at a birthday party. Carl accepts the invitation, not knowing that it is his own child who has invited him to the home of his wife's father, and while there he notes a photograph of his wife, and when Winthrop enters Carl informs him who he is. Winthrop instructs his grandchild to obey the Fifth Commandment, "Honor Thy Father," and the story ends with father and daughter embracing each other.

Miscellaneous

Kriteron Program

Rena's Pet Pirate—Thistle.—Ed and Jake, the fathers of Rena and Fred, desire to see their children married, but Rena will have nothing to do with Fred since she longs for an adventurous lover. Rena's father announces that Admiral Fritz Rocquefort is to visit him, the admiral being an ex-pirate, and Rena is at once interested. When the two have fallen in love and eloped, it is learned after the wedding that the admiral is none other than Fred in disguise, when Rena is satisfied, since he has shown much bravery in fighting off his pursuers during the elopement.

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THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial **"ROAD O' STRIFE"** **15 Parts** By ***Emmett Campbell Hall***

Monday, May 3rd

"Road O' Strife" No. 5

"No Other Way"

A powerful episode in the serial. Alene terrified at the thought that she will be the cause of Abner Gray's execution. Marries him so that she may not testify.

Featuring ***Crane Wilbur*** and ***Mary Charleson***

Tuesday, May 4th

"The Twin Sister"

A twin sister goes to regulate her sister's husband and makes an excellent job of it.

Featuring ***May Hotely***

"Curses! Jack Dalton"

One of Vincent Whitman Cartoon Pictures represented by miniature characters very laughable.

Split Reels

Wednesday, May 5th

"Who Violates The Law"

Three-reel Drama

Dramatic story of the workings of a speak-easy which is connived at by a crooked sheriff, a pretty love match ultimately consummated.

Featuring ***Arthur Johnson*** and ***Lottie Brisco***

Thursday, May 6th

"Such Things Really Happen"

Two-reel Drama

A pretty love story. A worthy couple of sweethearts are badly swindled by a College of Photoplay Writers, but eventually find success and happiness.

Featuring ***Ormi Hawley***

Friday, May 7th

"The Spy's Sister"

Very thrilling War Story. A boy becomes a confederate spy. His sister falls in love with the Union officer, who is assigned to capture her brother.

Featuring ***Justina Huff*** and ***Edgar Jones***

Saturday, May 8th

"The Busy Bell Boy"

A screaming farce in which Pat Rooney (himself) repeats one of his unique vaudeville performances.

Featuring "Of Course" ***Pat Rooney***

LUBIN

Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess" — With ***Rose Coghlan*** and ***Ethel Clayton*** Supported by ***George Soule Spencer*** — Direction ***Barry O'Neil***
Comedy Drama by ***Cecil Raleigh***

"The Valley of Lost Hope" — Featuring ***Romaine Fielding*** — Direction ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife***

"The District Attorney" — With ***George Soule Spencer*** and ***Dorothy Bernard*** — Direction ***Barry O'Neil***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske***

"The College Widow" — Featuring ***Ethel Clayton*** and ***George Soule Spencer*** — Direction ***Barry O'Neil***
Comedy by ***George Ade***

"The Evangelist" — With ***GLADYS HANSON*** supported by ***George Soule Spencer*** — Direction ***Barry O'Neil***
Powerful Drama by ***Sir Henry Arthur Jones***

"The Climbers" — With ***GLADYS HANSON*** supported by ***George Soule Spencer*** — Direction ***Barry O'Neil***
Drama by ***Clyde Fitch***

Now Showing to Crowded Houses Everywhere

(By Arrangement with Fred Mace)

Evelyn Nesbit Thaw and her son, **Russell William Thaw**

in

"Threads of Destiny"

and the Great Pioneer Picture

Drama by ***William H. Clifford*** — Direction ***Joseph W. Smiley***

"Eagle's Nest" — With ***Edwin Arden*** and ***Romaine Fielding*** — Direction ***Romaine Fielding***
Mr. Arden's Successful Drama

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LUBIN MFG. CO. PHILA. PA.

Looking Into the Future—

We can book you twelve premiere productions by the producers who made the moving picture famous. All successes, written by successful writers.

Week of May 10—LUBIN'S

"The College Widow"

George Ade's Most Successful Comedy, with Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil.

Week of May 17—VITAGRAPH'S

"The Island of Regeneration" **6 Parts**

Cyrus Townsend Brady's Masterpiece of Unique Romance. With Edith Storey and Antonio Moreno. Direction—Harry Davenport.

Week of May 24—ESSANAY'S

"The Slim Princess" **4 Parts**

By George Ade. With Francis X. Bushman and Ruth Stonehouse.

Week of May 31—SELIG'S

"The Rosary" **5 Parts**

Edward E. Rose's soul-stirring intense drama. With Kathlyn Williams and her supporting company.

Week of June 7—LUBIN'S

"The Sporting Duchess" **6 Parts**

Cecil Raleigh's Successful Comedy Drama. With Rose Coghlan and Ethel Clayton, supported by George Soule Spencer. Direction—Barry O'Neil.

Week of June 14—VITAGRAPH'S

"The Sins of the Mothers" **5 Parts**

The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

Week of June 21—ESSANAY'S

"The Crimson Wing" **6 Parts**

By H. C. Chatfield-Taylor. With E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

Week of June 28—SELIG'S

"The Millionaire Baby" **5 Parts**

From Anna Katherine Green's Fascinating Mystery Story. With Harry Mestayer and John Charles.

Week of July 5—LUBIN'S

"The Valley of Lost Hope" **5 Parts**

By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding. Elaborate—Sensational—Spectacular—Drama.

Week of July 12—VITAGRAPH'S

"Crooky Scruggs" **5 Parts**

The Comedy of Innumerable Laughs, by Paul West. With Frank Daniels. Direction—C. J. Williams.

Week of July 19—ESSANAY'S

"The White Sister" **5 Parts**

With Viola Allen, the world famous actress, in her greatest success.

Week of July 26—SELIG'S

"A Texas Steer" **5 Parts**

Charles Hoyt's greatest American Comedy, in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

BOOKED DIRECT FROM PRODUCER TO EXHIBITOR

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

1600 Broadway, New York City

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One of the big and spectacular scenes from Essanay's six-reel feature production, "Graustark."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, MAY 8, 1915 No. 19

Universal to Stage Big Features

And Other Filmdom Happenings

THE Universal Film Manufacturing Company has just announced that within the near future it will offer the public some of the most successful plays of the dramatic stage and books of the literary world on the regular Universal program, with the greatest stage stars obtainable as the leading players.

Importance is placed on the fact that these films will be released not as great special features, but as a regular part of the Universal program, though it is expected a slight additional charge will have to be made for their rental.

The Universal plans are not as yet nearly complete enough to make announcement of anywhere near all the plays or stars under contract with the Universal, but already such favorites as Lawrence D'Orsay, Wilton Lackaye, Helen Ware, Nat Goodwin, Julia Dean, Charles E. Evans, Ward & Vokes, Marie Cahill, Emmet Corrigan, Herbert Kelsey and Effie Shannon may be mentioned as among those who have signed contracts to appear in these pictures, while such plays as "Her Own Money," "Caleb West, Master Driver," "The Earl of Pawtucket," "Bucky O'Connors," "The Suburban," "Business is Business," "The Run on the Bank," "The Parlor Match," "Nancy Brown," "The Little Brother of the Rich," and "The Escape of Mr. Trimm" are among the subjects soon to be filmed. At the time the next issue of MOTOGRAPHY goes to press it is expected a more complete announcement of these Universal features may be made.

National Convention Program

Everything is set for the national convention of the Motion Picture Exhibitors' League of America at San Francisco, July 13 to 16, inclusive.

National President Marion S. Pearce has just returned from a trip to New York and in his report made to the league declares that he was cordially received everywhere and that the convention is receiving the support of all the eastern film manufacturers and supply men.

In fact, Mr. Pearce declares that the league is now in a position to merit the sincere support of the whole industry in a fashion never possible before, and that if the league makes good with this convention, the manufacturers in the future will undoubtedly cooperate in every way with the league, and that the league should show its appreciation by fighting everywhere vicious laws and regulations, as they are introduced in the various states, and seek in every way to protect and better the conditions of the industry as a whole, as well as seek the betterment of each individual and member of the league.

A complete program has been outlined for the various days of the convention and if it goes off according to schedule it will be as follows:

MONDAY, JULY 12.

9:00 A. M.—Arrival of League special from New York, Chicago and eastern points. Train will be met by reception committee and exhibitors escorted to their hotels.
11:00 A. M.—Session of National Executive Board.
2:00 P. M.—Session National Executive Board.
8:00 P. M.—Reception by manufacturers and exhibition feature of pictures in exposition salon.

TUESDAY, JULY 13.

9:00 A. M.—Arrival special trains from Washington and Oregon and from Los Angeles and other California points. Trains will be met by reception committee.
10:30 A. M.—Formal opening of National Convention.
2:00 P. M. and 8. P. M.—Exposition salon, viewing pictures and exhibits.

WEDNESDAY, JULY 14.

10:00 A. M. to 1:00 P. M.—Business session.
Afternoon and evening, continuous exhibitions in exposition salon.

THURSDAY, JULY 15.

10:00 A. M.—Business session.
2:00 P. M.—Automobile trip.
8:00 P. M.—Exhibitions, exposition salon.

FRIDAY, JULY 16.

9:00 A. M.—Arrival All Star special, bringing actors and actresses to attend grand ball.
10:00 A. M.—Final business session of convention, including election of new league officers.
2:00 P. M.—Reception of screen favorites in respective booths, exposition salon.
9:00 P. M.—Grand ball.

SATURDAY, JULY 17.

9:00 A. M.—Departure special trains for Los Angeles. Arrangements are being made to spend several days in and around Los Angeles and the big studios.
During Saturday the screen favorites will be guests of the League at the Panama Pacific Exposition.
The All Star special will return to Los Angeles Sunday morning.

During the Wednesday and Thursday business sessions the convention will be addressed by several of the greatest men in the motion picture business. Names of the speakers and subjects will be announced later.

The grand ball will be attended by at least one hundred of the best known actors and actresses. The ball is to be held in the new civic auditorium, which covers an entire square city block. The dancing floor is one hundred and ninety feet square and on either side will be spacious cafes, each seating a thousand people.

Death of John Bunny

After an illness of about three weeks, John Bunny, whose face is known to motion picture fans the world over because of his comic antics in Vitagraph pictures, passed away at his home in Brooklyn, N. Y., on Monday, April 26. The early part of last week his life was despaired of by physicians, but he rallied and for several days appeared to be progressing nicely. Complications set in, however, and the end came suddenly. Mr. Bunny was one of the earliest favorites of the screen, having joined the Vitagraph Company in 1910, after 26 years on the legitimate stage. His features photographed excellently, and in less than a year his popularity was firmly established. It is doubtful if there were any comically embarassing situations in which he was not placed by scenario writers and directors during his screen career. His "Pickwick Papers" were undoubtedly his most notable work and in the taking of these he visited Europe to secure authentic settings. Last summer he secured a leave of absence from the Vitagraph Company and in October began a tour of the country at the head of his own theatrical troupe in a musical review entitled "Bunny in Funnyland." It is believed that the strain of being on the road and overwork was responsible for bringing on the illness which resulted in his death. MOTOGRAPHY joins his countless other friends in extending sincere sympathy to the Bunny family in their time of sorrow.

John Bunny.

N. Y. State Convention

A convention of the New York State Branch of the Motion Picture Exhibitors' League of America was held at the Statler Hotel, Buffalo, N. Y., on Wednesday, April 21. The meeting was opened at 10:30 a. m. by National President Marion A. Pierce of Baltimore. He made a lengthy address in which he outlined the future policy of the league—its aims and benefits.

Next followed the election of officers with the following result:

President, Lee A. Ochs, New York City; first vice-president, J. D. Parmelee, Buffalo; second vice-president, A. N. Wolff, Rochester; treasurer, W. H. Linton, Little Falls; secretary, Adolph Weiss, New York City; national vice-president, Samuel H. Trigger, New York City. After the election of officers Lee A. Ochs took the chair and conducted the meeting for the rest of the day.

Mr. Linton of Little Falls offered a resolution drawn up by Stephen Bush, dwelling upon the necessary legislation for the betterment of the motion picture industry in the State of New York. This resolution was unanimously adopted. Various committees were appointed.

The object of this meeting was a general get-together for the purpose of creating harmony amongst the New York State exhibitors. The meeting adjourned at 5 p. m.

Club Women for Censorship

Massachusetts club women, who for some weeks have been battling against an adverse report of a bill relative to the censoring of motion picture films in that state, won their point last week when the senate substituted in place of the adverse report of the committee a favorable bill, which on roll call received a vote of 32 to 7.

The new bill makes the state board of labor and industries the censoring board for Massachusetts and provides that no film can be shown within the state which has not been properly censored. Among the provisions is the following: "The state board of labor and industry shall charge a fee of $1.00 for each reel of film to be examined which does not exceed 1,000 lineal feet, and for every reel of film exceeding 1,000 lineal feet, the sum of $2.00 shall be charged. All money so received shall be paid monthly into the treasury of the commonwealth. A censor and not more than two assistant censors shall be appointed and their salaries determined, as inspectors of said board."

Completing "Fine Feathers"

The five part photoplay "Fine Feathers," with Janet Beecher in the stellar role, is nearing completion under the guiding hand of Joseph A. Golden. Work on "The Price," by George Broadhurst, with Helen Ware, has been started.

Taylor Joins American

William D. Taylor, the producer, has accepted an engagement with the American Film Manufacturing Company of Santa Barbara, where he will produce feature pictures. Mr. Taylor entered the motion picture field with a big legitimate stage record and among other engagements he was several years with Fanny Davenport. He first joined the New York Motion Picture Corporation and then the Vitagraph, and it was with this last named company that he took the part of "Captain Alvarez," which added so much to his fame as a screen actor. He next joined the Balboa Company as a director and left to produce the Favorite Players' features, with Carlyle Blackwell as his star. "The Last Chapter" and "The High Hand" proved him a producer of the very highest order. He enters on his new duties with a splendid reputation.

William D. Taylor.

Irwin Discusses Big Feature

"As simplicity is the ideal in a piece of machinery, so it is in any business organization; the highest efficiency is secured by the fewest possible manipulations in commercial transactions," said Walter W. Irwin, general manager of V. L. S. E., Inc., "and efficiency, 100 per cent of it, is the aim of the four famous producing companies in the new plan of booking big features direct to the exhibitors.

"Big features require especial attention in point of promotion and presentation and the best results can be obtained only by direct dealings between the exhibitors and the producers.

"To conserve the patronage of picture play patrons favoring features, and arouse still greater interest in the art, the Vitagraph, Lubin, Selig and Essanay companies have produced and are producing special features of such magnitude and artistic preeminence that, to put them into the hands of the exhibitors at prices within reason, an economic and efficacious plan of handling was necessary to show a fair return on the vast sums expended on production.

"Aside from this, another and equally as important a consideration is the matter of service. The public must not be disappointed in the exhibition of a feature on an announced date, nor in the ability of the play to live up to the claims made for it. The disappointment of the public in either instance is dangerous; directly to the exhibitor, and indirectly to the manufacturer and the entire industry as a whole.

"Each of our offices is supplied with a sufficient number of prints to properly care for all bookings; it is not a case of individual profit with them, but a matter of caring for the mutual interests of the exhibitor and the manufacturer, for, while working under a corporate name, each branch manager and his staff are really the representatives of the producers, and the exhibitor may have what he wants, and as much, or as little of it as he chooses.

"As for the quality, the reputation of these companies has been firmly established and little need be said. With men of the standing of A. E. Smith, J. Stuart Blackton, William N. Selig, George K. Spoor and Seigmund Lubin giving their personal attention and best efforts to the productions, aided by a powerful staff of famous directors and an army of distinguished stars, the film world may confidently expect features that, in artistic and dramatic values, far surpass anything ever produced.

"The best of specially written picture plays that are at the disposal of our companies will be supplemented with adaptations from famous literary works and noted stage successes. Many prominent stage stars will be featured in addition to the popular artists of the screen, and the subjects will embrace every phase of the dramatic art; spectacles, tragedies and comedies.

"The announcement of the titles and release dates of our features, three months in advance, is of inestimable value to the exhibitor; it allows him plenty of time to make up his program, distribute advance matter, and by acquainting all of his patrons of its coming, with the positive assurance that it will be shown on the announced date, he will get the utmost out of its exhibition.

"In dealing directly with the exhibitor, it is our intention to help him make more money; and we are now ready to fulfill this purpose."

A "Who's Who" of Stars

Vitagraph-Lubin-Selig-Essanay, Inc., the "big four" of the motion picture producers, in announcing the first sixteen productions to be offered through the new affiliated booking offices, present a list of players that reads like a "who's who" in dramatics, and includes shining lights from both stage and studio.

Frank Daniels, Viola Allen, Tyrone Power, Anita Stewart, Earle Williams, Edwin Arden, Romaine Fielding, Francis Bushman, Beverly Bayne, Kathlyn Williams, Charles Clary, Wheeler Oakman, Ethel Clayton, Ruth Stonehouse, Rose Coghlan, George Soule Spencer, Edith Storey, Antonio Mareno, E. H. Calvert, Harry Festayer and John Charles, are names

Albert E. Smith.

Siegmund Lubin.

William N. Selig.

George K. Spoor.

The Four Leading Officials of V. L. S. E. Inc.

to conjure with and more are to come in the features that are now being produced at the different studios.

Anita Stewart and Earle Williams in "The Juggernaut," the powerful drama of railroad stock jobbery in which is introduced the thrilling railroad wreck that cost $25,000, by the Vitagraph Company, is now being shown all over the United States. This is followed by the picturization of George Barr McCutcheon's "Graustark" by the Essanay Company.

Lanier Succeeds Mills

Reginald B. Lanier, son of F. D. Lanier of the old established New York banking house of Winslow, Lanier & Company, has succeeded Philip O. Mills as secretary of the Picture Playhouse Film Company, Inc., with offices at 71 West Twenty-third street, New York City. There have been many instances of the use of Wall street capital in the moving picture business, but this is an unusual instance of where a Wall street man has turned from stocks, bonds and securities to the personal promotion of photoplays.

Mr. Lanier has been interested in the Picture Playhouse Film Company, Inc., as a stockholder, for some time, but as the result of negotiations which were recently concluded, he has assumed an official position with the company, and in the future will devote all of his time to the company's interests.

Octavia Handworth to Lubin

Octavia Handworth, widely known for her good looks and versatility as an actress, is the latest leading woman to join the Lubin players. She is to be featured in a number of dramas, especially suitable to her type. Miss Handworth has had a long and thorough training as an actress, six years of her professional life having been spent in pictures and thirteen years on the legitimate stage. Miss Handworth was born in New York, but most of her girlhood days were spent in Copenhagen, Denmark, where she was educated in all the arts. When she returned to America she took a post-graduate course at the Brooklyn Conservatory of Music and then did concert work. Miss Handworth achieved quite a reputation as a soprano and concert pianist and was making rapid strides ahead in her work when she was suddenly taken dangerously ill. It was months before she was able to leave her bed, and during those months she completely lost her singing voice. Lew Fields persuaded Miss Handworth to go on the stage and gave her a part in one of Weber and Fields' shows. From then on she played in a long list of dramatic productions. Six years ago Miss Handworth went into pictures and discovered that the screen was the best medium of all for the expression of her artistic ideals.

Octavia Handworth.

New Chicago Theaters

If present plans materialize, Chicago will, before the year is over, witness the erection of two exceptionally large motion picture theaters on the west side of State street within the loop. One building is scheduled to cost approximately $1,000,000 and the other in the neighborhood of $600,000.

John Burnham & Company, a stock and bond concern with offices at 39 South La Salle street, is behind one of the play houses and will aim to make it the finest of its kind in the world.

John Burnham in discussing the matter declared that the new house will seat three thousand persons and that in connection with the theater a restaurant will be operated. A large orchestra will be a feature of the show house when it is opened, and with the exception of classical dancing during the intermissions, the theater will be devoted exclusively to the showing of films. Plans for the new building are to be prepared by the firm of Holabird and Roche.

The other theater is to be erected, it is understood, by Jones, Linick and Schaefer, who already control a great number of houses in Chicago. It is declared the new house will have a 100-foot frontage on State street between Jackson and Van Buren streets and will be named The Strand. Aaron J. Jones is authority for the statement that the building will be devoted to theater purposes exclusively. The theater will have a mezzanine and balcony floor and will seat more than 2,500 persons. Plans for this house are to be drawn by the firm of Marshall & Fox.

Vitagraph's New Serial

Beginning on May 20 the Vitagraph Company of America will offer its first serial to the public entitled "The Goddess," which will be released on the General Film Company's program in weekly two-reel installments, and the story of which will appear simultaneously in newspapers widely circulated in all the large cities.

From present indications "The Goddess" will be known as "the serial beautiful," since it is claimed that the new continued story will abound in charming exteriors, unique bits of artistic photography and withal be genuinely powerful and picturesque.

The story was conceived by Gouverneur Morris, the internationally famous writer, and Charles W. Goddard has combined with him in the writing of the story, which will feature Anita Stewart and Earle Williams in the leading roles. The production is being directed by Ralph W. Ince.

The story will treat of the future and disclose many marvelous inventions and discoveries that will revolutionize existing conditions. The Goddess, in the person of Anita Stewart, will direct and control every living thing on earth, and is well nigh a modern Joan of Arc.

As the story opens a group of all powerful men are seated about a table engaged in earnest discussion of the world's activities and power, which in the past was shifted from kings to great financiers, and at the time the story opens has once more shifted so that public opinion rules the world. These mighty captains of industry are beginning to fear for their own authority, and finally conclude that if public opinion is to rule the world they

must rule and mold public opinion to suit their needs. The happy idea of creating a beautiful woman and transforming her into a goddess accustomed to do their bidding seems to be the happy solution of their difficulty. Accordingly an innocent girl is kidnapped and taken to an uninhabited island, where she is reared in the belief that she is a messenger from heaven destined to influence the judgment of ordinary mortals.

However, the plans of the money lords go awry, for their goddess escapes from the island before her education in the philosophy of business is complete, and under the guidance of a friendly human, enacted by Earle Williams, she goes about the world spreading the gospel of kindness and love. She faces the problems of anarchists, of socialists, labor questions, modern christianity, and in fact the men and women in every walk of life are influenced by the strength of her wonderful personality.

MacKenzie Making Pathe Feature

Donald MacKenzie, the Pathe producer, announces that he is making a four reel feature, called "The Fortunes of Pierre," which has all the earmarks of a notable success. Mr. MacKenzie has assembled a cast of well known players, most of whom have already achieved fame on the screen.

George Probert, who won golden opinions as Oskar Von Guggen in "Innocent," and the Cadet in "The Lure," has the lead and this picture marks his debut before the camera. Mr. Probert confesses that his first two days of picture acting were little less than torture to him. The sight of the lens staring at him all the time was infinitely more dreadful than the batteries of critical eyes on a big "opening night."

Paul Panzer, after weeks of successful vaudeville touring, returns to the screen again in this picture. Mr. Panzer, it will be remembered, made himself the best hated villain in the country through his work as "Owen" in "The Perils of Pauline."

Other members of the cast are Miss Alma Martin, a popular favorite in the "legitimate," Sam Ryan, who has been in many Pathe pictures, and Charles Bunnell, who was with the Pathe St. Augustine company in the winter of 1913-14. The picture requires hundreds of supers, and Mr. MacKenzie has made arrangements for a troop of cavalry, regulars of the United States Army, who will appear in a number of stirring scenes. George Brackett Seitz wrote the scenario.

Begin "The Broken Coin"

While "The Black Box" continues to smash box-office records, Francis Ford and Grace Cunard, with a special company, have begun work along the San Francisco water-front on the Universal's next great serial, "The Broken Coin," which will be released in fifteen episodes of two reels each upon the completion of the run of "The Black Box." Mr. Ford already has filmed many important scenes in Golden Gate Park and in the underground passages of San Francisco's famous Chinatown district.

Advertising "The Juggernaut"

The Vitagraph Company is issuing de luxe "dodgers" for its first Blue Ribbon Feature release, "The Juggernaut," printed on cream colored paper in blue and gold. The type is well chosen and tells all that is necessary in a thoroughly readable way.

President Aitken Talks of Future

"It is my firm belief that the future will see smaller programs of better films, each of which will stand the acid test of any critic," said Harry E. Aitken, president of the Mutual Film Corporation, during an interview with a representative of MOTOGRAPHY in Chicago last week. "For a long, long time I have believed that the exhibitor who changes his program daily is making a great mistake and I believe that at the present time many theater managers think as I do."

Harry E. Aitken.

"We put a great amount of time and money into every picture we make and it does not seem quite just to us that an exhibitor should show it merely one night and then pass it on. Those who have booked films for three or four days have found that they reaped the benefit of not only the direct advertising they did but also the indirect publicity resulting from praise by satisfied spectators. Exhibitors are beginning to realize that they are now being supplied with productions which, if they are advertised in the right way, are certain business-getters, but it seems a shame that a great deal of money should be spent to advertise a picture for a single night only."

Mr. Aitken is enthusiastic over the future of the Mutual Master-Pictures. He says that his company's directors are exerting every effort to make each one so perfect that it stands in a class by itself and that they have been instructed to see that each is as near perfection as possible before declaring it ready for release. He also believes that original scenarios for features will come into their own in time and that the writers of these will represent a new school of literature and one whose standing will rank favorably with the older branches of drama and letters. This will not necessarily mean the production drama originated for the screen to the exclusion of adaptation, but it will mean more of the former and less of the latter than at present. He also thinks that the publication of books will follow the screen play in many cases, because the silent drama's requirements will become even more exacting as time goes on.

His views will doubtless be of interest to many exhibitors who have followed his most successful career and who know that the Mutual Film Corporation has been for some time working out the plan which he outlined in his talk.

New Film Concern

M. B. Dudley, well known in the theatrical game from his management of the tours of such stars as Olga Nethersole, Frederick Ward, James Keene and others of like caliber, has incorporated at San Diego, California, the Dudley Motion Picture Manufacturing Company, with a capital stock of $50,000 and will shortly begin to make films near that city.

Mr. Dudley has already produced "Richard the

Third," with Frederick Ward in the title role and a multiple reel scenic picture entitled "Panama and the Canal," which was filmed from an aeroplane.

A number of San Diego business men have invested their capital with Mr. Dudley and believe implicitly in the success of his undertaking. J. S. Benner of the United States National Bank of San Diego, is president of the Dudley concern and Leonard G. Coop secretary-treasurer. Mr. Dudley himself will be managing director and Winfield Hogaboom will be scenario editor.

Dwan-Bush Nuptials

Pauline Bush, leading lady for the Universal Film Manufacturing Company, was married Saturday, April 24, to Allan Dwan, the director, who is at present with the Famous Players. The union is a notable one, for both of these well liked people are at the top of their profession. Mr. Dwan was for a long time directing Miss Bush, this at the time they were both with the "Flying A" forces and when J. Warren Kerrigan was playing opposite to Miss Bush. Then Dwan joined the Famous Players as producer and Miss Bush stuck to the company she was appearing with. The professional parting and Dwan's sojourn in New York only tightened the bonds of affection and sympathy which had existed for so long and when the absent one returned they quickly agreed upon a wedding date. They will enjoy a short honeymoon, but their work will not allow them to be absent long.

Pauline Bush.

Establishing Educational Program

Salisbury, Inc., has opened up a new office in the Candler building, New York, for the purpose of distributing not only the "Salisbury's Wild Life in America" pictures now being shown at the Strand theater, New York, but also for the purpose of establishing an educational program designed to aid the education of both children and grown-ups from the kindergarten to Chautauqua course. Special attention will be given to natural history, geographical and other subjects of similar nature, together with entertaining scenics, bringing to the metropolitan audience the natural wonders of America. If the product of Salisbury, Inc., which is to follow measures up to the photographic and entertaining excellence of the pictures which have been booked by the Strand theater for a six weeks' run, the future of the company is bright indeed.

To Hold Conference

As soon as President Cobe of the Alliance returns from his trip he will call a meeting of exchangemen. The conference, which is to be held in New York, will consider in full several details which, owing to lack of time, were only casually treated by Mr. Cobe on his tour. Among those expected to be present are, M. H. Blackwell of the All-Theaters Film Co., New York distributors of the Alliance program; H. Schwalbe of the Electric Theater Supply Co. of Philadelphia; Herbert Lubin, Allied Features, Inc., Montreal; Herman Rifkin, Eastern Feature Film Co.; Felix Feist of the Celebrated Players Exchange, Chicago, and the managers of the other distributing offices.

Van Ronkel Heads Busy Office

The Chicago office of the Vitagraph, Lubin, Selig, Essanay, Inc., is already open and doing a tremendous business. It is located on the second floor of Business College building at Adams street and Wabash avenue.

I. Van Ronkel, district manager of the new concern, has a beautifully furnished private office, and when seen by a representative of Motography was so busy he could hardly find time to talk. Exhibitors thronged the place, and contracts for the new service have already reached a huge figure. Though only a few of the big subjects are yet available for release, the advance booking of the forthcoming features has been arranged for many weeks ahead and from present indications, this exchange will soon be one of the most prosperous in the city of Chicago.

Film Publicity Man Dies

News of the sudden death of Claxton Wilstach, who was handling the Boston publicity on "The Birth of a Nation," was telegraphed Mr. Wilstach's father-in-law, Dan. W. Allen of the Morgan Lithograph Company, on the morning of April 26. On its receipt Mr. Allen had just finished reading a letter from Mr. Wilstach written on April 24 and in which he detailed Boston's sentiment regarding the "Birth of a Nation" film. The telegram announcing the writer's death came as a severe shock to Mr. Allen. Minnie Allen Wilstach, wife of Claxton Wilstach, was wired the news of her husband's death, at Evansville, Ind., where she was playing a vaudeville engagement, which would have all but terminated her tour work for this season.

Liberty Showing Continues

D. W. Griffith's epic film, "The Birth of a Nation," continues at the Liberty theater, where it is now in its third month. This wonderful production has been establishing a record for attendance which is the talk of the town. Plans are now being made at the Liberty theater to make the summer run a feature of the season. A new system of cooling the theater is being installed and whenever the weather makes it necessary the management will be able to reduce the temperature indoors at least fifteen degrees.

Selig Issues Plate Story by Star

Miss Kathlyn Williams, who stars in the Selig Red Seal play, "The Carpet From Bagdad," released in five reels Monday, May 3, by the Selig Company, has written an account of the trials and tribulations of the players experienced during the filming of this great production. Miss Williams' story has been put in plate form by the Selig Company and the proposition put forth will prove beneficial to wideawake exhibitors.

The Selig Company urges exhibitors to call upon the editor of their home newspaper and tell him the Selig

Company will furnish the newspaper free of all charge, with an intensely interesting story written by Miss Williams. The story in plate form will not necessitate any composition and it is nicely illustrated. After getting the consent of the newspaper editor, the exhibitor is urged to send the name and address of the publication to the Selig Company, Chicago, and the plate feature will be immediately shipped to the publication. The story can be published simultaneously with the appearance of the Red Seal play at the local theater or can be printed preceding the booking.

New Denver House

Negotiations have just been concluded which provide for the construction on the site of the old Isis Theater, on Curtis street, between Sixteenth and Seventeenth streets, Denver, Colorado, of one of the finest and largest motion picture theaters in the West, at a cost of $175,000. Work of clearing the site for the new building will be completed in time for most of the 1915 tourist trade.

The new house will be the property of the Strand Theater Company, a local corporation, financed with Denver capital. A. F. Megahan represented the company in its negotiations for the site of the building, and will have the destinies of the new house in charge. Thomas F. McGrew represented the owners of the lots where the new building is to be located.

Robert Willison, formerly building inspector of Denver and one of the best known architects in the city, is preparing the plans for the new theater. These plans will include a number of new and unique features.

One of the new features of the theater will be the large, roomy children's nursery and playroom, which will be in charge of a trained matron. This idea has been introduced for the benefit of the many mothers who visit the motion picture houses with their children.

Furnishings and equipment will be massive and elegant. The style of the theater throughout, as well as the class of pictures to be presented, will be of the highest order. The pictures will be similar to those shown at the Strand Theater in New York.

The ventilating and lighting features have been carefully worked out by experts, and every provision for the health and comfort of patrons will be made. The theater will seat 1,200 persons.

Miss Johnson Conducts Department

"Betterment Films" is the title of a new department which appears in the April issue of *The Ladies' World* and which is edited by Jane Stannard Johnson, advertising manager of the Paramount Pictures Corporation. The department is devoted to the exploitation of films which serve to uplift the world and contains much that is of interest to those who have studied motion pictures as a means of teaching great lessons.

New United Exchanges

General Manager R. W. Savini of the United Program Film Service with headquarters at Atlanta, Georgia, reports the succesful opening of a new branch exchange at Tampa, Florida, with offices at 315 Curry building.

New United Film Service offices have also been opened in Butte, Montana, with a comfortable home in the Butte Post building under the guiding hand of J. C. Woolf of Denver, Colorado, with Manager B. C. Knox in direct charge, while Sidney B. Lust of Washington, D. C., who is manager of the United in that city, is preparing for a grand opening to celebrate moving to new quarters at 903 E street, N. W.

Universal's Harem Film

As most exhibitors know, Ola Humphrey, the California girl who married Prince Hassan, heir to the Egyptian throne, and then fled from her royal husband, has been engaged by the Universal Film Manufacturing Company to tell the story of her life to the world through the medium of moving pictures.

Thrilling, indeed, is the interesting succession of events in this charming girl's life. Miss Humphrey was born in California and adopted the stage as a profession when very young. She played in America and abroad in a wide range of parts with some degree of distinction. In Australia she succeeded Margaret Anglin for three Australian tours, winning individual honors. Then she toured around the world in repertoire. Her natural charm and refinement gave her

Scene from Universal's "Under the Crescent," in which Princess Hassan is to be featured.

entree into the finest society, where she met many notables.

It was during her Paris and London season that she was presented to Prince Hassan. After a tempestuous courtship the lovely American girl became the wife of the oriental nobleman. But oil and water did not mix. The independent spirit of the American girl rebelled against the ways of the eastern autocrat. It was not long before she determined to free herself of her shackles, and while visiting in Paris she fled to America. A legal separation followed, and now the Turkish embassy of New York and other interested friends are arranging her affairs.

The princess has agreed to divulge every secret of the life in a harem, to be used as the foundation for the scenarios of the Universal production. She also has some snapshots which she took secretly, and these will be used in the settings of the pictures.

Coming Paramount Offerings

According to an announcement just made, the Paramount program for June, July and August will release ten of the strongest feature attractions yet produced by the Famous Players Film Company. Included in the releases of the next three months will

be three Pickford productions, "Rags," from the pen of Edith Barnard Delano; "The Dawn of a Tomorrow," from Frances Hogson Burnett's famous play, and "The Little Pal," the release of August. Marguerite Clark will be seen in the screen version of the celebrated comedy romance, "Mice and Men," and the noted stage success, "Seven Sisters." Hazel Dawn will appear in a photo dramatization of "Clarissa," and the comedy drama, "The Gay Lord Quex," while Pauline Frederick, who is featured in "The Eternal City," will be seen in Herman Bernstein's dramatic story "Sold," and John Mason will once more appear in an adaptation of Sir Charles L. Young's international dramatic success, "Jim, the Penman."

C. D. Mattingly Dead

Charles D. Mattingly, manager of the Universal Film & Supply Company, 116-118 West Second street, Oklahoma City, Oklahoma, died very suddenly last week following injuries sustained on Easter Sunday, when an auto in which he was riding with B. H. Powell of the Powell-Croak Amusement Company, turned turtle. Mr. Mattingly is survived by a father, mother, widow and a small child, and after funeral services held in Oklahoma City, the body was taken to Little Rock for interment. Resolutions of sympathy and condolence were passed by the Oklahoma City Film Exchangemen and the Oklahoma City Theater Owners' and Managers' Association, signed by John T. Ezell, Frank Lewis and L. L. Hersley, a committee representing the Oklahoma City Film Exchangemen, and by B. H. Powell, Thomas H. Boland and John Zinopoulo, a committee representing the Oklahoma City Theater Owners' & Managers' Association. Motography extends to Mr. Mattingly's relatives and friends its sincere sympathy in their hour of bereavement.

Difficult Projection Problem

The St. Louis Hippodrome is following in the steps of its sister theater, the New York Hippodrome. On Monday, April 26, the St. Louis house will abandon vaudeville and start as a motion picture theater, exhibiting only the highest class feature films. The opening run will be made Monday night with the celebrated "Heart of Maryland."

In remodeling this house to meet the demand of high class film productions no expense was spared to get perfect projection. The contract for the projection screen was let to the Minusa Cine Products Company of St. Louis, and this company took full charge of the details of the projection problems. The extra width of this house, eighty-three feet, made the fade-away especially difficult to contend with.

E. R. Anderson, the inventor of the Gold Fibre screen, who now makes the Minusa Gold Fibre by his new process, gave the matter his personal attention. An especially rough pebbly surface was devised, the length of throw, and likewise, the location of the projector, were rearranged, with the result that almost perfect projection has been attained for all seats in the house. The depth of color, tone and light value, surpass any other results ever obtained in a wide theater in this vicinity.

The St. Louis Hippodrome, which will be the largest feature house west of the Mississippi, is to be in charge of Colonel Al F. Oldham, who is an experienced exhibitor, having graduated from the circus business some years before. Since the Hippodrome is to be the first exclusive feature film house in the business district of St. Louis, its future will be watched with a great deal of interest, but the wise ones predict great success.

Spoor Reclaiming Beach Front

Chicago daily newspapers of Tuesday, April 27, carried the news of what is probably one of the biggest private reclamations of beach front property on Chicago's north side—including sixteen acres of lake front land of priceless value. The man responsible for this project is none other than George K. Spoor, president of the Essanay Film Manufacturing Company, whose home is at 908 Argyle street and overlooks the newly made land, which, when completed, will, it is said, be utilized for the erection of several lofty apartment houses.

Workmen in hip boots began work the latter part of last week driving piles and building a retaining wall that projects into the lake for a distance equal to a full city block, and teamsters followed them, unloading limestone inside the retainer.

In an interview granted to the Chicago newspapers, Mr. Spoor stated that the newly made land, when completed, will comprise more than sixteen acres, and that he secured the beach front property from the heirs of an estate, who were quarreling among themselves, the price paid for it being in the neighborhood of $210,000.

Wonderfully Artistic Booklet

"We Want You With Us In California" is the name of a very artistic booklet issued by the Selig Polyscope Company. The booklet consists of sixteen pages and is beautifully bound in two colors. The booklet is printed on plate paper and is profusely illustrated with scenes in California and elsewhere in the Golden West. The booklet is sent free to all interested in the forthcoming tour of the Selig Exposition flyer which will leave Chicago on July 8 for a seventeen days' tour of the Golden West. It is undoubtedly one of the most attractive pieces of publicity matter ever issued by a motion picture company. The text is attractively written and pretentious in every respect. Copies are going fast, according to the Selig company.

Selig Trip Popularity Contest

The Selig Polyscope Company reports unusual success with newspaper popularity contests in connection with the forthcoming trip of the Selig Movie Special to California. Through the bright weekly newspaper now issued by the Selig Company, entitled "Paste-pot and Shears," a newspaper popularity campaign was mapped out and special literature was sent to over one thousand newspapers and other publications in the United States and Canada.

The returns have been unusually satisfactory. Up-to-date fifty newspaper popularity contests have been instituted by as many newspapers and other publications in the United States and Canada. Young women receiving the most votes are sent free to California on the Selig tour, which starts July 8 from Chicago.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

INTERMITTENT MOVEMENTS

IN ORDER to keep the "moving" picture in one place on the screen while the film is racing through the projector, we have seen that it is customary to start and stop the film 16 to 20 times per second, and have the light shine through it only while it is still.

This is not the only way to do this, however, as there are several devices which make the film run continuously, while a special mechanism, such as a moving lens or mirror, counteracts the motion of the film-images. These will be discussed in due time, but for the present we will consider only those types of intermittent movement which have been embodied in projecting machines which have proven to be practical, and are in daily service.

Until a few years ago the Geneva movement, or star and pin-wheel, was the most practical, its chief rivals being the "claw" described in the article on the motion picture camera, and the "beater" movement, which is simply what its name implies—a beater in the shape of a roller which swings around 16 or 20 times a second, and hits the film (which otherwise is moving continuously) just above the sprocket which is "feeding" it. This jumps that part of the film ahead one picture, and then while the beater is drawing back for another slam, the feeding sprocket takes up the slack, while a short portion of the film (including the picture which is being shown) is standing perfectly still.

Many of the Kinemacolor projectors were of the beater type, as it permits a very rapid succession of images, but it is a comparatively clumsy piece of mechanism.

At least a dozen other movements have been developed and tried, but the great difficulty has been that most of them gave a period of rest not over one-half of the "cycle," or, in other words, one-half of every sixteenth of a second the screen would be dark, and this used to cause an annoying flicker.

The three-wing shutter, already explained, is built upon the principle that the film is moving just one-sixth of the time, and still just five-sixths. In practice, however, this ideal is not realized when a Geneva movement is used, for the film only stands still one-fourth of the time. (Other ratios may be provided for by increasing the relative size of the pin-wheel, but new difficulties enter when the star turns too quickly.)

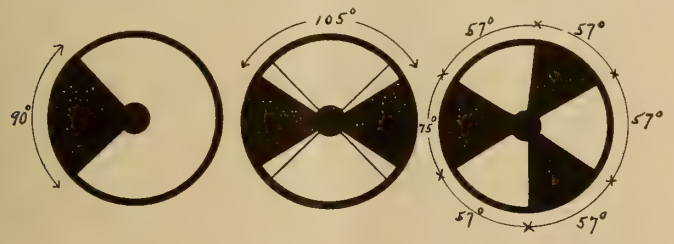

Fig. 32.—Evolution of the Shutter.

Nevertheless the designers of projecting machines refuse to be bound by theory when they can attain a better all around result by tinkering with it, so when they make a shutter for a star and pin-wheel (Geneva movement) mechanism, they make the openings somewhat larger than theory calls for, thus getting more light and less flicker.

EVOLUTION OF THE SHUTTER

The reason is as follows: In order to get the most light when the ratio of still time to motion time

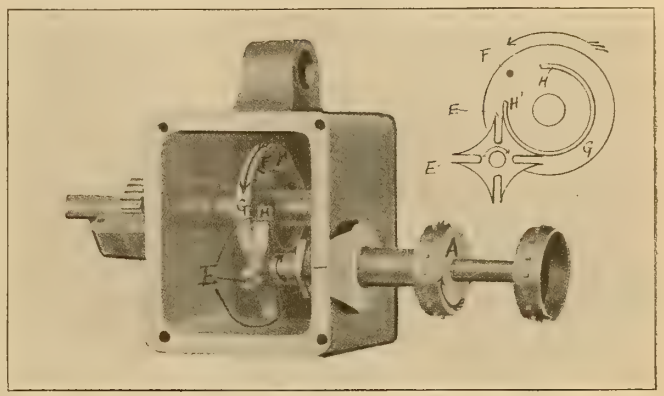

Fig. 33.—Pin wheel and star intermittent.

is 1 to 3 (meaning that the star-wheel is turning one-fourth of the time) the shutter should be one-fourth dark or opaque, and three-fourths open or clear. But we have already seen that that would make 16 flashes of light per second, hence an undesirable flicker, so the next obvious move was to put another opaque blade or "wing" in the middle of the open part of the shutter, thus cutting off one-third of the useful light, but making 32 flashes per second, which being rather quick for the eye, are less noticeable.

Therefore some of the first "two-wing" shutters were shaped like a regular cross, or rather like a pie with two-quarters taken out of opposite sides, and for a while it certainly looked as though theory and ingenuity had contrived to bring the shutter to a state of practical perfection, at least until a different movement should be evolved. But here is where the experimenter got to work and showed the theorist that his theory wasn't big enough to cover the problem. Thus it was found that by cutting a little more out of the pie there was no appreciable blurring or "trailing" of the picture images as would be expected, and the light was increased considerably. Then as the limit was reached (meaning the extreme amount that could be taken off of the opaque parts of the shutter without causing the images to trail) it was found that about 15 degrees had been taken off, and hence that the opaque portion measured 75 degrees instead of 90 (which is one-fourth of 360, the number of degrees in a complete circle).

Of course, in the experimenting it was the blade which covered the film images while the film was standing still that was used, but naturally if some could be taken off of that blade, it could also be done to the other or "interrupter" blade or wing, and hence still more light would reach the screen. Here was progress, indeed, but the end was not yet, for it was found that the 32 flashes per second were still noticeable, and so when they had reduced the two opaque wings to a total of 75°+75° or 150 degrees, leaving 360°—150° or 210 degrees for the light spaces, another happy thought struck somebody, and another inter-

rupter wing was added so as to divide the "still" part of the cycle into three instead of two flashes, thus making 48 per second.

This cut off some more light it is true, but that is easier to supply than uniform projection, so the three-wing shutter became part of the standard equipment, and is ordinarily used except, as already explained, when the pulsations of alternating electric current make the two-wing necessary. (See Figure 32.)

STAR AND PIN-WHEEL

In Figure 33 is shown a typical star and pin-wheel or Geneva movement which turns the sprocket A, as follows: The wheel, G, is made to turn continuously and uniformly by being connected (by means of its shaft at the left) with gearing operated by the crank of the projecting machine. When the pin, F (shown sticking out from the side of this wheel), turns a little farther in the direction indicated by the arrow, it will pass into one of the slots, E, at H′, and as it turns still farther it will give the slotted star a jerk and make it turn quarter way round as indicated by the small arrow. In the meantime the opening in the ring, H, H′, on the wheel G, allows the slotted point of the star to turn, but as soon as it has done so and the pin is free again the ring will press close to the curved part of the star and prevent it turning until the pin enters the next slot, when it will again turn quarter way round.

Now here is a chance to see why the shutter need not be precisely quartered, for when the pin first enters the slot it does not turn the star more than a very slight amount, which increases rapidly toward the middle of the swing, and then slows up just as rapidly. In fact, while the wheel is turning 5 degrees (1/72 of the way around) just after the pin enters the slot, the movement of the star is so slight as to be unnoticeable, and this is true also while the pin is leaving the slot after it has turned the star. This makes 10 degrees, and the designer simply takes another 5 for good measure, and this gives us the 15 which, taken from

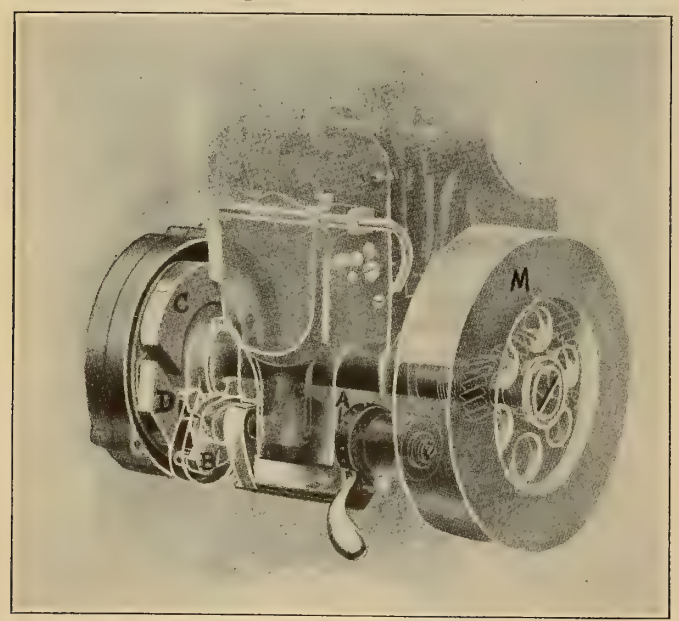

Fig. 35.—Enlarged view of Power intermittent.

the theoretical 90, leaves 75, which is the number of degrees in the principal opaque wing of a three-wing shutter when used on a star and pin-wheel projector.

This peculiar turning of the star (first slow—then gradually faster, etc.), is also very good for the film (which would tear if started suddenly), and is an essential point in all intermittent movements employed for the purpose.

CAM AND CROSS-PIN

In Figures 34 and 35 is shown one of the latest types of intermittent movements, which is a radical

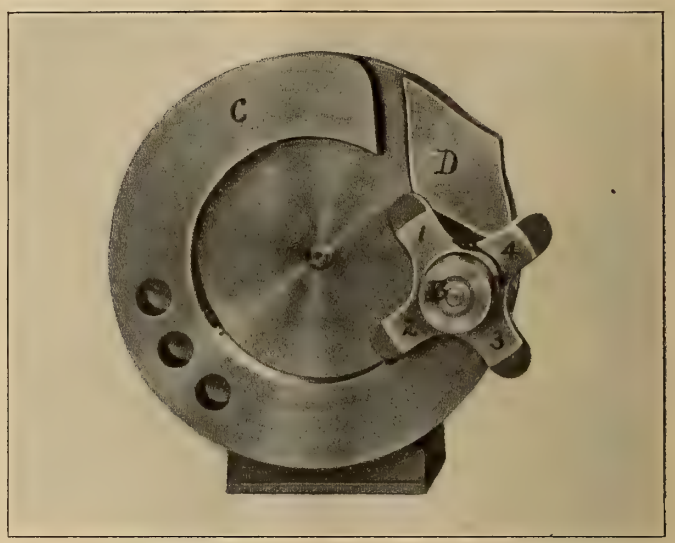

Fig. 34.—Cam-wheel and cross-pin in Cameragraph Projector.

departure from the star and pin-wheel, in that it reduces the motion period of the film to an actual, rather than a fancied, one-sixth, and permits the use of much heavier and more substantial parts. It consists simply of a cam-wheel, C, and a "cross-pin," B, the "cam" proper, D, being of one piece with the wheel, which is much larger than the usual pin-wheel, so it is known as the "cam and cross-pin" movement.

In Figure 34 the cam-wheel, C, is shown connected directly to the "fly-wheel," M, which is as heavy as possible (for steadiness), and is made to turn either by gearing connected with the crank handle of the machine or with an electric motor, not shown.

Figure 35 shows how the cam makes the cross-pin turn, something after the fashion of the star just described. The two pins (just under the prongs marked 1 and 20) have been sliding around on the inside of the ring, which is turning steadily in the direction indicated by the arrow, while the cross-pin, B, was perfectly still, but now that they have reached the cam, D, something is going to happen very suddenly.

First the lower point of cam, D, will strike, ever so gently, the pin under the prong 4, causing the cross to swing about its axis (near B), whereupon pins 3 and 4 will enter their respective slots between the cam proper and the rest of the rim of the wheel, C, and pin 2 will swing across the center part of the wheel and take the place of pin 1. Similarly 3 takes the place of 2, etc., with the result that the intermittent sprocket, A, which is directly connected to the cross, will be turned quarter way round in the direction of the small arrow. Pins 2 and 3 will now be on the inside of the rim of wheel C, and 1 and 4, on the outside.

HAIR-SPLITTING MACHINE WORK

Like all revolutionary inventions, this new movement was regarded skeptically when first introduced, but as many thousands of them have been in daily use for several years, and it has been adopted as part of

the regular equipment of one of the leading professional projectors, its merit seems to have been pretty well proved.

But here as with the star and pin-wheel, unless the most extreme care be exercised in the machining of the several parts, the excellent principles involved would be set at naught, and a noisy machine and unsteady projection would result.

Time was when a thousandth of an inch was considered about as small as necessary for any kind of machine work, and instruments for making small measurements used to be graduated in thousandths of an inch, and in fact are now for most work. Certain classes of scientific apparatus, such as microscopes, astronomical and surveying instruments, etc., required specially accurate machining, but such work was in a class by itself, and in the early days of the motion picture, some manufacturers were a little slow to realize that they must get into that class if they were going to help perfect the art of motography.

For be it known that the devices and apparatus used in this art partake of the nature of all three of the above scientific instruments. The camera is a telescope, microscope, and surveying instrument all in one, and the projector is simply a camera working backwards, being provided with certain necessary differences of construction. And it is just here that further refinements are necessary, in order to make this little difference precisely adaptable to the desired end.

So we find that a ten-thousandth of an inch has taken the place that a thousandth used to occupy in the brains of the mechanics who direct the automatic machines which turn and grind the vital parts of a modern projector. But what does this mean to the man who has never had work of this kind to do? What do you know about a ten-thousandth of an inch?

The paper on which this magazine is printed is about three-thousandths (.003) of an inch in thickness. The cover is about five-thousandths (.005), and the films used for motion pictures are nearly six-thousandths (.006), of which .005 is celluloid, and about .001 gelatine, etc. Human hair is sometimes two-thousandths (.002) of an inch in diameter.

Now, if we could slice such a hair into 20 strips, or a page of MOTOGRAPHY into 30 equal layers, each of them would be about one ten-thousandth of an inch in thickness. Yet the manufacturer who makes the cam and cross-pin states that an error of a single ten-thousandth of an inch in grinding the cross-pin would cause him to reject it as unfit.

Suppose we try to realize a few of the difficulties. Take an ordinary domestic pin one inch long, and hold it in your closed palm for a minute. It is now longer than it was by about five ten-thousandths of an inch, or, in other words, the difference between the length of a common pin on your table, and the same pin in your hand is more than five times as much as the permissible error of a modern intermittent movement. Of course, the explanation is simple, as the brass or other metal in the pin has "expanded" from the heat of your hand.

Similarly cams, and cross-pins, and grinders, and measuring instruments, all expand and contract with slight difference of temperature, and if they are warm when you grind and measure them and cold when you use them, they will be correspondingly different and unsatisfactory.

There are a hundred and one other things that keep the superintendent and the foremen of a projector factory on the alert, and they as well as the other workmen think that they are careful for some particular reason. We could hope that they strive for perfection for its own sake, and for the joy of turning out a perfect job, but doubtless some of them do it just because they are told to, and a few because if they don't they will be discharged. All of them at any rate soon learn what the boss wants, and he knows from experience what the exhibitor wants, and, last, but not least, the exhibitor ought to know what the public wants, so it is up to you and me to tell him when his pictures flicker, or jump all over the screen, or get out of frame, or run too fast or too slow, so that he can have it fixed.

Most of these annoyances are traceable to the operating booth, where the best possible projector may be poorly mounted, or in the hands of a careless operator, for one of the unfortunate things about the modern projector is that its very refinement and completeness tend to make an operator almost superfluous. What with motor drive, automatic arcs, and a fool-proof machine, all the operator needs is a case of spring fever to make him forget the audience entirely.

(*To be continued.*)

Big Features Here to Stay

By THOMAS H. INCE.

The "big feature" in motion pictures has come to stay. Only a short time back one and two reel thrillers were the order of the day. Then the big feature announced itself and public demand has already assured it a permanent place in the gallery of films.

A few years ago, if a producer had the temerity to get out a ten reel picture story, he would have been looked upon as a madcap. Even then the big feature, however, was regarded by some with favor, but the bigger companies, which were then young in the process of growth, hesitated to venture into unmarked trails because of the expense involved.

Since that time the picture-making industry has gone through an era of evolution. System and economy have replaced chaos and inexperience, better and cheaper film is being produced, and, in consequence, the bigger American companies are now in a position to give the public something in the line of pictures never dreamed of five years ago.

Yet as far back as that the big feature was suggested as the sole means for insuring the permanency of motion pictures, but the suggestion was looked on as impracticable and entirely too expensive. The producers stuck by the one reelers which were then the popular films. Now we have Mutual Master-Pictures, a great series of feature pictures.

When the public pays more to see a big feature it is not because of its being a special production destined to filch a few more dollars from the film fans, but because of the enormous expense incidental to making so large a production.

It is probably far from the minds of the audience, when viewing a finished feature, that its cost has run into hundreds of thousands of dollars and that the company back of it has assumed entire responsibility for its success or failure.

Those are anxious moments for the producer—those moments preceding the first night run of a big feature photoplay—for there is more money invested in a ten reeler than in half a dozen footlight dramas, and the failure of one feature may mean incalculable loss to the company standing behind it.

Its Hero Talks of "The Melting Pot"

BY MABEL CONDON

Walker Whiteside.

THE Battery at eight o'clock of a warm sunshiny morning, and already the benches that circle Battery Park had a generous quota of occupants, men, women and children.

"Seen anything of a motion picture party around here?" I asked the guardian of the pop-corn stand at the wharf from which the Statue of Liberty boats leave on their bi-hourly trips to Bedloe's Island. The refreshment-stand guardian had not, but a weighty person in converse with him answered "Yes," and pointed out the stolid ones on the benches, saying they all belonged to the Cort film party.

I approached the benches and sought among the groups standing about for somebody who might resemble Walker Whiteside, he who is playing his world-known role of David, in his world-known play, "The Melting Pot," being produced by the Cort Film Corporation. I found him; we found a vacant bench and, pointing to the stolid ones, he said:

"There are the contents of the melting pot. There were 750 of them in the massacre scene we took in Bayonne a few days ago and many of the older people, when they heard the shots and the ringing of bells, cried out and showed genuine terror. Their families had been in the Kishinef massacre."

"'The Melting Pot,'" I said, looking across at the variety of types and nationalities the benches contained, "should make a wonderful film."

"It was a play that named a nation," Mr. Whiteside replied, the gaze of his light-blue eyes fixed in the direction of Liberty. "It gave to this country its own name, 'the melting pot.'" He readjusted his black velour hat and the gray-black of his hair revealed itself.

"As this is my first experience in motion pictures I can't guess how good or how poor I am going to be in it, but I'm sure the rest of the picture will be splendid. I'm putting myself absolutely in the hands of Director James Vincent. My opinion on the subject of screen work is that thought registers on the screen as well as on the stage. I keep that in mind and act accordingly. I don't want to look 'moving picture' in my work. That is one thing I am determined never to look. The work fascinates me. Should I do another film, I should like it to be 'The Ragged Vagabond.' That, I'm sure, would make good material for the screen."

An ocean-bound vessel, gray with black smokestacks, plowed majestically past. "That," remarked Mr. Whiteside, "is the life." And there was no hint of reference to the popular expression in his use of the phrase. "A number of times I have gone home, packed a bag and crossed the ocean just for the sake of the trip, returning on the next boat. But the war has put a stop to that pleasure."

"You like the out-of-doors," I suggested, having in mind the picture the Cort publicity man had shown me, in which Walker Whiteside, in flannels and a garden, is perched on a ladder, snipping—so the press agent guaranteed—grape-clusters at his Hastings-on-the-Hudson home.

"They were not grapes, they were roses," Mr. Whiteside corrected, and went on. "Yes, I love the out-of-doors. I spent six years in the saddle, out west."

"Home there?" I asked, watching a fat bird peck its breakfast off a peanut on the ground.

"No," replied Mr. Whiteside. "I was born in Logansport, Indiana, and I'm very proud to claim Indiana as my native state. I've been in the east for thirty-two years—on the stage twenty years. I went on in New York in 'Hamlet' at the old Union Square theater. I did an entire repertoire of Shakespeare's plays; then there were many others, 'Cousin of the King,' 'Jewels of Fire,' 'Hearts and Swords,' Stanley Wayman's 'Man in Black,' 'Typhoon,' 'The Melting Pot,' 'Mr. Wu' and still others. What I intend to do the season after next, is to play a repertoire of seven or eight of these plays, not staying in one city for a long run, but playing in New York about eight weeks and then making an entire tour that same year. That will give me the following season for either a new repertoire or a new play. I don't care about staying in one place any length of time.

"The scene we are going out to the Narrows for this morning," enlightened Mr. Whiteside as the *Howard C. Moore* chugged into the place left vacant by the *Ordinance,* "is that showing the immigrants and David's first glimpse of the Statue of Liberty.

"Shine!" commanded a dark-hued person with an array of shoe-polishes. He saved his voice as he passed the benches whereon the stolid ones sat.

"I'm enjoying the making of this picture and I'm sure I shall like to learn and do more of this art of the motion picture."

The David of "The Melting Pot" walked with me to the end of the benches and I left him there in the warm sunshine of the Battery.

New Alliance Exchange

Last week saw the change of management in the Pittsburgh Alliance exchange and the addition of Cleveland to the list of Alliance offices.

In Pittsburgh the new headquarters, which will be located at 404 Ferry street, will be known as the Alliance Film Service of Pittsburgh. The Cleveland branch is located at 420 Columbia building, and will be known as the Alliance Film Service of Ohio. These two offices have been fully stocked and between them will supply Western Pennsylvania, West Virginia, Kentucky and Ohio.

The Cruise of the Universal Special

BY ED MOCK

DENVER! See the joyous bunch singing the gladsome song: "Meet me on the 5:15." Bill Oldknow, choir leader, right there in the middle. Take 'em in disorder from left to right beginning with D. K. Hopkins and his spaghetti necktie. (Before I go further, let me explain. D. and K. are the initials I have tacked to Mr. Hopkins. They mean Don't Know. It is the penalty you pay a writer when you leave your business cards at home.) All right, then, there's Hopkins and C. E. Van Duzee and Claud Plough and Carleton J. Birchfield, and the tall guy looking over Frank Flaherty is J. A. Shugert, and wedged in between Flaherty and Oldknow is C. R. Thompson. Then you have the Beau Brummel of the party, bedecked with glasses and a cheroot, Ed T. Lux, and Chester A. Clegg, who traveled the longest distance to get aboard, and Ned E. Depinet and Hy Mayer—the austere, trying to silence the bunch—and J. D. Thatcher and the good right eye of Charles V. Henkle. These constituted the noisy gang. They were first on the ground at Denver and last to make the train before we left. For noise-making, their capacity was without limit. Denver looked good to them.

* * *

Patrick Anthony Powers' Denver Smile.

It didn't look so good to me, however. I knew Denver in the wide-open days of the late '80's and early '90's, when everybody in town had a fist full of money and had been trained to let go of it. The Denver of today offers sorry comparison. Denver is harder hit than any city in America. She shows it in a thousand ways. It took the Universal gang to relieve her of apathy that notable March 9. The show started at the Union Station, where an annex is being built, and where all the sight-seeing buses in town were commandeered. And then Harry Nolan rung the bell by shooting a brass band out of a convenient alley and the parade started. The sight-seeing rigs were decorated with banners and the crowd was equipped with noise-making paraphernalia. The ride lasted from early morning till late luncheon time. Stops were made in the m. p. theater district, at the newspaper offices and at the capital grounds. Motion pictures and still pictures were being made.

* * *

The luncheon was at Hotel Savoy, where William Cody was an honored guest. It had been a long time between ours and a similar occasion at the Savoy restaurant. Buffalo Bill accepted the invitation to speak briefly and received hearty cheers for his happy remarks and begged the party to stop at his town, Cody, on the way back. You have had some pictures of our antics in Denver. It was an enjoyable day, well worth the five-hundred-mile side trip from La Junta.

* * *

It was in Denver that Harry Wolff got his chicken. Mrs. Wolff gave him a special dispensation to do it. The chicken was rescued from a crate on Water street and was the Universal mascot till it broke a leg.

* * *

Patrick Anthony Powers, vice-president of the Universal Film Manufacturing Company, had his picture taken at Denver several hundred times. I got hold of the best one of the lot as a decoration for this issue of MOTOGRAPHY. It bears me out that everybody was enjoying the trip. Mr. Powers' smile tells its own story.

* * *

I forgot to tell you that the monotony of the journey across Kansas was cheeringly molested by the distribu-

The noisy gang at Denver.

Another night view of the social party.

tion of favors for the Universal guests. From some dark recess there came forth a surprising consignment consisting of sterling silver perfume lockets for the ladies and gold pocket knives for the men. George Magie found the respective owners. The knives were suitably engraved with the owners' initials. I'm using mine for full dress occasions!

* * *

But let us move along. Our train left Denver and W. A. Patterson at the same time. Mr. Patterson misunderstood the time of departure. He caught us at the Grand Canyon twenty-four hours later.

* * *

At Colorado Springs there was sufficient daylight to see the town and its crowning glory, Pike's Peak. Postcards were purchased and mailed and telegrams received and sent, when we entered the darkness of another night and lost from view some of the finest scenery that lies out-of-doors.

* * *

And then the night's festivities. I give you another view of the diner at night. You note that Herman Fichtenberg has moved over to the other side of the car, but he is still standing out. This view was taken from the north end of the car, which was running south. Compare it with last week's picture. You never saw such an industrious lot of money-grubbers in your life. Sorry there wasn't a chance to get into the compartments with a camera and a flashlight. There were some scenes for sore eyes, but the doors were locked.

* * *

Reaching Albuquerque the next day, the things we did to that town should cover a chapter of its own, but at the rate I'm going we'll never reach the coast. Albuquerque is mostly Santa Fe property—or at least you get that impression. An enormously large band of Indians greeted us. Real Indians, musicians of the government school. A parade was formed and the party marched through the main streets, led by the band. You will get the pictures next week.

* * *

Time was taken to view the splendid Harvey stores of Indian wares. Many souvenirs were taken away. Indian squaws and their papooses littered up the sidewalks with stores of pots, beads and trinkets and picked silver coin for the privilege of being photographed. Our party "fell" for all this. It was in the day's program. It was the thing to do and we did it. You could buy Mexican pepperwood canes in Albuquerque—buy 'em from a genuine Indian—and pay three prices for them. Art Schmidt bought the biggest one. Ed Lux got the smallest.

* * *

Your attention, ladies and gentlemen, is directed to the twelve-sheet stand of Mr. Carl Laemmle which appeared as the frontispiece of last week's edition of Motography. Mr. Laemmle and his smile are preserved for all time. He put it on in New York as he turned his back on his desk and started on his memorable journey to Universal City. It clung to him all the way. There were four thousand feet of films and nearly as many still pictures made during the trip, but that smile of Mr. Laemmle's always registered. He was in high spirits. Nothing feased him. He was out for the time of his life and the proof is all to the good that he had it.

* * *

I must reserve Old McCarthy's for the fourth episode. Old McCarthy's is no kin to J. J. McCarthy, who was part of the party, although he wanted to lay claim to the kinship. It is unusual to stop a de luxe passenger train on the main track of a transcontinental railway and delay progress for several hours, but that's what we did at Old McCarthy's Indian village. We'll linger there a while, take you up to El Tovar and the canyon and stop with San Bernardino in the fourth installment.

* * *

Keep your eye on the indicator.

* * *

This way out.

"Under the Crescent"

One of the most interesting series of pictures recently filmed promises to be the unique six part feature which introduces to Universal audiences Her Serene Highness, the Princess Hassan, in "Under the Crescent." This series has just been completed in twelve reels at Universal City, where some of the most tremendous sets ever constructed for moving picture purposes have been used. The series will be handled like the Terence O'Rourke series, except that two reels will be released each week. The release date for the first episode has just been set for Tuesday, May 25, and the other episodes will follow as Gold Seal features on each succeeding Tuesday. The title of the first, which will be complete in itself, as will all the others, will be "The Purple Iris." The others in order will be "The Cage of Golden Bars," "The Shadow of the Pyramids," "For the Honor of a Woman," "In the Name of a King" and "The Crown of Death."

Prominent in the cast are Edna Maison, Edward Sloman, William Dolan, Carmen Phillips and Helen Wright. It was directed by Burton King.

Pathe Shows "Who Pays?"

Pathe gave a private showing of two of the "Who Pays?" series at the Broadway theater, Broadway and Forty-first street, New York, on Thursday morning, April 22. Invitations had been sent to a large number of clergymen, college professors and well known educators resident in Greater New York. Despite the early hour of the showing, which had been set for 9 o'clock, there were present in the neighborhood of 500 people, among them being a number of persons prominent in New York affairs.

The two pictures shown were "The Pursuit of Pleasure" and "Unto Herself Alone." Between twenty and thirty well known persons were asked after the performance for an expression of opinion regarding the pictures. The general sentiment expressed was that they were splendidly produced and had a strong influence for good. Among those present were Dr. Edward E. Slosson, professor of chemistry in Columbia University and literary editor of the *Independent;* Rev. O. C. Mees, Rev. Fred Hovey Allen, Prof. A. G. Panoroni of the College of the City of New York, The Rev. Professor R. Venturini, Prof. R. E. Noyes of Pratt Institute, Mrs. Edward Wadsworth Moody, Miss Alice Hill Chittenden, president of the N. Y. State Association Opposed to Woman's Suffrage; Dr. John H. Walsh, associate superintendent of schools, New York City; The Rev. Christian Reisner, Hon. Everett P. Wheeler, and Miss Ethel Peyser, member of the executive committee of the Women's Political Union.

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Volume XIII **CHICAGO, MAY 8, 1915** **Number 19**

The Film or the Actor?

LEGITIMATE drama of the higher order has featured the player, rather than the play, since the memory of the oldest inhabitant runneth not to the contrary. Rip Van Winkle was essentially Joe Jefferson; one went to see Richard Mansfield rather than any of the plays he appeared in.

In the earlier days of motion picture publicity the film was featured, and not the player. The general public knew nothing of the identity of its screen favorites. Indeed, it was the proud boast of one of the best producers that he could make a player out of anybody; who they were did not matter to anyone but themselves. And what is more, he seemed always to make good on his theory.

How that condition has changed in a few short years! Today the well-known actor or the celebrated actress is more important than the picture itself. The public has been deliberately educated to look for the name of this player or that, even without regard for the name of the producing company.

A player enters a studio without experience or fame. He develops a talent for a certain line of work. Aided by good fortune, a pleasing personality and a considerable amount of publicity he becomes known to the picture-going public. His name becomes something of a household word. A rival producer realizing the new demand, offers to double his salary. In order to realize on this increased investment his publicity is also doubled. He becomes still better known, and receives a still better offer. Now there is no question as to his popularity. The geometrical progression of fame is working out. The public likes him because he is advertised, and he is advertised because the public likes him. He develops temperament. He demands an enormous salary, a minimum amount of work, and a number of extraordinary privileges and concessions. He gets all of them because the public must have him, and he is threatening to quit. And so the producer finally throws discretion and business judgment to the winds, hands the idol a fortune, and plunges desperately into a still more lavish publication of the player's virtues—hoping thereby to boost his stock still higher and so realize on his big investment.

It has grown to be a great game, this exploiting of players. And the moves are very fast; so fast that as a rule one producer does the publicity work for the player and the producer who next falls heir to him profits by it. Seldom indeed does the employer who builds up a stage of his fame have a full opportunity to use it.

Far be it from us to decry the popularity of any screen player. Those who have it deserve it; and the divulgence of their identity came in response to a public demand that would not be refused. And who can deny that the people are entitled to the knowledge of who their favorites are, or that the players have a right to enjoy any and all benefits that may accrue from such popularity?

What we would particularly plead against is that excessive publicity of the individual employe, which bolsters up a false popularity and creates an artificial value, which results in the loss of the employe to some rival who is willing to take the chance of getting dividends out of the employe's watered stock.

Last December this same subject came up in a different way. A dramatic writer coined the word "filmophobia" to describe the fear of dramatic producers that legitimate stars would lose their glamor through too much film exploitation, so that people who had seen the counterfeit presentiment of a favorite on the screen for a dime would not pay two dollars to see the same favorite in flesh and blood. Those producers are wrong; but in fact the whole system is wrong. At that time we said:

> As to the old saying that the pictures were a training school for the legitimate, that was an honest prediction in its day and was believed by all the profession. But it has simply outgrown its usefulness. The legitimate has become a training school for the pictures.
>
> The exploiting of personalities has long been the chief aim and greatest success of theatrical producers. It has not been true for years that "the play's the thing." The attraction is not the dramatic value of the play, but the advertised value of the players.
>
> If it is personality the public seeks, not playing, it will still willingly pay its two dollars for a look at its favorite talent. With all our worship for the film, the player on the screen is a picture, not a personality. This is not saying that the picture is not just as attractive as the personality, at least to the normal mind. But the fact remains that so long as the producers persist in featuring and advertising persons rather than plays, the people will continue to pay to see those persons in real-life, and when they want good playing they will go to the pictures.

Publicity, whether incidental or intentional, creates in the public mind a desire to see its subject. Despite its iconoclastic sound, we cannot resist voicing our conviction that the people thronged to look at Theodore Roosevelt, Jack Johnson, Harry Thaw and Nat Goodwin for the same elemental, psychological reason in all cases.

We have always regarded the motion picture *industry* —mark the word—as containing more of business sense than the theatrical business. The manufacture of fame

for players may be good theatrical practice; but we cannot persuade ourselves that it is good business. Forcing the publicity of the individual player makes him a celebrated personality without adding anything to his talent.

The play *is* the thing; we all know that to be true. It is the play that should be exploited; the play and the ability of the producer to make it, and others as good. If the people go to see only the player, regardless of what he plays in or who he plays for, he has been overadvertised. It is a good thing for the player; but it is a bad thing for the business, if it is to continue *as a business.*

Give the player all the credit that is due him; but let us remember that a good scenario and a good producer form the winning combination. Neither of them can be easily replaced by a substitute; the players always can.

Sarsaparilla in the Studio

A CERTAIN district superintendent of the Anti-Saloon League, who confesses to a fondness for picture shows, was moved by what he saw on the screen to write to some of the producers in this fashion:

Let me ask you a question, which will seem silly and unimportant to you, but which I know to be of great importance to the multitude of young men and women who hourly view your pictures and who have their characters formed by them. In your drinking scenes do the actors use intoxicating liquor or do they use a nonalcoholic substitute? Why?

This anti-liquor man's apologetic preclude to his question was unnecessary. His question is not unimportant; but it is either silly or subtle. If it is the latter, his aim was merely to get a few more people —incidentally in this case picture producers—on record against liquor. If that ingenious scheme was not in his mind, then we cannot see the purpose of the question. Wherein would the effect upon the picture fans be different if the players used real spirits instead of imitation, so long as the appearance was the same?

Manager Plimpton of the Edison Company, for one, made answer to the curious "dry" fan in these terms:

In the telling of a dramatic story it is sometimes necessary to show the effects of drink or to show the associations in saloons or matters of that sort. In no case do we use ever alcoholic liquors in the studio. Its use in any form is strictly forbidden, and the violation of this rule would lead to dismissal. In the scenes themselves we usually use ginger ale or sometimes sarsaparilla, but we never go to the extent of using actual beer. Naturally, to permit any use of liquor would not only be against our policy but would obviously have a very bad effect upon the actors themselves.

So that point is settled; but we do not see that the inquirer is any better off. Logically, he might as well have asked if the cartridges fired in a screen duel were blank or ball. A shot is fired; the man staggers and falls. A drink is taken—or several drinks; the man staggers, perhaps, but being only half shot he does not fall. Both are faithful pictures of real life, and both are necessary to dramatic art so long as the millenium keeps in the distance. By putting a real load in the revolver and getting the actor through some vital organ a more realistic effect might possibly be produced; and using real whiskey instead of sarsaparilla might put more verisimilitude into a rum scene. Neither ball cartridges nor alcohol are used, however, in well-regulated studios. It is only in actual human life that those things are regarded as essential; and that fact makes their counterfeit presentment necessary on the screen.

Just A Moment Please

We hear that Boston's modest mayor has objected to the showing of Bosworth's "Hypocrites," as he regards the film as "indescent." A lot of charges have been made against the picture, but never to our knowledge one so serious.

—

Now out in Los Angeles they say the people have shown a strange yearning for the Truth, rather than running away from it as the film hints the majority are trying to do.

—

And what, oh what, would happen to all the dressmakers if the women of the country should be convinced that a robe of moonlight would become them as well as it does the fair Margaret Edwards? We tremble at the very thought.

—

WHO'LL CLAIM IT FIRST?

Out in Oakland, Calif., a man of 41 laughed himself to death over a motion picture comedy the other day. The paper which recounted the fact very carelessly neglected to mention the title of the film the man witnessed so the press agents of the land can go as far as they like in claiming it was a comedy of their brand he saw.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Four: "The Dollar-Thirty-Nine Mystery."

(Part One.)

After the executives of the Jumbo Film Corporation had assembled in the studio, Flossie Gay and Tim Snorton, her fiance, who accompanied her everywhere, took their seats and Flossie, at Sue Brett's suggestion, began her tale by relating the strange events that led up to her father's disappearance. "Millionaire Dargreaves departed most mysteriously just before I came home from boarding school," Flossie began, "and I was left in charge of Smith, the chauffeur, whom Dargreaves trusted implicitly. I soon discovered that the shares of stock which my father had purchased at a bargain for a dollar-thirty-nine were immensely valuable and were consequently being sought by the members of the Fearsome Fifty, a criminal band of which father had long in the past been a member. Princess Ollie and Crane, a wholly unscrupulous villain, headed the conspirators' band and followed me everywhere I went, in their eagerness to learn from me where father had hidden the stock certificates. I, of course, could tell them nothing, as I, myself, didn't know where the stock was hidden. Tim Snorton, my fiance, came into the case when he was assigned to interview me by the editor of the paper on which he works. Really I don't see how he found time to write any copy for the paper because all his time was spent in saving and rescuing me from the Fearsome Fifty. After trying one scheme after another to get me into their power, Princess Ollie called on me and totally unsuspecting, I followed her one day to the underground meeting place of the criminals. There a horrible fate awaited me."

(To be continued.)

—

Has George Cox ever told you the story of the "supe" who formerly worked in the Graveyard Shift at the Coffin Mine in Death Valley? If not, get him to "spill it," for it's really worth while.

—

OUR BURG.

Bill Selig, one of our best known and most pop. cits. hopped the rattler for Sunny Calif. this wk.

Harry Aitken of Noo Yawk and the E. E. was a visitor to our village on Fri. and Sat. last.

Nat Brown of the Minusa Gold Fibre Screen Co. of St. Looey was a biz. visitor in Our Village on Tues.

Harry Steck, a pop. young man about town, is away on a visit.

Pal Haase, our star reporter is now in the vicinity of Broadway and 42 St., Noo Yawk, so news will be scarce next wk.

A number of our best known pitcher folks was seen on Main St. the day of the Prosperity parade. ——

"Ruby" of Thanhouserville surprised us this week with a complaint that Charles Condon is responsible for the loss of appetite of several of the New Rochelle stenographers and positively asserts that several of the key pounders are clear off their balance since lamping Chas.

——

Really we'll have to look into this.

——

Is there any "come back", Chas.

——

Or "Nuf Sed"? N. G. C.

Some Current Releases Reviewed

"The Cup of Life"

Reviewed by Charles R. Condon

PEOPLE in every stage and class of life will find something to grip their attention and stir their emotions in "The Cup of Life," a five-reel Mutual Master-Picture produced by the New York Motion Picture Corporation. It meets the demands of the most critical in being staged as befits the story and acted with force and appeal, and holds the interest of the average spectator with a touching drama of plain, unexaggerated life.

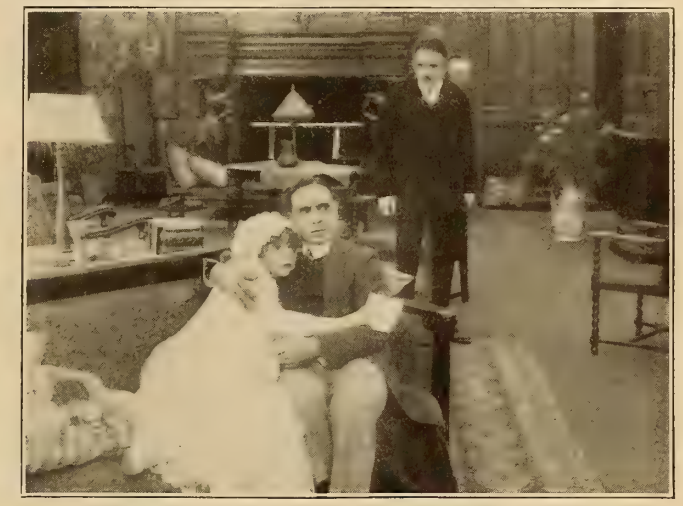
Truth may or may not be stranger than the flights of fiction, but where there is a lesson to be told, a moral to be emphasized, no vehicle proves quite so efficient or convincing as a story of which almost everyone knows some parallel or tangent. This play pictures vividly the problems and temptations confronting two sisters in their struggle for existence. One chooses the virtuous path, fights a hard, silent battle, and in the end is rewarded with victory. The other heedlessly travels the unhappy road of illgotten luxury, and experiences, after her bloom of youth has been replaced by prematurity and more rouge, the realization that she is a cast-off toy, a coquette whose charms are no longer a commodity. The cleverness with which this subject is handled makes it acceptable for anyone to see.

The scenario, by C. Gardner Sullivan, became a photoplay under the personal supervision of Thomas H. Ince, and with the co-operation of a cast whose every move and emotion is prompted by the spirit of their impersonations. Bessie Barriscale gives a wonderful performance as the worldly sister, Helen Fiske. Enid Markey's characterization of Ruth Fiske brings the plain, hard-working girl out in strong contrast to her vain, indolent sister. No less than three or four times these girls are moved to tears in their emotions.

The importance of Charles Ray's part as John Ward is rivalled by the roles of Dick Ralston (Frank

Helen longs for luxury and ease.

Bersage), Jack Jordan (Arthur Maude), and James Kellerman (J. Barney Sherry). Louise Glaum is seen as Irene Bullard; Harry Keenan as John Standing, and Howard Hickman as Higsby. To Jerome Storm is entrusted all of the comedy in the story in the role of the awkward, undiplomatic Sam Dugan, whose cheek, even on such state occasions, as calling on a girl and acting as best man at a wedding, bulges sus-



Ralston discovers Helen with the man who has outbid him.

piciously, as though it might conceal chewing tobacco.

Helen and Ruth Fiske, two girls working in a department store, are moved by different emotions at the crucial moment of their lives. Helen's longings are for easily-acquired wealth, finery, and attention, while Ruth's are defined in true love, a home, and a family. Despite her sister's entreaties, Helen accepts the gifts and advances of a chance acquaintance, and finally leaves the squalid surroundings in which she and her sister have lived for the luxurious home of John Ward.

Ruth marries a young man of moderate circumstances, and they start housekeeping, devotion and loyalty making up for what their home lacks in ease and plenty. The threshold of Helen's life is more or less of an auction block, the highest bidder winning her. One man out of her many admirers really loves her and begs her hand in marriage, but Helen is flushed with the pleasures on the surface of the cup of life, and merely laughs in Kellerman's face when he is outbid.

Several years pass. Ruth is now the mistress of a pretty little cottage, and the mother of two children. Helen is buffeting about in Europe, and beginning to taste some of the bitterness of life. No more is she sought out by the wealthy, or the center of attraction in the cafes. Returning to America, she attempts to win back the affection of Kellerman, but her artifices and sham coyness only arouse in him memories of the sweet, innocent girl whom he is going to make his wife.

She visits Ruth, and sees, in the love and happiness which reigns in her home, the things in life that are worth living for. Although still a young woman, she has lived nearly all of her life, and looks forward with a shudder to the rest of it. Drink, dope and cigarettes alleviate it somewhat, and she is more in a state of coma than consciousness when her pitching forward in the ruins of her dissipation signify that she has drained her "cup of life."

Essanay's "Graustark"

Reviewed by Neil G. Caward

GRAUSTARK, the six-reel Essanay feature which is to be the first of the de luxe Essanay releases through the Vitagraph, Lubin, Essanay, Selig, Inc., exchanges, is ready.

By long odds it is the best release ever made by the Essanay Film Manufacturing Company, and if this release is to be a criterion of the class of features to be regularly supplied by that company through the new releasing medium, the exhibitors of the country have a remarkable list of productions to look forward to and will undoubtedly find them box office magnets with a tremendous pulling power.

Francis X. Bushman is featured in the leading role, that of Grenfall Lorry, a young American, who falls in love with a European princess.

Beverly Bayne is truly regal in her characterization of the Princess Yetive and supporting these two stars are such Essanay favorites as Edna Mayo, Bryant Washburn, Thomas Commerford, Albert Roscoe, Lester Cuneo, Helen Dunbar and Ernest Maupain, besides innumerable supernumeraries.

Photographically the picture is a gem. One of the scenes hardest to forget will be the sunset view of the Potomac from the top of the Washington Monument, this being the last word in photography. The company actually journeyed to Washington and New York in securing the scenes that depict the travels of the Balkan princess and her American lover through those cities, while the European atmosphere is really convincing in the portions of the picture laid in the kingdom of Graustark, though of course all this part of the picture was taken in and about Chicago.

So satisfying is the picture as a whole that one easily overlooks such trifling little mistakes as Mr. Bushman's appearance in the railway station with an overcoat, when he was seen a moment before on the platform minus the overcoat, and the rather unconvincing arrival of the stage coach at a station that does not seem quite to fit in with the station at which

Yetive begs for mercy for Prince Gabriel.

we later see him taking the train, after having caught up with it. The romantic story from the pen of George Barr McCutcheon is so well known to the public that the retelling of the tale seems hardly necessary, but briefly it may be summed up by saying that Grenfall Lorry, a young American, falls in love with a beautiful girl on a train and eventually succeeds in meeting her under the name of Sophia Guggenslocker. Months later while visiting in Edelweiss, the capital of Graus-

Lorry defends his princess from the conspirators.

tark, her home, he discovers her to be the Princess Yetive, and with the assistance of his friend, Harry Anguish, is able to thwart a conspiracy to kidnap her from the castle.

However, Lorry is seen in the castle by Prince Gabriel, who also loves the princess, and he takes occasion to implicate Lorry in the murder of Prince Lorenz, to whom Yetive is engaged for reasons of state. The Princess Yetive assists Lorry to escape from the prison and conveys him to a safe hiding place outside the walls of Graustark. The American returns, however, when he learns that Yetive is again in danger and that his return will possibly result in her salvation.

After Yetive has declared her love for the American and begged Prince Bolaroz for mercy, Harry Anguish discovers by chance that the murderer is none other than Prince Gabriel, so the latter is arrested and led away to prison, while Bolaroz agrees to a new alliance with Graustark and Lorry is free to wed the Princess Yetive.

"The Diamond From the Sky"

Reviewed by Neil G. Caward

INTERESTING as was the first chapter of the North American Film Corporations' continued novel, "The Diamond From the Sky," and splendid as was the photography in that installment of the novel, chapter two, which is entitled, "An Eye for an Eye," is even better.

The story begins to develop, and is brought more up to date, since in the beginning of the chapter the action is taken up where it left off in chapter one, and before the chapter has proceeded far jumps a period of three years in order to show the events that transpired at that time, and then jumps another period of eighteen years, bringing the story up to a comparatively recent date.

Both Irving Cummings, who is to be the hero of the continued novel, and Lottie Pickford, who is to star as the heroine, are introduced, and from now on will undoubtedly occupy the center of the screen for the greater part of the time.

As the first chapter ended, it will be recalled, Colonel Stanley had fainted in his library at the sight of the sudden appearance in the doorway of Hagar, the gypsy, who is the mother of the babe he purchased,

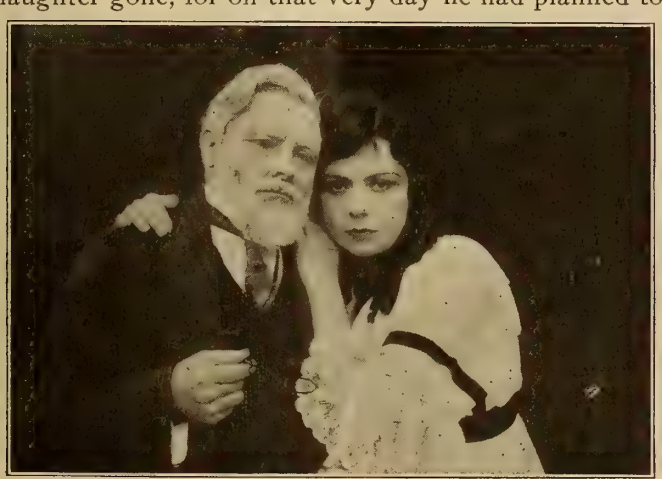
Col. Stanley defies Judge Stanley.

for the purpose of presenting to Judge Stanley and the English lawyer an heir to the earldom in England and a claimant for "The Diamond from the Sky," the heirloom of the Stanley family.

Ere the gypsy can make her presence known, Mat Harding, her husband, follows her into the room and drags her away ere she can make an outcry, so when Colonel Stanley revives he finds Judge Stanley willing to acknowledge the legitimacy of his claim to the earldom and satisfied that the new born babe is really the heir to the Stanley fortunes.

Three years later, Hagar, the gypsy, again returns to the vicinity of the Stanley home, and making her way by stealth into the mansion, she finds and carries away with her Esther, the real daughter of Colonel Stanley, for whom the gypsy babe had been substituted. At first Hagar is tempted to take her own child, but on second thought decides it best to let him remain as heir to the Stanley fortune, and to take with her only the immensely valuable "Diamond from the Sky," which hangs about his neck.

Colonel Stanley is amazed when he finds his daughter gone, for on that very day he had planned to



Esther and the doctor.

turn the girl over to the keeping of Doctor Lee, who had agreed to adopt her as his own child.

Eighteen years later, Hagar once more returns and after communicating with Doctor Lee, now a venerable old man, induces him to adopt Esther, now a winsome miss of twenty. Doctor Lee agrees, but demands that Hagar return the "Diamond from the Sky."

The gypsy's son, now known as Arthur Stanley, has also grown to manhood, though he is already showing traces of his gypsy blood by various wild escapades, and it is with pleasure, therefore, that old Doctor Lee notes his desire to reform, after meeting and associating with Esther.

Blair Stanley, the son of Judge Stanley, and supposedly Arthur's cousin, also loves Esther, and one night while calling upon her, accidently sees Doctor Lee examining the "Diamond from the Sky" in his study. Previously Blair's mother has told him the story of the wonderful diamond that fell in a meteor from the heavens and of how it came to be an heirloom of the Stanley family, so Blair is amazed at beholding it in the possession of Doctor Lee.

As the hours pass, Blair is obsessed with a desire to possess the diamond and with grim determination he steals into the Lee home that night and endeavors to secure the stone from the hiding place in which he has seen Doctor Lee conceal it.

His entrance to the house is heard and Doctor Lee arises to defend his home from the intruder. Blair meets and overpowers him in his study, and then horrified at the thought that he is a murderer, attempts to flee from the house, but at that moment Arthur appears without to serenade Esther, and Blair fears that he will surely be seen if he ventures forth. At this point the story ends, to be continued a week later.

American's "One Summer's Sequel"

Reviewed by Clarence J. Caine

BASED upon that ever-important theme, the double standard of morals for the sexes, and driving home with no uncertainty the results which follow the folly of a summer vacation, the two reel production which will be released by the American Film Manufacturing Company on Monday, May 3, entitled, "One Summer's Sequel," is a film which is meant to do much more than furnish entertainment.

Its plot is not exceptional, but the manner in which it is developed is. The action begins slowly

The wedding scene in American's "One Summer's Sequel."

and gradually increases in dramatic strength until the climax is reached, at which time a distinct "punch" is felt. There can be no doubt left in the mind of all

who see the picture as to the author's purpose, for the director and players have caught the spirit and interpreted it perfectly. It is a pity that more films of this kind do not find their way to the screen, though

The "catch" proposes to the society girl.

we admit that a full program of them would be quite heavy. The American seems to have the right idea about releasing them, for these idea-plays appear on its program about every five or six weeks, lighter themes filling in the dates between.

The players in this picture do excellent work, Ed Coxen, as the man who believes in the double standard; Winnifred Greenwood, as the woman who does not; Nan Christie as the wronged girl, and George Fields as the man's cousin, doing especially worthy bits of acting. The backgrounds along the seashore are wonderfully beautiful and the interiors and exteriors of the social sphere are most artistic. The photography is distinctively of American quality.

At the opening of the film's story, the summer boarders have all left Gills' New England farm. Lloyd Norman, a millionaire society man, and his cousin, Edgar, are ever in the thoughts of the farmer's pretty daughter Mary. She dare not think what will happen if a promise given a short time ago is not kept. Daily she awaits the summons which would make her heart glad, but it never comes until at last she realizes that she must face the world alone—an outcast, for she knows her Puritanical father and mother would consider her indiscretion as the "one unforgivable sin."

On their return to the city the cousins, Lloyd and Edgar, take up the routine of their daily existence, soon forgetting the pretty country girl who had entered their lives for a few short weeks. The memories of the days that are past soon fade from the thoughts of Lloyd Norman and he becomes infatuated with Janet Moore, while Edgar looks forward to a life of happiness with Janet's cousin Dorothy.

A double wedding is arranged of which Mary hears and tries to prevent. Edgar, meeting her at the door, persuades her to wait until after the weddings, when he promises to compensate her in her trouble. After Lloyd's marriage to Dorothy he devotes much of his time to business and his complaining wife, to fill her life, adopts an orphan, of which her husband becomes insanely jealous and obsessed with the idea that the child must be an illegitimate offspring of her own.

He finally accuses her and, Dorothy, to test his love, says that his thoughts are true. As Lloyd orders his wife from the house, Edgar enters and when he is told of his cousin's decision he informs him that his wife had lied because the child is his own, whom Edgar has been instrumental in providing a future, out of sympathy for the girl Lloyd wronged.

The horror stricken husband appeals to his wife to forgive him, but the fact that he had driven her out of his house on account of a sin of which he was guilty makes her detest him and she leaves.

Episode Four, "Road O' Strife"

Reviewed by Clarence J. Caine

THE subtle development of the characters and the novel means utilized to "get over" various effects, distinguish Lubin's "Road O' Strife" serial from the average screen play, and, as each episode is released, the interest in the story itself grows stronger.

In the fourth installment Alene, the girl who up to this time has been unmindful of the ways of the world, begins to realize that her frankness and disregard of society's conventions makes her different from other people, and that she must change her ways. The action is even and interesting and the players at all times do excellent work. Jack Standing, Mary Charleson and John Ince are most prominent in this reel, Crane Wilbur appearing in only a few scenes.

An exceptional scene, and one which will doubtless attract much attention in photoplay houses, is the one in which Mr. Wilbur, in his character of Robert Dane, hurries up to a railroad station and takes a letter from his pocket. As he reads it about two thirds of the screen becomes blank and the letter fades in. After the audience has time to read it, the letter again fades out and the scene reappears in its place, this time with a train waiting alongside the station. It is a clever bit of camera work, excellently timed and perfectly arranged.

The story of the episode tells how Gilbert Jerome, the man who has determined to get possession of the papers which will make secure the fortune which his father stole, visits the village and begins to work out his plan. Alene and Abner Dray are among the first

Scene from Lubin's "The Road o' Strife."

persons he meets upon his arrival and he at once is attracted by the girl's beauty. Like Robert Dane, he is certain that she loves Gray and decides that the villager must be removed from the path, for if he,

himself, wins the girl there will be no further trouble about the fortune.

Alene unconsciously gives Jerome the weapon he desires when she tells him that she likes Abner because he killed old Gershom and freed her. The scheming fellow at once reports the affair to the police and Gray is placed under arrest. Alene is heartbroken and hurries to Dr. Duncan, but finds that he has been quarantined with a smallpox patient. She then seeks Robert Dane, but again is disappointed, for that morning, unknown to his friends, Dane had left for the nearby city to try to save himself from financial ruin. Thus she finds herself with no friend to turn to.

Jerome, despite the fact that a woman arrives in the village who claims to be his wife, sees that his plan is working out to splendid advantage. He sends the woman away for a few days and then sets out to get Alene in his power. The innocent girl, alone in her room, realizes that what she has told Jerome is liable to cause the death of Abner Gray and the closing scenes of the episode show her growing terror.

Pathe's "Unto Herself Alone"

Reviewed by Charles R. Condon.

THE problem of the hoidenish but pure girl's vain struggle against the formalities and laws of convention is the subject treated in "Unto Herself Alone," the fifth of Pathe's three-reel drama series, entitled "Who Pays?" Alicia, pretty, high-spirited, and of strong character, recognized no law save that of her own desire. In her opinion chaperons were merely frills of society, not in any sense a necessity and usually a damper on jollification.

Unfortunately, Alicia trusts others whose denial of conventions is not as innocent as her own. The penalty transforms her future life and nature completely. During the few moments following her discovery that the man whom she had thought her friend had deceived her and was married to another, Alicia was changed from a happy, forgiving, confiding girl to a morose, vindictive, distrustful woman, relentless in her persecution of her betrayer. The latter's punishment lies in the loss of his young wife, who, on becoming cognizant of her husband's conduct, divorces him. Ruth Roland, as Alicia Knight, and Henry King as Felix Lynn are the principles in the cast.

The opening scenes contrast the natures of Esther Halsted and Alicia Knight. Esther, on receiving an invitation to sail on Felix Lynn's yacht at her christening, declines, because, though accompanied by her mother, she fears that it might stir up idle gossip. Alicia, on receiving Felix's telephoned invitation, accepts at once. Her mother forbids her to go, as she has an appointment and cannot accompany her, but Alicia goes anyway. When she returns the butler meets her at the door with a note from her mother, stating that she will not put up with her disobedience longer and that Alicia can take up residence at Ivy Manor, a part of her father's estate.

Alicia plans a reception and tries to get in communication with Felix to invite him, but is informed that he is living on his yacht. Undaunted, she rows out to invite him personally. Morning finds her still aboard the boat. The gaiety at Alicia's party is at its height when Esther Halsted receives a message that her father is dead. Weeping on Felix's shoulder, she explains that they were married some months before, but had kept it secret because of her father's disapproval.

Alicia is stunned by the news of the marriage. Furious at Felix's deceit, she tells Esther of her visit to him on the preceding night. Thereafter Felix lives a lonely, miserable existence. Divorced and denied by Esther, he is constantly haunted by Alicia's accusing eyes. In time he is sent to a sanitarium, hopelessly insane.

Vitagraph's "The Juggernaut"

Reviewed by Charles R. Condon

ONE of the biggest sensations ever offered in pictures is to be found in "The Juggernaut," a five-reel Vitagraph feature released under the Vitagraph-Lubin-Selig-Essanay banner. Photographed in such a way as to make one feel that he is at one end of a high trestle, the spectator sees rushing towards him a passenger train, made up of an engine and three coaches. Just as it reaches the middle of the trestle the rotted ties give way, plunging engine, cars and passengers into the river below.

From the time that the train becomes an important factor in the story until it reaches the wooden span the suspense, by means of close-ups and flash-backs, is worked up to the point where a person attempts to conjecture just what is going to happen to the speeding train when it reaches that weak spot in the trestle —or if, after all, the man hurrying to get to the bridge to flag the train, will make it in time. Good judgment is used here in cutting the picture, so that the anxiety thus aroused does not change to impatience or become irksome.

This thrill forms the core of a perfectly good, sound story. The latter without the train wreck would be a forceful, attractive drama. It has an excellent cast, and has as its background artistic interior settings and well-chosen outdoor locations. Character portrayal and the atmosphere suggested by the environment count for a good deal in the filming, as the action in the main part of the story transpires twenty years after its beginning and in much different surroundings.

William Dunn's characterization of the railroad magnate, Philip Hardin, stands out as a strong example of the type of man whom the author must have had in mind in writing the theme. Earle Williams makes an impressive district attorney as John Ballard, and Anita Stewart gives charm and personality to the roles of the railroad president's wife, Viola Ruskin, and Anita, his daughter. Julia Swayne Gordon, Paul Scardon, Frank Currier, Eulalie Jensen and Jack Brawn complete the cast.

Briefly, the story deals with the relations between John Ballard and Philip Hardin. First, they are enemies at college, then chums, later rivals for the hand of Viola Ruskin, and after graduation and Philip's marriage to Viola, they part friends; Ballard, following his pursuit of law, and Philip, taking up his father's work, railroading.

Twenty years later they are brought together again. Viola is now dead, and her daughter, Anita, is an attractive girl of eighteen. District Attorney Ballard begs railroad president Hardin to lessen the cost of life on his road by having its deficiencies properly attended to. Hardin refuses, and Ballard leaves, threatening to prosecute him. The night before the day which Ballard has set for the exposé, the district attorney receives a visit from Hardin, who reminds him of a murder committed back in their college days of which Ballard believes himself guilty.

The district attorney postpones his prosecution.

The next day a train on Hardin's road plunges through a faulty trestle into a river. Hardin's daughter is one of the passengers. The railroad president witnesses the accident, and dies of heart failure on the river bank. Ballard, who has since learned that the man whom he thought he had killed at college in protecting Philip was merely stunned, attempts to rescue Anita, but she dies before he can pick her out of the debris.

"The Ingratitude of Liz Taylor"

Reviewed by Neil G. Caward

THE Selig Polyscope Company has a new star; two of them, in fact. For, undoubtedly, the leading honors in the two reel release of Monday, May 10, entitled, "The Ingratitude of Liz Taylor," belong to Rowland Sharp, a clever little lad of tender years, who plays the newsboy, and to "Paddy," the Airedale pup, which we understand is the property of Stella Razetto, who appears as himself.

Vivian Reed makes a beautiful and interesting Liz Taylor, for whom the story is named by its author, Maibelle Heikes Justice, and Guy Oliver is convincing in the role of Ben Bradshaw, the sturdy hero, though in reality these two adult leads are entirely subsidiary to the ten-year-old newsboy.

Mickey, the newsboy, is summoned in off the street by Liz Taylor, and invited to have a bowl of soup, her purpose being to get a glimpse of the want ad section of the newspaper without having to spend a penny to purchase it, and through the newspaper she secures the addresses of several firms with whom she seeks employment, though unsuccessfully.

Meantime, Mickey encounters Ben Bradshaw, a down-and-out job hunter, and remembering the feed which Liz Taylor prepared for him, he takes his new friend back to Liz in the hope that another feed will be provided.

As foreseen by Jimmy, Ben is fed and he and Liz console each other over their failure to land a job. Jimmy, learning of their difficulty, volunteers the information that he knows of jobs for both of them and conducts them to a clothing factory, where Liz is hired as a machine operator and Ben as a shipping clerk.

As the weeks pass by Mickey finds himself more than ever bewitched by the beauty and kindness of his friend Liz and is proud when he sees her promoted to a position in the office, where she is compelled to suffer the unwelcome attentions of Doyle, the factory superintendent.

Eventually Mickey succeeds in rescuing Liz from the unwanted attentions of the superintendent, and after Ben likewise complains of the superintendent's ill maners, the latter is discharged. But a day or two later when Mickey, with his best clothes on and his puppy dolled up in a new sweater coat, visits Liz for the purpose of declaring his undying love and affection, he is amazed to learn that Liz is already engaged to Ben. Despite the fact that an invitation is extended for him to live with them after they are married, Mickey seats himself on the steps with Paddy by his side and curses the ingratitude of "dese woimen."

Reliance's "A Child of God"

Reviewed by Neil G. Caward

A SPLENDID human interest story, photographed in the de luxe fashion for which the Reliance pictures are famous, will be the Mutual Master-Picture release of next week under the title, "A Child of God." Cyrus Townsend Brady is the author of this story, which is done in four reels of film, the principal roles being enacted by Sam de Grasse, Francelis Billington and Richard Cummings.

The story begins in a quiet fashion, leading naturally along step by step to a tremendous climax and action speeds up as the climax is neared. In the second reel occurs one of the best motion picture wrecks that it has been this reviewer's privilege of seeing. Two trains run together in a head-on collision that will thrill any audience. A happy ending assures the picture meeting with the approval of the great majority of theater patrons, since all picture fans dearly love to see the heroine in the arms of her hero rather than mourning his tragic fate as the story ends.

Discussing Frances' engagement to George.

Sam, a rough but wealthy rancher, falls in love with Frances, the school teacher of the neighborhood, and is amazed when the girl rejects his proposal because she thinks him too rough and uncouth. After he has rescued her, however, from a half-breed's advances, she is inclined to regard him in a new light, but ere their love affair can progress very far she is called to her home in the East by an urgent message from her father.

Arrived there she learns that Chet Condon, a sweetheart of her girlhood days, owns a mortgage on her father's home, and is using this mortgage as a lever to induce her father to give his consent to a hurried marriage with her.

Frances, however, declares that she will never be able to marry a man she does not love and while she is still considering the matter word comes that her widowed sister, Jane, is returning home with her baby, her husband having died and left her without funds. This added burden seems likely to prove too much for her father to even hope to bear, and it seems inevitable that Frances must marry Chet in order to save both the home and her father.

The train on which Jane is returning East suffers a head-on collision with another train just outside the town in which Sam lives, and the rancher is even a witness of the wreck and one of the first on the ground to begin the work of rescue. One of the first victims to be drawn out of the wreck is Jane, injured so badly that there is no hope for her life. Ere dying she insists that her baby be baptized and a minister of the little settlements performs the ceremony, Sam acting as the baby's godfather.

This act changes Sam's whole life and he feels a

new reverence for his Maker and a desire to become a better man. Despite the fact that his cowboy companions josh him unmercifully about "getting religion" Sam faithfully reads his little Bible daily and becomes indeed a child of God.

The minister, meanwhile, has gone East with Jane's baby and upon arriving at Frances' home explains all to the bewildered parents. Frances gives a reluctant consent to her marriage with Chet and on the very day that this wedding is to occur Sam arrives from the West, having been drawn by a desire to see the child for whom he acted as godfather. Great is his amazement upon learning that the baby's mother was a sister of Frances, the girl he loves, and great also is the surprise of Frances upon beholding in the child's godfather her friend from the West. The circumstances under which Frances is being compelled to marry Chet are unfolded and Sam agrees to himself take up the notes held by Chet, thus relieving Frances from the compulsory marriage.

In calling upon Chet to accomplish this purpose Sam gets into a quarrel which results in Chet being severely mauled, much to the enjoyment of his office employes. Sam then returns with the canceled notes and as the film ends it is evident that he and Frances will soon be married.

Edison's "Her Proper Place"

Reviewed by Charles R. Condon

AN OLD and much-honored saying finds refutation in the touching story of "Her Proper Place," a three-reel Edison drama of a girl who, in doing what she believes to be her duty to her parents, becomes the grind and domestic scape-goat of the household. She finally sets aside the teachings of the adage that "all comes to him who waits," and, by her independent spirit and new determination, compels the respect and admiration of those who formerly had grown to look upon her as a good and willing servant.

The fact that the turning point of the theme, reached when Agnes decides to deceive the others into believing that she became engaged while in Washington, is told by a sub-title rather than action may or may not be considered a technical weakness, but the interest value of the story is not decreased by it in any sense. There are several places in the picture where the action could be brightened up a little or given a closer relation to the developments of the story, but taken as a whole, it presents a unique plot in an entertaining and convincing manner.

An interesting moment in Edison's "Her Proper Place."

May 10 is to be the release date of the drama, which was produced under the direction of Langdon West and features Miriam Nesbitt and Marc MacDermott; the former as Agnes Reynolds, the maid-of-all-work in the Reynolds household, and the latter as "the gentleman from New York," Senator William Northrup. Able support is rendered by the balance of the cast, consisting of Bessie Learn as Agnes' sister May; Harry Beaumont, as her brother Tom; Margaret Prussing as Clarabelle Marsh; Edward Earle as Harry Cornell, and Robert Brower and Mrs. Wallace Erskine as Agnes' father and mother.

Scene from Edison's "Her Proper Place."

On graduating from high school, Agnes Reynolds sacrifices her ambition for the higher things in life, and returns home to take care of her aged father and mother. In order to allow Tom, her brother, plenty of spending money at college, Agnes dismisses the maid and takes her duties upon her own shoulders. In time the poor girl becomes a veritable drudge, while her younger sister, May, grows up pampered and sheltered from work of all kinds.

Determining to put up with this state of affairs no longer, Agnes leaves for Washington, where she obtains a position in a department store. She attends school nights, and soon qualifies herself for a position as stenographer in the office of a broker, located directly across the hall from the offices of Senator William Northrup. One night Agnes, who is a great admirer of the senator's policies, hears a pistol shot in his office. Rushing in, she revives the unconscious man, and bandages the bullet wound in his arm.

The next day the senator tries to learn her identity, but she has disappeared completely. The girl has answered her father's recent request to return home. Feeling the yoke of her former servitude settling about her neck, Agnes decides to command the consideration accorded her sister and brother by stating that, while in Washington, she became engaged. The scheme works, but not altogether to her satisfaction.

When pressed for the name of her fiance, she says it is Senator Northrup. One of her girl friends, Clarabelle Marsh, gives a reception for the betrothed couple, and sends the senator an invitation. He publicly denies the engagement, but attends the reception out

of curiosity to see who it is that claims him as her future husband. He recognizes Agnes immediately, and, on hearing her story, asks her not to retract her statement, but to let the engagement stand as it is She consents, and a few weeks later finds them married.

Universal's "The Black Box"

Reviewed by Neil G. Caward.

JOHN CRAIG, the elusive and cunning criminal of the Universal serial entitled "The Black Box," is once more successful in eluding the vigilance of Sanford Quest, the scientific detective, in episode eight of "The Black Box," which is entitled "The Inherited Sin."

Though Craig is captured by a detective from Scotland yard and an attempt made to take him to London, where the detective from America is to secure him and take him back to America, Craig succeeds in escaping from the Scotland yard officials and after eluding a pack of bloodhounds, which are sent on his trail, he finally finds refuge in the basement of Hamblin House, the country home of Lord Ashleigh, brother of Professor Ashleigh, who is already known to followers of the serial.

After seeing the two Gallaghers sentenced for life at their trial, Sanford Quest leaves for London with Lenora for the purpose of securing Craig, who has been arrested by Scotland yard officials and is to be held until Quest arrives.

Ere sailing, Quest visits Professor Ashleigh's home and in a family record found in the library, he secures evidence regarding Craig's past that seems to indicate that the man has inherited a criminal tendency, which doubtless accounts for his committing the terrible crimes of which he is suspected.

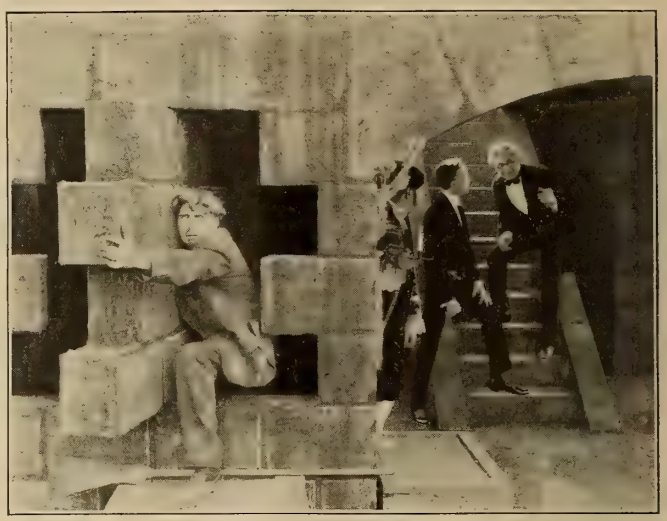
Craig manages to escape the Scotland yard men, when, while being taken to London, the team runs away and throws both Craig and the man to whom he is handcuffed out on the road. Craig regains consciousness, and manages to free himself from the handcuffs, while the official is still in the land of dreams.

When a pack of bloodhounds is put on his trail,

Craig is recognized and arrested.

Craig succeeds in eluding them by gathering a little clump of marsh grass and sinking himself beneath the waves of a nearby pond, the marsh grass preventing the officials from seeing him from the shore. Late that night he finally makes his way to the cellars of Hamblin House, whither Quest goes the next day to call on Lord and Lady Ashleigh.

After dinner, Quest expresses a wish to see the basement of the old home, and while there barely misses finding Craig, who makes his way into the basement



In the basement of Hamblin House.

through a subterranean passage, but hurries away again on seeing Quest. As the film closes we see Lord Ashleigh in his bed and a mysterious pair of hands creeping toward his throat, so that one will scarcely be surprised on witnessing the following episode if it is learned that Lord Ashleigh has been murdered in his bed.

Pathe's "Exploits of Elaine"

Reviewed by Neil G. Caward.

A DEADLY African tick, whose bite means certain death, is the latest means taken by Wu Fang, the Chinese criminal, to do away with those who are pursuing him in the Pathe serial, the new "Exploits of Elaine."

Wu Fang decides to permit Elaine, whom he has held captive for several weeks, to return to her home, but ere he allows her to depart, he tells her that her ultimate punishment will be more frightful than any bodily injury he can possibly inflict, since she will see her friends die one by one, while she will live on in dread apprehension that she will herself be the next one to suffer the vengeance of the crafty Chinaman.

Craig Kennedy, though himself a victim of the Chinaman's vengeance, is finally able to solve the mysterious cause of his illness, and with the assistance of a noted physician to obtain an antidote for the poison. Ere the picture ends he is once more himself and able to renew his activities against Wu Fang.

As the picture opens, Wu Fang obtains from Africa a package containing a little vial in which are the microscopically small but exceedingly deadly insects, and at once a plan materializes for wrecking vengeance on Kennedy and his assistant.

Releasing Elaine after telling her that her friends are to be slowly murdered before her very eyes, the Chinaman visits Kennedy's laboratory and conceals one of the deadly little African ticks in the receiver of the telephone.

Then he deliberately calls up Kennedy and thus makes sure that his ear will be placed in such a position that the African tick can poison him. Both

Kennedy and Jameson are infected, though the poison is so slow in taking effect on Kennedy that the latter is able to depart with Elaine for the country for a week-end.

Wu Fang agrees to free Elaine.

He is summoned back by Jameson's illness, and though himself far from well, at once sets out on an attempt to discover what ails Jameson.

Noting that Jameson's ear bother's him and that the man who is attending Jameson and who has also used the phone in the room, is having trouble with his ear, Kennedy surmises that since his own ear buzzes and burns, the infection must have come from the telephone, the only instrument which all have used in common.

Kennedy summons a famous physician to attend Jameson, but ere he can impart his suspicions to that individual, he falls over on the bed unconscious.

The doctor, by testing the blood corpuscles of the infected men, discovers all are suffering from spirillum fever and at once prepares to inject an antidote in their arms.

The Chinaman meanwhile substitutes for a nurse ordered by the doctor, Weeping Mary, one of his accomplices, and instructs her to infect all the instruments to be used by the physician.

The chance arrival of Elaine, who at once recognizes Weeping Mary, spoils this plan, and undoubtedly saves the lives of the three men. Mary flees and Elaine is installed as nurse in her place, and ere the film ends we see both Kennedy and Jameson once more themselves and ready to take up the trail of Wu Fang and his Chinese accomplice.

The specialist attends Kennedy and his assistant.

Rolfe's "The High Road"

Reviewed by Mabel Condon.

A HAPPY choice of features by any exhibitor will be that of "The High Road," in which Valli Valli is featured by the Rolfe Company on the Metro Pictures Corporation program. The screen appearance and work of Valli Valli are distinctly good. In addition, there are other and as important points of merit which go toward recommending the picture. Its direction is one of them and bespeaks a word of praise of Director Jack Noble. The method of fading scenes into close-ups is one that is used to advantage throughout the picture's five reels; it adds materially to the fineness of the production, which is beautifully photographed and aptly cast. A shortening of the fire scenes, one feels, would make for the future effectiveness of this part of the story, adding thereby to the strength of what is undoubtedly the "punch" of the picture.

Frank Elliot is cast as Allen Wilson, the writer, and C. H. Brenon as Barnes, whom we see first as a suitor of Mary Page and later as mayor. The remainder of the cast is not named but all contributed their share equally well toward making "The High Road" a creditable picture.

Mary tells the mayor her story.

The novelty of the story's unfolding during the first two reels is refreshing. A long road overlooking a town stretches into the distance; it is traversed by a young woman who, as she walks, recalls the scenes that have made for her unhappy travels on the high road of life. Her rejection of Barnes, her liking for Wilson, a summer boarder, her father's cruel treatment which causes Wilson to offer the country girl protection, and her acceptance of this protection which means three years spent as Wilson's mistress. Then one day the illness of a factory girl receives Mary Page's sympathy, and a further acquaintance makes her realize that the life she is living in an offense against society. She decides to leave Wilson's home. As she finishes a letter explaining why, Wilson enters with Maddox, a friend and owner of a shirt waist factory. While Wilson is absent from the room, Maddox insists on Mary's drinking wine with him and on her refusal sneers that he knows her position in Wilson's household. Mary strikes him in the face and, Maddox gone, tells Wilson of her determination to leave. When she has gone Wilson realizes too late, the fact that he loves her. Mary finds employ-

ment in the shirt waist factory which, unknown to her, is owned by Maddox. A cut being made in the girls' wages, Mary leads them on a strike and Maddox orders disturbers hired to put the girls in disfavor with the police. Mary learns of this and takes the matter before the mayor, whom she finds to be her former suitor, Barnes.

The girls return to work at their former wages, and they are locked into the factory one night when forced to work overtime. A fire breaks out and Mary is among the saved. She is taken to the mayor's home where, convalescent, he again asks her to marry him. Maddox reveals to the mayor the preceding three years of Mary's life. Wilson prevents his making further trouble, by the use of a revolver, and the mayor and Mary decide they have earned the happiness that promises to be theirs.

"Prohibition"

"PROHIBITION," the six-reel offering of the Prohibition Film Company, is, as its name implies, a picture with a purpose, though the purpose does not become so obvious as to spoil a real interesting story.

The main thing deals with the transformation for the worse of William Irving and Lemuel Larkin by drink

A pretty bit from "Prohibition."

and their subsequent regeneration and return to a high position in society. Interwoven in this main thing is a sub-plot relating to the attempt of Benjamin Larkin to make a drunkard of his brother Richard, for the purpose of breaking up the love affair of Richard and his sweetheart, Hattie Holmes. Two other love stories add their interest to the plot.

Among the prominent picture stars taking part in the picture are Thurlow Bergan, David Wall, Virginia Westbrook, Charles Trowbridge, Charles Clark and Mary Moore, while among the national figures of prominence who have been induced to pose in certain scenes of the picture are such notables as Secretary of State William Jennings Bryan, Secretary of the Navy Josephus Daniels, Senator Richmond Pearson Hobson of Alabama, Senator Shafroth of Colorado, Senator Vardeman of Mississippi, Senator Jones of Washington, Senator Ashurst of Arizona, Senator Clapp of Minnesota, Senator Sheppard of Texas, and Senator Works of California.

Undoubtedly "Prohibition" will be a widely booked picture and one which will prove a strong box office magnate.

Ralph Stuart in Films

Ralph Stuart, a long-time favorite and a star with a country-wide reputation, will at last appear on the screen, having been secured by the Knickerbocker Star Features for the three-reel dramas to be released on alternate Wednesdays on the regular program of the General Film Company, starting early in May.

Mr. Stuart has completed his first picture, the "Kick Out," under the direction of Robert T. Thornby, a former Vitagraph director. He is featured as the Mayor, a part which calls for an unusually strong character combining great force and varied emotions; from the gentle and tenderly regard of a father for a motherless daughter to a face to face battle with a crafty city boss and the masterly handling of an infuriated mob.

Mr. Stuart's stage successes include his own play, "By Right of Sword," also leads in "Strongheart," "The Rainbow's End," and many other dramas of equal character and strength. He was also lead in the original cast of "Wallingford" as produced in Chicago.

Knickerbocker Star Features are making most elaborate plans for big reproductions. A huge stage, augmenting the present productive capacity many times, has been completed and no money or efforts are being spared to make these features equal to the best and among the most thrilling dramas available on the General Film program.

Freuler and Finn Speak

New York and vicinity, as spoken for by exhibitors of this territory, likes "The Diamond from the Sky." The first three chapters of this picturized romantic novel were shown to exhibitors and the press on the morning of April 21 at the American theater, on Forty-second street. The large attendance was generous in its praise of the North American Film Corporation's romantic screen novel, which is to be given the public in chapters of two acts each until the story has logically told itself. John R. Freuler, president of the North American Film Corporation, and Joseph H. Finn, president of the Nichols-Finn Advertising agency, which is issuing the screen-novel's publicity, addressed the attendance. Their respective talks left no one in doubt as to the bigness of the film and its handling and the promised award of $10,000 to the one who provides the best sequel to the novel. "The Diamond from the Sky," as judged by its first three chapters, is going to verify the fine things that have been predicted for it.

Big Film Storage Contemplated

New York City within the near future is apt to have two large office buildings, the greater portion of which will be devoted to a storage place for film negatives.

The first of these contemplates the erection of a 16-story fireproof building on the site now occupied by the Lincoln Hotel at Fifty-first street and Broadway at an approximate expenditure of $4,000,000.

Frank L. Dyer, 31 Nassau street, president of the Dyreda Art Film Corporation and a director in the World Film Corporation, is said to be at the head of the project, while details of the scheme are in the hands of J. Arthur Fischer.

One of the features of the building will be a number of exhibition rooms, which will be used as sales or display

rooms by the film firms occupying the building, each of which will have the use of them at certain periods of the day. The steel vaults in which films are stored will be both burglar and fireproof and carefully guarded both day and night.

The other proposition contemplates the erection of a building for similar purposes at Forty-seventh and Seventh avenue, the property there having been leased for twenty-one years by a syndicate of which George Backer, and Arnstein and Levy are members. The building will be 16 stories in height, and already the Backer-Arnstein syndicate has agreed to rent several stories of it for a period of twenty-one years, the rental for the first period to be $1,750,000 or about $84,000 a year, while, in case the lease is renewed, a still larger rental will be expected. This building, like the other one, is said to be absolutly fire and burglar proof, and a strong inducement will be held out to film manufacturers to lease offices and store productions within the structure.

More Thrilling Stunts

Riding a horse at break neck speed down the main aisle of a grand stand with hundreds of spectators, startled at the sight, making a mad dash to get out of the way, is what Irving Cummings did last Sunday during the taking of a scene for the new picturized novel, "The Diamond from the Sky."

The occasion was a rodeo given by cowboys from the "Flying A" studios and the crowd was gathered at the driving club grounds in Santa Barbara to witness the exciting range boys, roping, tying, breaking, racing and the other thrills incident to the wild outdoors.

A tournament such as was held in the old days was also on the program with tilting of lances and hurdle racing. It was at the close of this scene that Cummings and William Russell, blood cousins in the story, work out a family grudge, resulting in a call for the sheriff and an attempted arrest of Cummings. The author had written that the hero should escape as per the habit of heroes, and to do so required a consummate amount of nerve and quick wit, for hemmed around him in a great plunging mass of men and horses, was the sheriff and his deputies.

Then toward the grand stand Cummings turned his horse. He dashed through a small gate and up among the spectators.

Behind him, pressing hard, was the stern hand of the law. Then to the amazement of the spectators, the fleeing man turned his horse down a treacherous flight of steps at full gallop. At the bottom of the steps was a railing, and over it, a fifteen foot leap to safety, Cummings went.

Will Hold Open House

On Thursday, April 29, Harry Weiss, manager of the Chicago office of the World Film Corporation, located in the College building, 207 S. Wabash avenue, Chicago, will hold "open house" to all of his friends and customers, for the purpose of celebrating his first anniversary with the concern of which he is manager. Mr. Weiss extends a cordial invitation to all his friends to drop in on him, smoke a cigar or two at his expense and look over the exchange over which he presides. On May 1 Mr. Weiss will hold a "blow-out" for the office employees and certain personal friends. Invitations to this affair are now being sent out.

Bell's Publicity Campaign

The W. H. Bell Feature Film Corporation, 804 Powers building, Chicago, is mailing this week to exhibitors publicity matter relating to its feature production, "The Christian," made by the Vitagraph-Liebler Feature Film Company, and in which Edith Storey and Earl Williams are featured. Enclosed in the envelope in addition to the little herald, which briefly tells the story of "The Christian," and gives the cast of characters, as well as illustrating many of the principal scenes, is a post card photo of Miss Storey and also a handsome print of Mr. Williams. Still another enclosure is a four page pamphlet containing newspapers reviews of "The Christian" in the principal cities of Illinois, where the film has been shown. The matter reproduced gives the press opinions of more than a score of leading newspapers and should be proof conclusive to the exhibitor that "The Christian" is a drawing card. We have no doubt but that Mr. Bell will receive a number of new bookings as a result of this new campaign.

Universal Exchange Damaged

Fire, shortly before seven o'clock on the evening of Monday, April 12, destroyed the annex of the Kent building in Toronto, Canada, one floor of which was occupied by the Universal Film Corporation as an exchange. The loss to the exchange is said to be in the neighborhood of $10,000, while little more than $1,200 worth of insurance was carried. The Ramo Company, which also had an exchange on the same floor, suffered to the extent of $5,000.

Fortunately for the Universal Company, all of the out-of-town shipments were enroute to their consignees at the time of the fire, and only such film as was intended for immediate showing in and about Toronto was in the building at the time of the blaze.

Helen Case Engaged

Miss Helen Case, formerly featured by the Universal and the New York Motion Picture Company, takes the lead as the mayor's daughter in the new feature drama, the "Kick Out," produced by Robert T. Thornby, for Knickerbocker Star Features. Miss Case has just completed her engagement in a five-reel feature with S. Miller Kent, in the drama, "The Cowboy and the Lady." In this Knickerbocker Star Feature Miss Kent will have a large opportunity, all of which she is improving with strong artistic ability.

Films Missing From Exchange

Copies of the Thanhouser two-reel photoplay, "The Final Reckoning," and the Reliance single-reel photoplay, "The Express Messenger," have been lost or stolen from the Mutual Film Exchange in New York City. Any information concerning these two subjects will be greatly appreciated by the management of the corporation. Address communications to J. N. Naulty, vice president, 71 West 23rd street, New York.

"Hearts Ablaze," an original drama by Eugene Mullin, is a Vitagraph Broadway Star Feature now in course of production under the direction of Lorimer Johnston.

News of the Week as Shown in Films

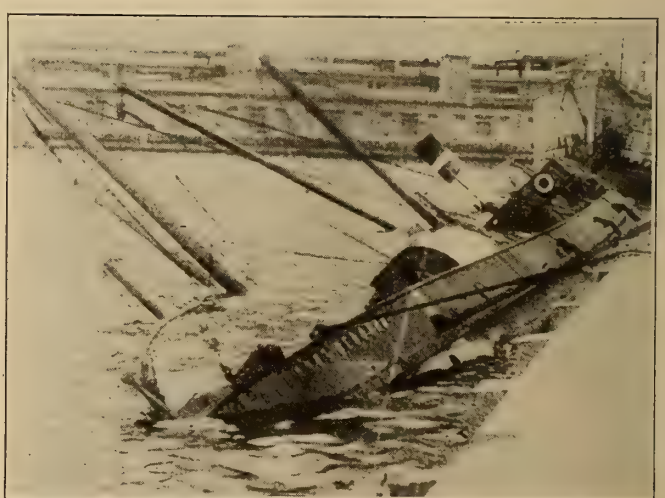
Ex-President Roosevelt on the witness stand at Syracuse, New York. Copyright 1915 by Hearst-Selig News Pictorial.

Opening of masters tournament at Manhattan Chess Club. Copyright 1915 by Pathe News.

American peace conference delegates sail for The Hague. Copyright 1915 by Universal Animated Weekly.

Serbian Red Cross officials greet Sir Thomas Lipton's party at Belgrade. Copyright 1915 by Hearst-Selig News Pictorial.

Australian troops near the Egyptian pyramids. Copyright 1915 by Pathe News.



Russian steamer destroyed by Turks at Sebastopol, Russia. Copyright 1915 by Universal Animated Weekly.

Brevities of the Business

The long distance debate between Billy Ritchie and Charles Chaplin as to who was the original drunk in "A Night in an English Music Hall," has now become three-sided with the entrance of Billie Reeves, now leading comedian with the Lubin Company, who not only announces that he was the original drunk in the production, but offers to separate himself from one thousand dollars if his claim isn't correct.

Joseph Galbraith, a former matinee idol of the speaking stage at the Belasco theater in Los Angeles, Calif., has joined the American Film Manufacturing Company forces and will be cast in some of the leading roles in "Flying A" productions under the direction of Archer MacMackin.

Still larger additions to the dressing room accommodations on the Mutual studio lot at Hollywood, Calif., are being built. New actors and actresses are constantly being added to the stock company and this necessitates an almost continuous increase in the facilities for housing them.

E. Mason Hopper is a new director for World Comedy stars. He was formerly with the Essanay and Pathe companies.

Kalem is hard at work on its "Broadway Favorites" productions. Each of these productions will feature a star of the legitimate stage who has scored a success on Broadway. The first "Broadway Favorites" feature will be a three-act production of Lawrence Marston's famous play, "An Innocent Sinner." It is the vehicle for Katherine La Salle, who recently played opposite John Mason, in "Big Jim Garrity," which opened at the New York theater.

Adele Farrington and Rupert Julian have been added to the company of Universal players headed by Lois Weber and E. Phillips Smalley, while news is announced that Fritzie Brunette, a former Universal star, and her husband and director, Bob Daly, are now welcome members of the Joker company. All are busily at work in the big studios at Universal City, Calif.

The first annual meeting of the Photoplay Authors' League passed off smoothly recently, the prevalent opinion being that the league had fully justified its existence and had done splendid work in its first twelve months of endeavor. Frank E. Woods was re-elected president, Russell E. Smith, vice-president, and Richard Willis, treasurer. Richard Harding Davis is the second vice-president, and William Lord Wright the third vice-president. Hettie Gray Baker is secretary and Mary O'Connor, David Griffith and W. E. Wing fill up the governing board.

Comedy dramas of one and two reels are being added to the Selig program.

Andrew J. Cobe, president of the Alliance Films Corporation, is now making a tour of the Alliance exchanges, East of and including Duluth, Minn.

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that it has been definitely decided to release through the Paramount Program seven exceptional productions during the summer months of June, July and August.

J. Frank Brockliss, European representative of the Lubin Company, who has been in America for the past few weeks on a business trip, has sailed for London.

George W. Lederer has obtained from Charles Frohman the film rights to the celebrated drama, "Sunday," in which Miss Ethel Barrymore scored such a triumph.

William N. Selig, president of the Selig Polyscope Company, expects to leave within a short time for Los Angeles, Calif., where he will visit the new Selig Jungle-Zoo, which is rapidly nearing completion.

Tom Walsh, who played Barcus in Universal's "Trey O' Hearts" series, has been transferred to the position of assistant director to Roy McCray of the Joker comedy company.

FILM FOLK FLASHES.

The Washington, D. C., offices of the World Film Corporation have been moved to 1004 "E" street, N. W., because of increased business.

George A. Magie, general manager of Universal City, Calif., entertained the members of the American Association of Passenger Traffic Officials at a big barbecue in the picture city last week.

Tyrone Power, the noted actor, and Mrs. Power, were guests of Colonel William N. Selig, president of the Selig Polyscope Company, in Chicago, last week. Mr. and Mrs. Power were en route to Los Angeles, Calif., where Mr. Power will enact leading roles in forthcoming Selig Red Seal plays.

Lillian Gish is expected back at the Mutual studios in Hollywood, Calif., shortly from her vacation. She has been away on a trip with her mother and is now visiting in Massillon, Ohio.

In appreciation of the assistance rendered him in producing Clara Kimball Young in "Hearts in Exile" by the priest of the Greek Catholic church, James Young, the director, gave a special box party at the New York Hippodrome when the feature was shown there. Besides the priest, there were present the officials of the Russian Immigrant Home and their friends.

Robert T. Kane, of the Prohibition Film Corporation, returned to his offices in the Candler building Monday, convalescent after a several days' illness.

The pep and ginger which moves Nicholas Power advertising copy to hit one in the eye, as it were, recently prompted its originator, Bill Barry, to open the bathing season at Asbury Park, N. J. Bill found it so inconvenient coming out of the water ever and anon to divest himself of icicles that he finally gave it up and left the beach to open up the season itself.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	170	...
Biograph Film Co.	60	68
General Film Co. *pref*	48	55
Majestic Film Co.	170	185
Mutual Film Corp. *pref*	60	64
Mutual Film Corp. *com*	82	84
North American Film Corp. *pref*	50	65
North American Film Corp. *com*	55	75
New York Motion Picture Corp.	76	82
Reliance Motion Picture Corp.	35	45
Thanhouser Film Corp.	81	88
Syndicate Film Corp	110	123
World Film Corp.	3⅝	4⅛

Biograph Company—After a rather spirited advance the securities of this company have subsided in point of interest and offerings are now more numerous than bids.

General Film Company—There has been more trading in this stock in the last three or four weeks than in any similar period of the last six months.

Mutual Film Corporation—Earnings during the last quarter were reported to be a trifle under those of the preceding quarter. The company, however, is already beginning to feel the effect of the new feature service and earnings for the current quarter, if continued at the rate of present business being done, will equal any quarter in the past year and a half.

North American Film Corporation—This company decided that the only fair way to handle the exhibitor is to "show him the goods." That this spirit of fairness has had the immediate support of the exhibitor is evidenced by the increasingly large number of contracts that continue to come in each day. The response has evidenced itself from every part of the United States. The picture is right and the story has taken hold.

New York Motion Picture Corporation—There has been some talk of a bulk dividend in addition to the regular 1%, but as to whether or not this is merely unofficial gossip or will materialize into an actuality will probably be decided within the next ten days.

Reliance Motion Picture Company—Earnings from the new four-reel features have been reflected in the price of the stock and a fair amount of it is wanted at between the above bid and asked figures.

Thomas Ricketts and the company of feature players from the American Film Manufacturing Company, under his direction, spent several days in Los Angeles, Calif., recently getting slum scenes for the coming feature "The House of a Thousand Scandals." As guides the company had a sergeant and two deputies of the Los Angeles police force and some wonderful material was secured.

Olive Johnson, one of the best known of the popular kiddies appearing in motion pictures, is now a Mutual leading lady. Olive is four years old.

Lois Weber and Phillips Smalley gave a delightful tea at the Hotel Alexandria last Sunday afternoon in honor of Mrs. Carl Laemmle. A number of film notables attended, including Mr. Laemmle, P. A. Powers, Mr. and Mrs. Herbert Standing, Winnifred Kingston, Myrtle Stedman, Courtenay Foote, Mrs. Hobart Bosworth, Laura Oakley, Richard Willis and ever so many other clever people.

On next Saturday afternoon, Grant H. Longenecker, physical director of the New York Association for the Blind, will head a company of thirty Blind Boy Scouts, who will march from the Institute, 111 East 59th street, to the Vitagraph theater, where they will attend the performance of "The Lady of the Lighthouse," as guests of the management. While some of the scouts are blessed with partial sight, those who cannot see with their eyes will enjoy the picture from a description by their more fortunate brothers.

Pat Rooney, Marion Bent and their clever young son, Pat Rooney, Jr., three of the most popular vaudevillians on the stage today, make their initial appearance in the Lubin comedy, "The Busy Bell Boy."

The May issue of *The Movie Magazine*, the clever publication which comes from Los Angeles, Calif., is even more interesting than the previous numbers. Among the many items which are sure to attract attention are an exceptional story on Tom Mix, the Selig cowboy-leading man, an interview with Mary Pickford and a department containing the latest west coast news.

The town of Caliente, Nevada, one of the remaining wild and wooly communities reminiscent of the days of Bret Harte, is planning to accord an enthusiastic reception to the Selig Movie Special tourists who will pass through that section.

Alfred Raymond is a new salesman at the Dallas office of the World Film Corporation, and W. H. Allen is now traveling out of Indianapolis for the same concern, having been appointed to that office by Central Division Manager Scates.

Lillian Peacock, of the Joker comedy company, who was badly hurt in an automobile accident in Los Angeles on March 12, is now rapidly recovering and expects to be back at work by May 1.

"The Chalice of Courage," in six parts, a picturization of the Rev. Cyrus Townsend Brady's widely read novel of the same name, has been completed by the Western Vitagraph Company under the direction of Rollin S. Sturgeon, and will be an early Vitagraph release.

Scarcely any of the Lubin players or "extras" think of riding to the studio these delightful spring days in trolley cars. The reason for it is the arrival of the jitney. Philadelphia is almost jitney overrun, and as a result it is possible for everyone to ride to work each morning in some sort of an automobile for not over ten cents at the most.

"Love Finds the Way," a one-reel Selig drama, to be released by the Selig Polyscope Company on May 19, was written by Mrs. Otis Skinner, wife of the distinguished actor.

The first Vitagraph production in which Robert Edeson will be seen is a picturization of "Mortmain," or "The Dead Hand," from the story of Arthur C. Train.

Last Wednesday evening, E. S. Porter, producing manager of the Famous Players Film Company, was tendered a surprise dinner at the Hotel Knickerbocker to commemorate his forty-fifth birthday. The party was carefully planned and organized by Mrs. Porter, the wife of the noted director, and it is interesting to note that though eleven of Mr. Porter's closest associates were invited, the guest of honor did not have the faintest intimation that the dinner had been arranged, until his entrance into the dining room.

Gretchen Knorr, the popular little pianologuist, recently of the Orpheum Circuit, who was one of the popular members of the Garrick Players, the stock company in which James Hawley played the leading parts, has left the stage and has joined the United Program where she will appear in ingenue leads with the Lariat Films.

The widespread demand for motion pictures is demonstrated by the fact that it finally has been taken up by the church. The first motion picture of a Sunday School ever made has been produced by Essanay. The film was made for the Board of Sunday Schools of the Methodist Episcopal Church of America. The picture is of the Brazil, Ind., Sunday School of 3,500 members, said to be the largest Sunday School in the world. The operations of the Sunday School from the opening hymn to the closing prayer are shown in the picture.

Rev. Clarence J. Harris, the Unitarian minister, has just left the pulpit to become scenario editor for the United Film Service.

ROLL OF STATES.

VERMONT.

The new Empire theater on Kingman street, St. Albans, will shortly be opened to the public.

VIRGINIA.

Ground has been broken and a contract let by John W. Hamilton for an up-to-date motion picture theater, between the Masonic Temple and Brown's corner, Martinsville. It will have a seating capacity of 250 persons and will be known as the Hamilton.

The Olympic theater of Norfolk, which has been run for several years under the management of S. P. Hutchins, Jr., has been acquired by the Bonita Theater Company, Incorporated. of Norfolk, which contemplates the establishment of a chain of theaters in Virginia and North Carolina, according to a statement by the management. Harry G. Church, of Norfolk, will be in charge of the Portsmouth theater.

WASHINGTON.

H. D. Williams recently purchased from Walter Casey the moving picture theater in the Odd Fellows' Temple at Colville.

G. E. Widger and Arnold Reading have purchased the moving picture theater at Ione from George Peone.

Henry D. Allard recently purchased the Gem theater at Twenty-first street and Portland avenue, Tacoma.

Spokane capital is interested in the building of a new motion picture theater in Hillyard. The house is to be known as the Rose, and it will be located on Market street. Seating capacity 250.

Ground has been broken for the new Liberty theater to be erected on South Second street, Walla Walla. The theater will cost $40,000.

Work has been started on the construction of F. E. Starkey's new motion picture theater on the corner of Post and First streets, Spokane. The building will cost approximately $50,000.

One of the most up-to-date theaters in Washington was recently opened at Ballard. It is the Majestic theater, owned by J. G. Jonson and W. W. Kastner. The new theater is valued at $17,000 and has a seating capacity of 500 persons.

Hillyard is to have another motion picture house to be known as the New Rose theater, the property of Mrs. Clara A. Holmes, who will manage it. The theater will be at 525 Market street, where the building has been remodeled.

WEST VIRGINIA.

Work is rapidly progressing on Bluefield's newest photoplay house, the Rex, which will be opened to the public about May 3.

The work of repairing the Theatorium theater at Moundsville, which was recently damaged by fire, is rapidly progressing, and same will be opened within a very short time.

WISCONSIN.

Ground has been broken for a new photoplay house at Baraboo. The theater will be under the management of A. Ringling.

The Oregon Opera House is now under the management of F. L. Buskirk. Mr. Buskirk will make many improvements on the theater.

Plans are under way for the construction of a new photoplay house for the Badger State Investment Company on Grand avenue, Milwaukee. The building will be of concrete and brick, with a seating capacity of 1,300 persons and will cost about $80,000. It is expected the theater will be ready for occupancy in the early fall.

The Rex theater, Fifty-third and National avenues, Milwaukee, was recently damaged by fire.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	4-26	The Children's House	Biograph	1,000
D	4-26	Greater Than Art	Edison	3,000
D	4-26	On the Dawn Road	Essanay	1,000
D	4-26	The Haunted House of Wild Isle	Kalem	2,000
D	4-26	The Ring of Death	Lubin	2,000
D	4-26	Lonely Lovers	Selig	2,000
T	4-26	Hearst-Selig News Pictorial No. 33	Selig	1,000
C	4-26	Boobley's Baby	Vitagraph	1,000

Tuesday.

D	4-27	Adam Bede	Biograph	2,000
C	4-27	The Idle Rich	Edison	1,000
D	4-27	Blindfolded	Essanay	2,000
C	4-27	The Phoney Cannibal	Kalem	1,000
C	4-27	Percival's Awakening	Lubin	1,000
D	4-27	The Honor of the Camp	Selig	1,000
D	4-27	The Lady of the Lighthouse	Vitagraph	3,000

Wednesday.

C	4-28	Count Macaroni	Edison	1,000
C	4-28	The Fable of "A Night Given Over to Revelry"	Essanay	1,000
D	4-28	The Tattooed Hand	Kalem	1,000
D	4-28	Her Father's Picture	Lubin	2,000
D	4-28	The Voice of Eva	Selig	1,000
C	4-28	The Boarding House Feud	Vitagraph	1,000

Thursday.

D	4-29	Fool's Gold	Biograph	1,000
C	4-29	The Undertaker's Uncle	Essanay	1,000
D	4-29	A Romance of the Navy	Lubin	3,000
C	4-29	Bunks Bunked	Mina	1,000
T	4-29	Hearst-Selig News Pictorial No. 34	Selig	1,000
C	4-29	Strictly Neutral	Vitagraph	1,000

Friday.

C	4-30	His Poor Little Girl	Biograph	1,000
D	4-30	Poisoned by Jealousy	Edison	2,000
D	4-30	The Tie That Binds	Essanay	1,000
D	4-30	The Destroyer	Kalem	3,000
D	4-30	When the Range Called	Lubin	1,000
C	4-30	At the Mask Ball	Selig	1,000
C	4-30	The Sort of a Girl Who Came from Heaven	Vitagraph	1,000

Saturday.

D	5-1	A Double Winning	Biograph	1,000
D	5-1	His Converse	Edison	1,000
D	5-1	Frauds	Essanay	3,000
D	5-1	The Box Trap	Kalem	1,000
C	5-1	The Undertaker's Daughter	Lubin	1,000
C	5-1	Safety Worst	Lubin	1,000
D	5-1	The Hand of Nohawee	Selig	1,000
D	5-1	A Pillar of Flame	Vitagraph	2,000

Monday.

D	5-3	Toys of Destiny	Biograph	1,000
	5-3	No release this date	Edison	
D	5-3	Sue	Essanay	1,000
D	5-3	An Innocent Sinner	Kalem	3,000
D	5-3	No Other Way	Lubin	2,000
D	5-3	The Reaping	Selig	2,000
T	5-3	Hearst-Selig News Pictorial No. 35	Selig	1,000
C	5-3	Cutey's Sister	Vitagraph	1,000

Tuesday.

D	5-4	Black Sheep	Biograph	2,000
C	5-4	Cartoons in the Kitchen	Edison	1,000
D	5-4	The Profligate	Essanay	3,000
C	5-4	Ham's Easy Eats	Kalem	1,000
C	5-4	The Twin Sister	Lubin	1,000
C	5-4	Curses! Jack Dalton	Lubin	1,000
D	5-4	An Arizona Wooing	Selig	1,000
D	5-4	A Child of the North	Vitagraph	2,000

Wednesday.

D	5-5	Jack Kennard Coward	Edison	1,000
C	5-5	The Fable of "The Galloping Pilgrim Who Kept on Galloping"	Essanay	1,000
D	5-5	The Clairvoyant Swindlers	Kalem	2,000
D	5-5	Who Violates the Law	Lubin	3,000
D	5-5	Her Career	Selig	1,000
C	5-5	A Lily in Bohemia	Vitagraph	1,000

Thursday.

D	5-6	The Master of the Sword	Biograph	1,000
C	5-6	How Slippery Slim Saw the Show	Essanay	1,000
D	5-6	Such Things Really Happen	Lubin	2,000
C	5-6	Safety First	Mina	1,000
T	5-6	Hearst-Selig News Pictorial No. 36	Selig	1,000
C	5-6	The Park Honeymooners	Vitagraph	1,000

Friday.

C	5-7	Masked Fate	Biograph	1,000
D	5-7	With Bridges Burned	Edison	3,000
D	5-7	His Regeneration	Essanay	1,000
C	5-7	The Actress and the Cheese Hound	Kalem	1,000
D	5-7	The Spy's Sister	Lublin	1,000
C	5-7	The Strategist	Selig	1,000
C	5-7	The Vanishing Vault	Vitagraph	1,000

Saturday.

D	5-8	A Day's Adventure	Biograph	1,000
D	5-8	A Sad Dog's Story	Edison	1,000
D	5-8	Thirty	Essanay	2,000
D	5-8	The Wild Engine	Kalem	1,000
C	5-8	The Busy Bell Boy	Lubin	1,000
D	5-8	The Lion's Mate	Selig	1,000
D	5-8	The Breath of Araby	Vitagraph	3,000

Mutual Program

Monday.

D	4-26	The Day of Reckoning	American	2,000
D	4-26	The Open Door	Reliance	1,000
C	4-26	Title not reported	Keystone	

Tuesday.

D	4-27	Bianca Forgets	Thanhouser	2,000
D	4-27	Checkmate	Majestic	1,000
C	4-27	No Quarter	Beauty	1,000

Wednesday.

D	4-28	The Renegade	Broncho	2,000
C	4-28	Wife Wanted	American	1,000
D	4-28	The Buried Treasure	Reliance	1,000

Thursday.

D	4-29	The Power of the Street	Domino	2,000
C	4-29	Title not reported	Keystone	
T	4-29	Mutual Weekly No. 17	Mutual	1,000

Friday.

D	4-30	The Valley of Hate	Kay Bee	2,000
C	4-30	Movie Fans	Falstaff	1,000
C	4-30	The Little Soldier Man	Majestic	1,000

Saturday.

D	5-1	The House of Bentley	Reliance	2,000
C	5-1	Title not reported	Keystone	
C	5-1	Locked Out	Royal	1,000

Sunday.

D	5-2	The Comeback	Majestic	2,000
C	5-2	Ethel's Disguise	Komic	1,000
D	5-2	Their One Love	Thanhouser	1,000

Monday.

D	5-3	One Summer's Sequel	American	2,000
D	5-3	The Mission of Morrison	Reliance	1,000
C	5-3	Title not reported	Keystone	

Tuesday.

C	5-4	Monsieur Nickola Dupree	Thanhouser	2,000
D	5-4	Her Grandparents	Majestic	1,000
D	5-4	The Face Most Fair	Beauty	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	5-5	The Spark from the Embers	Broncho	2,000
D	5-5	When Empty Hearts are Filled	American	1,000
C	5-5	The Baby	Reliance	1,000

Thursday.

D	5-6	The Man from Nowhere	Domino	2,000
C	5-6	Title not reported	Keystone	
T	5-6	Mutual Weekly No. 18	Mutual	1,000

Friday.

D	5-7	The Kite	Kay Bee	2,000
C	5-7	A Scientific Mother	Falstaff	1,000
D	5-7	Dreams Realized	American	1,000

Saturday.

D	5-8	The Old Shoemaker	Reliance	2,000
C	5-8	Title not reported	Keystone	
C	5-8	That Doggone Serenade	Royal	1,000

Sunday.

D	5-9	The Spell of the Poppy	Majestic	2,000
C	5-9	Flooey and Axel	Komic	1,000
D	5-9	Love and Money	Thanhouser	1,000

Universal Program

Monday.

D	4-26	The Honor of the Ormsbys	Victor	3,000
D	4-26	Love's Reflection	Inm	800
C	4-26	The Troublesome Parrot	Imp	200
C	4-26	Over the Bounding Waves	Joker	1,000

Tuesday.

D	4-27	Matty's Decision	Gold Seal	2,000
D	4-27	Faces in the Night	Rex	1,000
C	4-27	His Nobs the Duke	Nestor	500
C	4-27	Ten Minutes in Bombay	Nestor	500

Wednesday.

D	4-28	A Prophet of the Hills	Laemmle	2,000
C	4-28	Shaved in Mexico	L-Ko	1,000
T	4-28	Animated Weekly No. 164	Universal	1,000

Thursday.

D	4-29	Unlike Other Girls	Rex	2,000
D	4-29	Courage	Big U	1,000
C	4-29	The Chef's Revenge	Sterling	800
E	4-29	After Big Game of the Sea	Sterling	200

Friday.

D	4-30	At the Banquet Table	Imp	2,000
D	4-30	A Romance of Hawaii	Victor	1,000
C	4-30	Her Friend the Milkman	Nestor	1,000

Saturday.

D	5-1	Nabbed	"101 Bison"	2,000
D	5-1	Tiny Hands	"101 Bison"	1,000
C	5-1	Si Perkins in "The City of Delusion"	Joker	1,000

Sunday.

C	5-2	His Uncle's Ward	Big U	2,000
D	5-2	$100,000	Laemmle	1,000
	5-2	No release this week	L-Ko	

Monday.

D	5-3	For Cash	Victor	2,000
D	5-3	The Blank Page	Imp	1,000
C	5-3	She Winked	Joker	500
E	5-3	A Trip to Cairo	Joker	500

Tuesday.

D	5-4	The Faith of Her Fathers	Gold Seal	3,000
T	5-4	No release this week	Rex	
C	5-4	Caught by a Thread	Nestor	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Wednesday.

D	5-5	The Little Girl of the Attic	Laemmle	2,000
C	5-5	Father Was Neutral	L-Ko	1,000
T	5-5	Animated Weekly No. 165	Universal	1,000

Thursday.

D	5-6	Rene Haggard Journeys On	Rex	2,000
D	5-6	Rose and Thorns	Big-U	1,000
C	5-6	Counting Out the Count	Sterling	1,000

Friday.

D	5-7	King Baggot in Tony	Imp	1,000
C	5-7	Father's Money	Victor	1,000
D	5-7	From the Shores of Italy	Big-U	2,000

Saturday.

D	5-8	The Blood of His Brother	101 Bison	2,000
D	5-8	In the Hills Beyond	Power	1,000
C	5-8	The Runaway Auto	Joker	500
E	5-8	Fighting the Hook Worm	Joker	500

Sunday.

D	5-9	The Master Rogues of Europe	Big-U	3,000
D	5-9	The Toll of Youth	Laemmle	1,000
	5-9	No release this week	L-Ko	

United Film Program

Monday.

D	5-3	Avarice	Ideal	2,000

Tuesday.

C	5-4	The Trunk Mystery	Superba	1,000

Wednesday.

D	5-5	The Shop Nun	Empress	2,000

Thursday.

C	5-6	Louisa's Battle with Cupid	Luna	1,000
C	5-6	The Fortune Tellers	Starlight	1,000

Friday.

D	5-7	The Other Girl	Premier	2,000

Saturday.

D	5-8	Told in the Rockies	Lariat	2,000

Miscellaneous Features

Just Nuts	Pathe	1,000
He Takes Well at Parties	Pathe-Handworth	500
The Ant Eater	Pathe-Handworth	500
Toledo, Picturesque Spain	Pathe	500
Army Engineers, France	Pathe	500
Police Dog	Pathe	400
Seville, the Capital of Andalusi	Pathe	600
Max Braves the Briny	Pathe	1,000
Physical Training in the French Army	Pathe	600
Sicily in Storm and Calm	Pathe	400
When Justice Sleeps	Pathe-Balboa	3,000
Pathe Daily News No. 35	Pathe	1,000
Pathe Daily News No. 36	Pathe	1,000
Pisa, Picturesque Italy	Pathe	600
A Study in Insect Life	Pathe	400
Col. Hezza Liar Signs the Pledge	Pathe	600
Old Andalusia, Picturesque Spain	Pathe	400
Unfounded Jealousy	Pathe	2,000
The Love Liar	Pathe-Balboa	3,000
Just Tramps	Pathe	1,000
Beware the Dog	World Comedy Star	1,000
Two of the Finest	World Comedy Star	1,000
Women and Wine	Brady	5,000
The Carpet from Bagdad	Selig	5,000
A Child of God	Reliance Master Picture	4,000
The Cup of Life	New York Master Picture	5,000
The Unbroken Road	Life Photo	5,000
The Middleman	Cosmofotofilm	5,000
Bulldogs of the Trail	Picture Playhouse	4,000
Jim the Penman	Famous Players	5,000
Help Wanted	Morosco-Bosworth	5,000
The Melting Pot	Cort	5,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 33—Selig—April 6.—Lawsuit of Ex-President Theodore Roosevelt and William Barnes, Jr., Syracuse, N. Y.; University of Chicago students stage musical comedy; circus clowns in New York hospital give benefit performance; latest fashions posed for by Lucile, Lady Duff Gordon; baby camel christened Cleopatra in Central Park, New York City, N. Y.; opening of the Federal League baseball season, Newark, N. J.; burning of the old barge *Frederick J. Dunford,* Chicago, Ill.; war views from Calais and Paris, France, and Dublin, Ireland.

Hearst-Selig News Pictorial No. 34—Selig—April 29.—Use of dynamite to send logs down the mountain side, Moxie, Maine; society folks attend polo match, Lakewood, N. J.; Count Von Bernstorff, prominent in U. S.-German neutrality question, poses for a picture camera; newsboys visit Governor Walsh of Massachusetts; Grace Darling visits Selig Jungle Zoo; opening of the golf season in New York City; Daughters of the American Revolution arrive in Washington, D. C., for national convention; war views from Servia, Russian-Poland and other European points.

A Double Winning—Biograph—May 1.—A globe-trotter and his friend get into an argument at the Sportsman's Club, the result of which is a wager that the globe-trotter cannot find his way out of an isolated mountain to which his friend will lead him. They go to the mountain and the friend leads the blindfolded globe-trotter into the center of a forest on its slope and leaves him there. The globe-trotter starts to find his way out and meets a prospector's daughter, whom he falls in love with. She leads him to her father's cabin and in a short time he finds his way out. While her father and he are telegraphing news of his success to his friend, two bandits besiege the girl in the cabin, but the globe-trotter returns in time to save her and wins not only the wager but also a bride.

The Box Car Trap—Kalem—May 1.—Shortly after Charlie secures a position for Jim in the power house, an epidemic of fitting thefts breaks out. Later Charlie discovers that his chum is the culprit. Jim is placed under arrest but makes his escape by knocking his captor down and hiding in a box car. It happens that the box car is to be used to test out a newly invented brake. Jim is aware of this and maliciously determines to ruin the test. Shortly afterwards the car is sent down hill. Inside the car Jim removes the flooring and ruins the brake apparatus. The box car runs wild. Too late, Jim learns that he is caught in his own trap. Unable to get out of the car, a fearful fate awaits him. Meanwhile, Helen is notified of the runaway and ordered to sidetrack it, if possible. The terrific speed at which the car travels causes a hot box. Before Helen can sidetrack the runaway it makes Elbow curve and shoots off the track, overturning as it topples down the embankment. By the time Helen reaches the spot, the box car is afire. Screams of agony reach her ears. The girl telegrapher learns that Jim is trapped inside the burning car. Smashing a hole through the side, she braves the flames and crawls into the car. Jim, frightfully burned, drops unconscious just as she reaches him. Exerting all her strength, Helen drags him to safety. By this time the railroad officials arrive. But Helen's heroism goes for naught. Fatally injured, Jim dies in her arms.

Safety Worst—Lubin—May 1.—Billington Biggs is a worker in the cause of "Safety First" and gets a lot of cards of warning printed. He gives one to Bill Jones when he catches him spooning with Jane Judson. He gives one to a man who is about to lend some money to another man and gets beat up because of it. He hands a card to two men who are fighting and he gets the worst of it. He gives one to the man at the gasoline station and after the explosion he gets a can on the head that knocks him out. He stops a crowd of policemen who are chasing a burglar and hands them a card and is thrown into the river. He hands one to the men who pull him out and they proceed to throw him back again, and that is the finish of him. On the same reel is:

The Undertaker's Daughter—Lubin—May 1.—Mattie Cook, the undertaker's daughter, loves John Scott, who has no job. Her father wants her to marry Sime Sloan, who has a job, and it takes all of Mattie's persuasive power to overcome Dad's objections, but she is equal to the occasion. She gets rid of John's two rivals, Sime and Bime, by promising to marry them if they will prove their love for her. To prove it one must sleep in one of her father's coffins and the other sit by it all night. Unbeknown to one another they come to fulfill their promise. After some hesitancy they settle down to the task. It really looks as if she would have to marry one or both, when she thinks that a little noise would help some. With the aid of John, she manages to get rid of both. In their fright they run through the meeting house presided over by Dad, who gets a couple of spills. He finally decides that John is the most sensible and thinks he can help in the undertaking business.

A Pillar of Flame—Vitagraph—(Two Reels)—May 1.—Norma Talmadge, E. A. Turner and Harry Morey have the leading roles in this drama. A society woman leaves her husband and little daughter to take singing lessons under a celebrated music teacher. Upon completing her studies she finds that she cannot go upon the opera stage without meeting his attentions. Discouraged after she fails to make good in a cabaret, she writes her husband that she is dead and then goes to the music teacher to pay the price that he demands for her success. Years later the husband again marries, but is unhappy to think that his little daughter has inherited her mother's longing for the stage. The mother, now an opera star and an adventuress, finds her husband and threatens to expose her identity to his present wife. She also agrees to take her daughter away with her and give her a position on the stage. Left alone she is overcome with remorse, however, and decides to go away from them forever. Recoiling at the thought of the deed she almost committed, she accidentally backs into a flaming gas jet and instantly her flimsy gown is ablaze. She is fatally burned, but before she dies she exacts a promise from her daughter to never go on the stage.

Toys of Destiny—Biograph—May 3.—The deacon's daughter is disowned by her father because she attends at theatrical performance. She marries one of the actors and a year later when their child is born he goes away on a trip and does not return. In desperation she leaves her child on her father's doorstep and he raises the girl as his own. When he dies she goes on the stage as a means of earning her livelihood and in time becomes a star under a famous director. Before her greatest performance a scrubwoman in the theater faints before her dressing room door and she learns that the old woman is her mother. The director entering the dressing room stops in surprise for he sees in the scrubwoman his wife whom he lost years before, because he had gone away and had been confined in a hospital on account of an accident. He had risen to the height of his position and had always searched for her in vain. Thus father, mother and daughter are happily reunited.

Sue—Essanay—May 3.—Miss Dorothy Warshauer, winner of the contest of the *Chicago Record Herald* and the Essanay Company for the most beautiful girl in Chicago, plays the leading role in this picture, that of Sue Newland. The story follows that of the real contest. Sue in the film being the winner of the *Herald's* contest and later the leading woman of the Essanay Company about to enact a picture. While posing in the studio she is called upon by Jack Rankin, star reporter on the *Herald,* and eventually the two fall in love and are married. Albert Roscoe has the leading role opposite Miss Warshauer. N. G. C.

An Innocent Sinner—Kalem—(Three Reels)—May 3.—Dr. Jacobs, an eccentric English physician, opens an office in the little Southern village. He falls in love with Hinda, an orphan, and employs her. Tom Bridges also falls in love with the girl. Hinda, however, is attracted by Tom's younger brother, John. She is unaware of the fact that John is engaged to marry Peggy. Tom, learning that his brother is trifling with Hinda's affections, compels the boy to promise to marry her. Dr. Jacobs overhears all that passes between the two and is filled with jealous rage. The physician possesses a hypnotic influence over Hinda. While Tom and John go for the marriage license, Dr. Jacobs and Hinda visit Mrs. Bridges, the boy's aunt. Later, while the doctor and the orphan are on their way home, a terrific thunder storm arises. The two take refuge in the woods. Tom and John on their way home from the town hall are also caught in the rain. The elder brother dashes for a nearby farmhouse, while his brother elects to take refuge in the forest. A

flash of lightning reveals John to Dr. Jacobs. Insane with hate, the doctor hypnotizes Hinda and has her slay the man who has blasted her life. Laughing Ann, the village disgrace, witnesses the crime. The murder is discovered the following morning. Laughing Ann's story brings about Hinda's arrest and trial. Placed upon the stand, Hinda convinces the jurors of her innocence and is acquitted. Jacobs asks the girl to be his wife, but convinced that he is in some way to blame for the dreadful experience she has undergone, Hinda spurns him. Tom presses his suit and eventually makes her his wife. Overcome by a desire for revenge Dr. Jacobs informs Tom that Hinda was guilty of John's death. The scoundrel hypnotizes the girl and while under his influence, Hinda goes over the details of the crime. Horrified Tom attacks Jacobs and administers so severe a beating that the physician becomes paralyzed. Convinced that Hinda has murdered John, Tom determines to divorce her. His wife is ignorant of the confession she has made while under Jacob's influence. Bewildered by Tom's behavior she begs him to reconsider his decision. In the meantime Dr. Jacobs, now a hopeless cripple, finds that death is near. The man is brought to the realization of the misery he has caused. Filled with remorse, he determines to clear Hinda and take the blame upon himself. The doctor is carried to the Bridge's home where Tom and Hinda are just about to sign the separation papers. Then comes the confession, which reconciles the couple. A moment later, Jacobs dies.

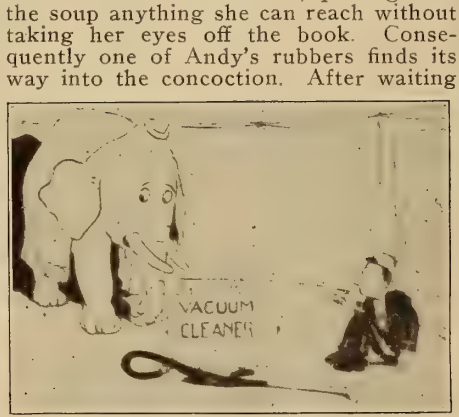
Road O' Strife — Lubin — (Episode Five)—May 3.—Alene, in terror at the fate which awaits Abner Gray, and feeling that she is responsible for his trouble, asks a lawyer if there is nothing she can do to save him. He tells her that a wife cannot be forced to testify against her husband, and Alene marries Abner at once, not considering the future at all. Dane learns that Gray is in prison and that Dr. Duncan is quarantined and hurries back to the village to watch over Alene. He does not arrive in time, however, to prevent Clara, the woman who claims to be Jerome's wife, from tricking the girl, and the last scene shows Alene plunging apparently to her death through the rotted floor of an old mill to which she has been lured.

The Reaping—Selig—(Two Reels)—May 3.—A wealthy couple are unhappy because they are childless. A poor couple have a child to bless their union, but the father is given over to drink and neglects his family. The wealthy couple learn of the other couple's condition and adopt the child, paying the poor family considerable cash in exchange. The poor man spends the money for drink and is killed in a saloon brawl. The mother of the little boy is heartbroken at being separated from him, and when the rich couple learn of her suffering, they return the child, for they realize that he means much more to her than to them. Reviewed on page 702, issue of May 1.

Cutey's Sister—Vitagraph—May 3.—Cutey, while attending college, finds that none of his chums will introduce him to their sisters, because he is a flirt. By securing an actress' picture and by putting it up in his room as a photograph of his sister he becomes popular overnight. He is at once introduced to one of the fellow's sister, Alice. Cutey and Alice get along excellently and are soon engaged, but Jack, the "fellow" who paved the way for Cutey's happiness persists in seeking an introduction to the original of the photo in Cutey's room. The actress comes to town and the "fellow" tries to make her acquaintance. Complications follow in rapid succession when the actress' husband arrives in town, but matters are eventually straightened out and Cutey finds that Alice loves him despite all that has happened. Wally Van and Nitra Frazer featured.

Black Sheep—(Two Reels)—Biograph—May 4.—Simeon Carruthers is on the verge of ruin because of the extravagance of his son, Philip. He marries a rich widow, whose son George is a rising young novelist. His brother in a nearby city dies and leaves his daughter Clare in his care. The girl has a fortune in her own name and Carruthers plans to have her marry Philip. She falls in love with George, however, and Carruthers tries to disgrace the novelist by making him appear a thief. Philip falls in with crooks and they in turn fleece George. A quarrel between the crooks and Philip leads to one of them killing Carruthers' son. George is present when the murder takes place and is arrested for the crime. Carruthers does all in his power to have the novelist convicted, but through the efforts of Clare he is cleared. The young novelist then asks Clare to become his wife.

Cartoons in the Kitchen—Edison—May 4.—This is the second comedy featuring Raoul Barre's cartoons. Annie, the cook, starts to look at Andy Estes' book of cartoons and becomes so engrossed in them that she prepares the dinner like an automaton, putting into the soup anything she can reach without taking her eyes off the book. Consequently one of Andy's rubbers finds its way into the concoction. After waiting



for their dinner for what seems an age, the Estes family descends on the cook in the kitchen, and demands immediate service. The soup puts a dangerous edge on their already aroused tempers, and they grasp the book to see what it is that is so funny about it. In their interest they forget their troubles and laugh as heartily as Annie did. C. R. C.

The Profligate — Essanay — (Three Reels)—May 4.—Many thrilling and dramatic situations are developed in this photoplay, adapted from Arthur Hornblow's novel of the same title, in which E. H. Calvert, Bryant Washburn and Ruth Stonehouse are featured. The profligate, a lovable, but dissipated young man, is cast off by a man believed to be his uncle and told that he is only a foundling. When the uncle is found murdered and his safe robbed, evidence points to the profligate, who is acquitted, although many still believe him guilty. In the country, the profligate meets a girl with whom he falls in love, but a busy-body friend tells the girl of the profligate's past. Eventually the profligate succeeds, through tracing some bonds formerly possessed by his uncle, in running down the murderer and the man is finally forced to confess. A locket accidentally dragged from the profligate's pocket is recognized by the murderer as one that he had placed on the neck of his baby when he had driven his wife and child from the house, the wife leaving her child on a doorstep and ending her own life. The profligate is startled, as he realizes that he is the son of the murderer. As he stands there dumbfounded, the girl he loves enters to bring back some trinkets of her friend who had died, and who was a niece of the murderer. She has heard all, and throws herself into the arms of the profligate. The two turn to find that the murderer, overcome by fright, has succumbed to heart trouble. N. G. C.

Ham's Easy Eats—Kalem—May 4.—On the verge of starvation Ham and Bud hold up a grocery boy and take his basket from him. Finding nothing but potatoes the adventurers heave them at their victim. The missiles, missing the boy, hit a policeman. Terrified, Ham and Bud flee. To get food Ham tries the famous old "starving beggar" trick. A crowd that sees him grab a piece of bread from the sidewalk gives Ham a hatful of money. Bud, however, steals the collection and disappears. Taking pity upon poor Ham, Mrs. Manning and her daughter, Nellie, place him in their auto and take him to their home. In the meantime Bud gets into a crap game and loses all his money. Later he is arrested by a policeman and carted to jail. While Bud languishes in the cell, Ham is being royally entertained. Ham makes a big hit with Nellie. Ham endeavors to sing for his kind friends, but his barber-shop chords prove too much for them. They invite him out for an auto ride. For awhile everything is lovely. Then the butcher boy and the policeman assaulted by the adventurer see him in the machine. Giving chase, they overtake the Manning auto and drag Ham out. Poor Ham's castles in the air come crashing to the ground. Turning coldly from him, the Mannings drive on. Ham is taken to the police station and thrown into a cell. To his intense delight he finds that Bud is his cell-mate. Seizing hold of his diminutive chum, Ham whales away at him for dear life.

Curses! Jack Dalton—Lubin—May 4.—In this cartoon picture the love and jealousy between Jack Dalton and Jim Dorney is at fever heat. Jim sees his loved one through the window at the piano and quickly makes himself welcome. Clara plays "The Maiden's Prayer," and Jack listens in his room on the floor above. Love and music take possession of him and he cuts a hole in the floor through which he dives and, grabbing Clara by the hair, lifts her to his own rich apartment. Jim follows without assistance and wages a merry chase, over housetops and across the river. He is assisted by a good natured stork who permits him to hang to his legs. Passing

a battleship, Jack hauls the fair maiden on board, but Jim overhauls a submarine and diving aboard fires bombs at the ship. He then rescues his loved one and hurls curses at Jack Dalton. On the same reel is:

The Twin Sisters—LUBIN—MAY 4.—Eva Bolton, though bigger than her husband, is his domestic slave. Just because she asks for a couple of dollars for household expenses, he makes an awful row and storms off to business, leaving her heartbroken. She has about decided to leave home when she gets a letter from her twin sister, Nancy, announcing her arrival. She leaves a note for Nancy telling her that she has gone home to her mother because she can't live with her husband and asks Nancy to follow her there. But Nancy is not like Eva and Bill doesn't know she is in town. She settles down and when Bill gets home, he tries his pranks on Nancy, thinking it is his wife Eva, as they look so much alike. Nancy leads Bill a merry chase at the end of which Bill is glad to hand over all the cash. Nancy then calls Eva on the telephone and tells her that she can come home as she has cured Bill. Eva returns home and finds a very different husband awaiting her.

An Arizona Wooing—SELIG—MAY 4.—A thrilling western drama in which Tom Mix has the leading role. The action is fast and interest-holding and the photography and settings excellent. Manuel Paquito and Tom Warner are rivals for the love of Jean Dixon. Knowing that Paquito is an outlaw, Jean favors Warner. In difficulties with the cattlemen, Tom Warner is captured by them one night; they peg him out on the desert to starve him into surrender. Paquito finds Warner and tortures him. Jean comes upon the scene, and is forced by Paquito to promise to marry him or see her lover killed. She reluctantly chooses the former. Dixon, Jean's father, returns to Warner, who tells him what has happened. Together they summon the other cattlemen and start to run down the Mexican. Paquito and Jean reach the nearest village and ride to the house of a clergyman. However, Tom and Dixon ride up in time to prevent the marriage. After a revolver duel, the Mexican is captured and is forced to stand by and see the marriage of his rival to Jean.

A Child of the North—(TWO REELS)—VITAGRAPH—MAY 4.—Nan, a half-breed girl of the North, has a staunch friend in Cal Stanton, owner of a tract of land near her father's cabin. Burton, a stranger who is in the northland to secure all the property possible for little or nothing, wins her love and she goes to live with him. An old school chum of Burton's, Lillian Baker, visits the forest and wins his love. Nan learns that Burton plans to swindle Cal and warns him. Upon returning to Burton's cabin she finds him about to marry Lillian and kills him. With the mounted police on her trail she hurries to Cal, who succeeds in getting her safely to a river, telling her that he will meet her next day near the lower lake. While she paddles down the stream a great snow storm comes up and the next day when Cal finds her she passed into the great beyond. Margaret Gibson featured.

Jack Kennard, Coward—EDISON—MAY 5.—This is the winner of the Edison College contest. It was written by Edwin Marston, and tells the story of how Jack Kennard proves to his fiancee's satisfaction that he does not merit the brand "coward" placed upon him by his rival, Edward Cottrell. To pay his college debts, Kennard accepts Cottrell's offer of a loan. The latter takes advantage of his debtor's position by insulting

him in Miriam Phelp's presence, and threatening him, in a whisper, with exposure if he retaliates. Miriam, Jack's fiancee, takes this as proof that he is a coward, and breaks off their engagement. Later Jack heroically rescues May Eldridge by leaping down and snatching her out of the way of an approaching elevated train. May's brother, in gratitude to Kennard, informs Miriam of Cottrell's contemptible scheme to dishonor Jack. The lovers become reconciliated.

C. R. C.

The Fable of the Galloping Pilgrim Who Kept on Galloping—ESSANAY—MAY 5.—After flying all around the globe the bachelor was ready to light. An ambitious belle, carefully coached by fond mama, manages to break in on the bachelor, and soon after the two learn that he possesses a handful of money. The bachelor is carefully enticed into her lair and after he has some tea poured into him begins to dream of a home and a fireside of his own. When he and the girlie go shopping the vigilant chaperon accompanies them to prevent his being extravagant, and when the marriage is safely over birdie takes the brakes off, and the old bachelor, who thought he had settled down because he was sick and tired of foreign travel, is taken by the hand by his birdie and they start another gallop around the world. Ernest Maupain and Mayme Gehrue featured.

N. G. C.

The Clairvoyant Swindlers—KALEM—(TWO REELS)—MAY 5.—A shrewd man in ordinary business affairs, Brandon, through his interest in the occult, falls an easy victim to a gang of clairvoyant swindlers headed by Rillando. The latter gives Brandon advice "from the other side," in which the financier is ordered to invest in stocks sold by Kelly. This man is also a member of the gang, had been discharged from the police force because of crookedness. Unable to convince Brandon that he is being swindled his daughter, Ray, appeals to Bertha, the girl detective, for help. Accompanied by Talcott, her assistant, Bertha attends one of Rillando's seances. She speedily discovers the man to be a fakir. Later, further investigation reveals secret telephones through which the "clairvoyant" receives the information from his assistants which enables him to mystify his dupes. Bertha enters the house by the rear door and cuts the wires of the secret telephones. As the result the seance breaks up in confusion. Rillando attempts to escape through a secret passage, but is confronted by Bertha, armed with a revolver. The fakir's assistants are captured by Talcott and several policemen. The girl detective and her assistant hasten to Kelly's office. There they find Brandon in the act of handing a large sum of money to the crook. Kelly is placed under arrest after a hard fight.

Who Violates the Law—LUBIN—(THREE REELS)—MAY 5.—Sheriff Black allows the illegal sale of liquor in his county, the place run by Mother Hubbard being without restrictions. Black's daughter, Linna, is loved by Bob Nelson, a young reporter, and by Pank, an ex-prizefighter, who is the "go-between" for the sheriff. Bob is assigned to the case by his paper and Black and Pank attempt to throw him off the track by arranging a fake raid. Plans miscarry, however, and the raid becomes a real one, Bob being the only raider, however. A "hanger-on" about the saloon is killed during the melee and Bob is arrested for

the crime. Mother Hubbard believes Black responsible for the raid and determines to get even with him through Linna. She lures the girl to her place, but Pank, who really loves her, defends her. The police again visit the saloon and a fierce fight takes place, during which Pank protects Black's daughter with his own life. Dying, he confesses that it was he who killed the man in the previous raid, thereby clearing Bob and uniting the lovers.

Her Career—SELIG—MAY 5.—A single reel drama containing much that is true. It deals with the ambitions of a young wife to go on the stage and the folly of her act. Virginia Kirtley has the leading role. Daniel Groff, president of the Groff Dramatic School, asks Mrs. Trent, wife of Owen Trent, a retired actor, to accept a part in his new play. Trent tells his wife there is nothing in the show business and to keep out of it. Mrs. Trent tells her husband that he cannot stifle her career; that she is going to the city to accept Groff's offer; that he must give her a year's freedom, and that if he will follow or interfere with her, she will never return. The play does not show up well in rehearsal. Then Groff attempts to make love to Mrs. Trent. She now realizes that stage glamor and home life are two different things. She 'phones to her husband that she is coming home, and all is again happiness in the Trent homestead.

A Lily in Bohemia—VITAGRAPH—MAY 5.—The country girl marries the young violinist and upon their return to the city he returns to his gay Bohemian life. She is awe-stricken at first, but when

a friend of her husband's who has the interest of the young couple at heart suggests that she also join in the riot of fun she agrees. At a masquerade ball she is the gayest one present and before she removes her mask she has the young violinist madly in love with her. When he finds that it is his wife he is more than delighted, but when a short time later she leaves him to join a party of gay young men he becomes jealous. When he reproaches her she tells him she is merely acting as he has done and he decides to renounce Bohemia and live a simple domestic life, a decision which she welcomes. Lillian Walker and Evart Overton have the leading roles.

The Master of the Sword—Biograph—May 6.—A fencing master, on a vacation, wins the heart of a pretty girl and deserts her. Her sister, an artist, vows vengeance and studies fencing. From time to time she sends notes to the fencing master that his end is approaching. When she is deemed an expert at handling the sword she writes a final note telling him to meet her on a certain night. He does, but his conscience has so overcome him that he drops dead from heart failure during the duel. The sister then takes her departure, satisfied that she has avenged the fencing master's wrong.

How Slippery Slim Saw the Show—Essanay—May 6.—Slippery and his wife attend a performance by a company of barn stormers at the village Opry House, and just as the show gets nicely started, Slim, who has become interested, finds his time occupied by attending to the baby. When the baby yells and drowns the words of the performers, the show is stopped, while Slim is kindly requested to leave the Opry House. Outside, he quiets the baby and endeavors to sneak quietly into the show again, but the sight of the villain causes the baby to yell and poor Slim is marooned outside, being the only one in all the village who was not uplifted by the drama. Victor Potel featured. N. G. C.

Such Things Really Happen—Lubin—(Two Reels)—May 6.—Two swindlers start a photoplay writing school and among their many victims are a young country lad and his sweetheart. They spend their entire savings without telling each other what they are doing and this leads to a lover's quarrel. The girl is persuaded to go to the city by one of the crooks and is in great danger. The boy visits a motion picture studio and learns that he can never succeed and that he has been swindled. The fake teachers quarrel just as the police raid their rooms and on of them is killed. The other forces the girl into his auto and makes his get-away. The boy, with the assistance of the police and some people from the studio, captures him, however, and the lovers come into their own.

Safety First—Mino—May 6.—Patsy's wife refuses him the joy of smoking and he has himself arrested to get out of her clutches. The policeman proves a good sport, however, and releases Patsy. That worthy gets gloriously drunk and crawls into a box car. Waking up the next morning in another city, he visits a friend and his wife, and the minister from his home town on a business trip finds him. Believing he is leading a double life he telegraphs Mrs. Patsy. She arrives full and in the mixup which follows all land in jail. Patsy is happy, however, for in the cell next to his wife he is allowed to smoke.

The Park Honeymooners—Vitagraph—May 6.—The young couple are disappointed because their proposed honeymoon trip to Europe is made impossible by the war, but at their uncle's suggestion decide to spend several days in the parks of New York City. The majority of the film is given over to their visits to the various beautiful parks in and about the great metropolis and many exceptionally interesting views of what they saw are shown. A novel method of changing the still pictures they took into a motion picture is introduced in the film. Anthony Moreno and Betty Gray are cast as the young married couple.

Masked Fate—Biograph—May 7.—The banker's daughter attends a masked fete at a country club and there meets a dashing cavalier who makes love to her and ere they part kisses her. A short time later she visits the apartment of her brother in the city and discovers a man, whom she believes to be a burglar, there. She summons the police, but her brother arrives before them and gives her the laugh, for the masked man she thought was a crook is really the cavalier of the fete and her brother's chum and roommate. He tells her that he masked purposely to see if she would recognize him and he then tells her of his love. At first she appears to be angry, but at last she accepts him.

With Bridges Burned — Edison — (Three Reels)—May 7.—An adaptation of Rex Beach's story, featuring Augustus Phillips and Mabel Trunnelle. Because of hard times, the firm of Comer and Mathison cuts down their force. One of those let out is Louis Mitchell, a capable and energetic young fellow. As the weeks pass and he is unable to obtain employment, Mitchell decides to accept his wife's suggestion that he secure permission from his former employers to represent them, and pay his own expenses abroad to bid on a contract reaching several millions. After much hardship both on his and his wife's part, for the latter is reduced almost to poverty at home, he is successful, and is made sales manager by his old employers. C. R. C.

The Actress and the Cheese Hound—Kalem—May 7.—His desire to secure publicity for Lillian Bussel causes Blight, her press agent, to invent a yarn about her wonderful $10,000 cheese hound. Frightful Fogerty, a gentleman crook, swallows this story, hook, line and sinker. Forthwith he determines to steal the valuable dog. Hastening to the hotel in which Lillian is stopping, he tries hard to annex the hound. At the same time the actress, siren-like, has bedazzled Fossil, a muchly-married man, into paying for her costume. While poor Fossil is admiring the costume Fogerty steals the dog. The gentleman crook hides the hound under his coat. Blight comes along just then. Frightful Fogerty's actions fill the press agent with suspicions and he follows the thief. In his desire to escape Fogerty enters Mrs. Fossil's room. The woman, who has been lying in wait for her husband, knocks the intruder down before she discovers her mistake. Fogerty scrambles to his feet and departs from the room in haste. In the meantime the fleas infesting the cheese hound desert the dog in favor of poor Fogerty. At the same time, Mrs. Fossil discovers the affair between her husband and the actress. She seizes the poor man and belabors him. Blight catches Fogerty, who is now making desperate efforts to get rid of the dog. Knocking the crook down, the press agent gives him the beating of his life.

The Spy's Sister—Lubin—May 7.—Bob, a boy in his 'teens, and his older sister, Joy, live together in the Southern mountains. At the outbreak of the war Bob joins a band of guerillas and soon becomes their spy because of his cleverness. A young Northern officer meets and falls in love with Joy, but one day sees Bob in disguise in her arms and thinks it is another lover. He leaves her cabin, but before he goes far he hears shots and returns to find that Bob has been killed by his men and that he is the "boy spy" for whom they have been searching. He also learns that Joy is the spy's sister. Duty is about to take him away without a reconciliation when the surrender at Appamatox allows him to claim Joy as his wife.

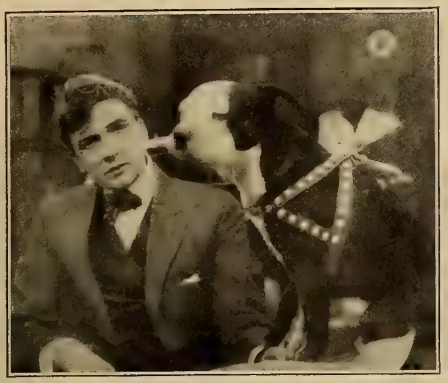
The Strategist—Selig—May 7.—This laughable comedy tells of what a hard time the strategist has in trying to marry the girl he loves; the difficulties he has in getting a job when he is fired, and the trap set for him by the old maid daughter of his at-last-found employer. The strategist is compelled to take extreme measures to make the old maid lose her love for him without his running the risk of losing his beloved position and a raise in salary. Daisy has her finger in the pie and finally the course of true love runs smoothly, and Daisy and Bob enjoy their well earned happiness.

The Vanishing Vault — Vitagraph — May 7.—A pleasing comedy in which Billy Quirk, Charles Eldridge and Constance Talmadge act as chief fun-makers. A baroness places her valuable jewels in the hotel's safe which is built in the wall, but the next day the safe has disappeared completely. A detective with his young man and young woman assistants are called on the case and disguise as attendants in the hotel. Many amusing incidents follow in rapid succession until the young man suddenly discovers that a wall has been built outside of the safe and which has caused it to disappear. Just as he pounces upon the two fellows who did the act the detective himself discovers that the baroness and her two assistants had planned to defraud an insurance company by claiming that the jewels had been stolen and that they were nothing but paste in reality.

A Day's Adventure—Biograph—May 8.—The leader of a band of crooks learns that young Bentley is to call for his inheritance papers some time during the day. A female member of the gang leads Bentley into a trap and the leader impersonates him and secures the identification papers. The lawyer and his wife invite him to spend the night at their home and he attempts to burglarize it. The lawyer discovers him and delivers him to the police. He almost escapes, but young Bentley, who has eluded the crooks, is instrumental in recapturing him. Te then makes known his identity and claims his fortune.

A Sad Dog's Story—Edison—May 8.—

A bulldog tells the story of its adventures, revealing a domestic tangle in which jealousy and "too much mother-in-law" figure prominently. Fred Poole's



interest in his business interferes with his home duties, and, unfortunately for his wife, he allows the home duties to suffer. The result is that Claudia encourages the attentions of Charlie Grant, and agrees to elope with him. At the critical moment the little bull dog which Grant had presented to Mrs. Poole when it was a puppy, intervenes, and is the means of bringing the husband and wife together again. Just as the dog finishes its tale, the Pooles enter the store, spy their friend and take him home with them.

C. R. C.

Thirty—Essanay—(Two Reels)—May 8.—An exciting newspaper story that relates how Thompson, the star reporter of the *Clarion* is employed by Ellen March, an heiress, to prevent items regarding her engagement to a nobleman getting into print. Thompson arranges to distract the attention of the press by starting a story about anarchists and another millionaire, which results in the discovery of some real anarchists, and eventually in Thompson's being rewarded for his work by being made managing editor of the paper on which he works. Francis X. Bushman and Beverley Bayne featured. See review, page 700, issue of May 1. N. G. C.

The Wild Engine—Kalem—May 8.—Because it is belief that women are prone to lose their heads in cases of emergency, Division Superintendent Marks announces his intention of discharging the girl telegraphers. It is only because Chief Dispatcher Bond promises to be responsible for Helen that the girl retains her position. Shortly after a train filled with excursionists leaves Balfour, an engine runs wild. Helen is informed of the danger which menaces the excursion train. Mounting a motorcycle which stands just outside the station, Helen speeds down the track to warn the excursion of its danger. Nearing the Larkin River Trestle, she fails to notice the posted warnings which tell of the repairs being effected upon the structure. The draw rises just as she reaches it. Before the brave girl can bring her motorcycle to a halt, it hurtles into the river. Undaunted, Helen swims to the opposite bank the moment she comes to the surface. The girl telegrapher flags the excursion train in the nick of time. Her message causes the engineer to run his train on a siding just a few minutes before the runaway dashes by. The engine of the excursion train is cut off and the runaway pursued. The latter is overhauled and brought to a halt. Helen thereupon climbs into the cab and drives it back to Balfour. Division Superintendent Marks learns of Helen's heroism and promptly discards the opinion which had almost brought about Helen's dismissal.

The Busy Bell Boy—Lubin—May 8.—Fidgie, a soda counter clerk, is happy in his position until a beautiful society girl crosses his path. He then resigns and follows her to her hotel, where he becomes a bell-boy in order to be near her. Her mother objects to her daughter paying attention to a mere bell hop, so Fidgie steals a suit of dress clothes from one of the guests and becomes a gentleman for a night. The guests start a fight, however, and Fidgie is forced to

flee for his life. The society girl follows him, despite his trouble, and tells him that she still loves him.

The Lion's Mate—Selig—May 8.—A thrilling jungle zoo picture, which depicts the slave trade in Arabia, and the discovery by Allan Deane, when he goes to take charge of the ivory camp presided over by Hamad, an Arab half-breed, that Hamad has imprisoned Naila, the daughter of a white missionary. Deane rescues Naila, and later her father, who is confined with the slaves Hamad is preparing to sell. Hamad is overtaken by fate when the mate of the lion that he shot in the jungle visits the camp and tears him to pieces. N. G. C.

The Breath of Araby—(Three Reels)—Vitagraph—May 8.—Tiring of the attentions of De Launay, whom her father wishes her to marry, Clothilde places him in a compromising position and her father challenges him to a duel which results in De Launay being mortally wounded. Clothilde meets Captain Thurston, an army officer who is happily married and because she falls passionately in love with him determines to win him away from his wife. He refuses to pay any attention to her, however, and she sets out to secure "The Breath of Araby," a precious fluid, one drop of which remains in the world and which will cause love to spring up in any heart. Ahamed Hassan, a wealthy Persian, has the single remaining drop and after no end of trouble Clothilde finally secures it. Her father learns of her attempts to ensnare Captain Thruston and in shame he commits suicide. Clothilde enters the room she has requested Captain Thruston to visit and finds a man lying on the bed. She believes it to be the captain and pours the drop of "The Breath of Araby" on him. Thruston enters just as she does this and she discovers that the man on the bed is her dead father. He still has the revolver clutched in his hand, and in her excitement she seizes the pistol and it discharges, killing her and saving Captain Thruston from disgrace.

Mutual Program

One Summer's Sequel—American—May 3.—"The catch" of the season and his cousin visit a seashore and meet a simple fisher girl. In the fall they return to the city, where both marry society girls. Time passes and the fisher girl and her child are turned out of her parent's home. The "catch's" wife finds the child of the fisher girl in an orphan asylum and decides to adopt it. He objects and says that has nothing to prove it is not her own. She is angry and says that it is hers. He orders her to leave the house, but when his cousin tells him that it is his child he reconsiders his decision and asks her to stay. Realizing his selfishness, however, she goes away forever, taking the child with her. See review on page 743, this issue.

The Mission of Morrison—Reliance—May 3.—This is a strong drama with plenty of heart interest, produced with the attention to details and artistic appreciation which have made Reliance pictures second to none. A capable cast including William Taylor, George Daly, and other favorite players are seen in the play.

The Most Fair—Beauty—May 4.—Billy Stanhope visits a friend in a nearby city and, while waiting for him to return to the hotel, sees a beautiful girl. He learns her address and starts to follow her, but is injured in an accident. He is taken to a hospital and to his delight finds that his nurse is none other than the girl. His injury proves to be slight and he is soon told that he can leave the hospital. He uses various means to remain until at last the doctor "gets wise" to what he is doing and gives him a homely nurse. This leads to Billy quickly vacating. He is very downcast and sees no joy in life until he again meets the girl while attending a garden party with his friend. He tells her of his love and she admits that she also cares for him. Joseph Harris and Virginia Kirtley featured.

Her Grandparents—Majestic—May 4.—Dorothy Gish and W. E. Lawrence starred. Dorothy, loved by Bob, the boy-of-all-work in the store, is fascinated by a drummer's alluring descriptions of the city, and consents to elope with him.

While waiting at the depot, she falls asleep, and dreams that many evils befall her grandparents because of her desertion, for she is their sole support.

She awakens to find the drummer standing over her. Angered at her change of mind, he attempts to take her by force, but Bob, who has been shadowing the stranger, pitches into him, and he is glad enough to escape on the moving train.

Monsieur Nickola Dupree — Thanhouser—May 4.—Pierre, an artist, sits pondering over two letters. One is from his mother, asking him to return home as she needs his loving care; and the other is from a wealthy friend, urging Pierre to come and live in luxury while teaching him how to paint. As he decides to accept his friend's proposal he feels another's presence, and turning, sees a slender, dark fellow glide through the doorway and out of sight. His first impression of the man is that he is an evil spirit in human form. Both Pierre and Morris fall in love with Mariette, the beauty of the neighborhood. At heart, she prefers the artist, but the prospects of luxury as the millionaire's wife overcome her affections, and she promises to marry Morris. Pierre goes abroad. He feels that his suspcions as to the identity of the dark stranger are confirmed when he meets him at Monte Carlo, in Paris, and again in America on his return. The truth is that M. Nick Dupree is Pierre's uncle, and he wants to know the youth's habits before naming him as his heir. Mariette is prompted to break her engagement with Morris and, after the mysterious one has declared himself and all have laughed over Pierre' ridiculous belief, she marries Pierre. Florence La Badie, Morris Foster, Harris Gordon, and Ernest Ward starred.

When Empty Hearts Are Filled—American—May 5.—An artistically set dramatic subject in which Harry Von Meter and Vivian Rich appear in the leading roles. The plot is rather simple, but the action throughout is strongly dramatic and interest-holding. A fisherman is disabled by an accident and his wife becomes the support of the two of

them. A child is washed up on the beach near their home and brings happiness into their lives. Word is received in the village that a rich couple lost their child in a recent wreck and the fisherman and his wife decide to do the honorable thing and return the child. When the rich couple come to claim the lad, however, it is discovered that their child was a girl. They go away and the empty hearts of the fisher-folk are again filled with happiness, for they know the boy can remain with them.

The Spark From the Embers—Broncho—(Two Reels)—May 5.—Mary Forbes, the daughter of Dan Forbes, a criminal, poses for Hal Choate, an artist. Hilton, an acquaintance of Choate's forces his attentions upon Mary one day in the artist's studio. Choate comes in upon the scene, and in the struggle which ensues Hilton is worsted. Later, he meets Dan Forbes, now liberated, in a saloon, and makes him believe that his daughter is being led astray by an artist. Forbes enters Choate's studio, and destroys a canvas painting of Mary. Choate discovers him, and notifies the police. The crook finds Mary and learns that she is the artist's wife. He prepares to leave quietly, but the police arrice, and, in trying to escape, Forbes is fatally shot. Mary's husband never knows that the dead crook was his wife's father.

The Baby—Reliance—May 5.—A startling tale of a small boy's revenge, with an all-juvenile cast. Jack, Billy's rival for Olive's affections, plans to get the

other "in wrong" at home by hiding baby Mary, whom Billy has deserted on the beach. Just as he puts her in a box with a catch lid, Jack's mother calls him, and he is forced to go on an errand. When he returns, everyone is searching for little Mary. To his horror, Jack sees that the tide has risen and carried the box out to sea. Teddy, Billy's Newfoundland dog, is sent to the rescue, and in the joy of getting the baby back safe, Jack's sin is forgiven.

The Man from Nowhere—Domino—(Two Reels)—May 6.—Pasquale, a saloonkeeper, furious because Emma Frazer, the sheriff's daughter, resents his advances, frames up a fight between two of the worst men in town, and sends Frazer to arrest them. As the sheriff is being beaten by both men, a stranger plunges into the fight, scatters the bad men, and rescues Frazer. The saloonkeeper draws a gun to shoot the "Man from Nowhere," but the stranger turns and pretends that he has taken the gun from one of the men. The stranger, thinking that he has saved his life, thanks him and promises to do anything for him. Pasquale sees in the man a dangerous rival for Emma's love, and pretends to send him after some horse thieves. The "Man from Nowhere" insists on the saloonkeeper's accompanying him. The Mexican hides the water bags in the sand and lets the horses loose. The stranger, realizing that both cannot get back alive, sacrifices his chances to pay the debt which he believes he owes to Pasquale. But the Mexican fails to find his cache, and in drinking from a poisoned spring meets death. The stranger finds the water bags and manages to get back to town. There he learns Pasquale's true character. He wins Emma for his wife. William S. Hart and Margaret Thompson featured.

Dreams Realized—Beauty—May 7.—Irving Cummings does a splendid bit of character work in this production, appearing as an old actor whose pride and stubbornness causes him great suffering. His daughter marries a young doctor in place of the count whom the old actor had selected for her and he will have nothing more to do with her. Worry over the affair breaks his health and he goes down grade until at last he

applies for admission to the poorhouse, where the doctor is installed. A reconciliation is effected and the old actor finds happiness with his daughter, her husband and their two children, the dreams of happiness which he formerly had being realized when the children sit on his knee. Joseph Harris and Virginia Kirtley have the supporting roles.

The Scientific Mother—Falstaff—May 7.—Mrs. Janes' baby is sickly and undersized. She determines to utilize all possible scientific means to bring the infant up to standard, and studies and experiments until she has a food preparation which, she is convinced, will make baby grow. It does. At the age of two he is as tall as a child of ten, and by the time he reaches eighteen he is nearing the eight-foot mark. Then he falls in love, scorns the girl of his mother's choice, tosses his mother onto the roof of the house, kisses her goodby, and flees with his sweetheart.

The Kite—Kay Bee—(Two Reels)—May 7.—While sitting in Benjamin Wheeler's favorite chair in the scientist's home, Davis Watts, an eccentric capitalist, falls dead. The police learn that Wheeler was in debt to Watts, and hold him on suspicion. Marion, the accused man's daughter, enlists the aid of a scien-

tific detective, Norman Dunbar, to help in clearing up the mystery. In the chimney, which connects with the laboratory, Dunbar finds a highly sensitized steel plate. Later, he finds numerous other bits of evidence, proving that Watts was electrocuted. Hammond, Wheeler's as-

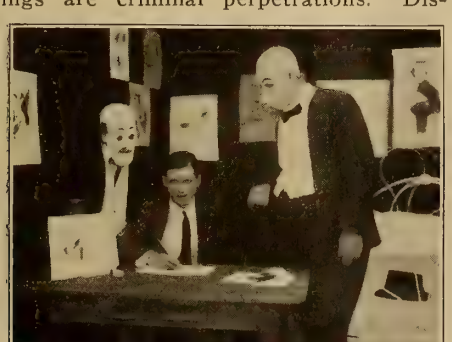
sistant, who wished to marry Marion against her father's wishes, comes under Norman's suspicion. On being confronted with the apparatus, the murdered confesses, vindicating Marion's father. Rhea Mitchell, Edward Brennan, Howard Hickman, and J. Dowling comprise the cast.

The Old Shoemaker—RELIANCE—(TWO REELS)—MAY 8.—Miriam Cooper, Walter Long, and O. V. McDiarmid starred. Capado, an old cobbler, forbids his pretty daughter, Bella, to receive the attentions of Conners whom she loves. Luigi, a flashy Italian whom she dislikes, kidnaps her. A note which Luigi writes to his confederates falls into an old shoe lying under the table, and is taken to Capado's shop. Conners enters to inquire about Bella, and is shown the writing, for Capado cannot read English. The young American leads the rescue to his sweetheart, and old Capado consents to their marriage.

Added Fuel—RELIANCE—(TWO REELS)—MAY 8.—Jane Pepper, reporter on *The Daily Mail,* hears that her father's and brother's business difficulties are being aired upon "the street," and begs Sim West, reporter on *The Express,* to suppress the story. West, however, scores a scoop by publishing the entire scandal. Shortly after this, Jane's father is found murdered. Her brother is held for the crime. West now repents his abuse of Jane's confidence, and, believing that his story precipitated the crime, he joins Jane in the search for the murderer. The girl is saved from the criminal's trap by the timely arrival of West. The butler proves to be the guilty one, and Jane's brother is cleared of all blame.

That Doggone Serenade—ROYAL—MAY 8.—A widow and a widower live across the street from each other. The widow has a daughter. The latter's pet bull dog is the pest of the neighborhood. Next to the widower lives a young chap who possesses an energetic concertina. The widower loves the widow, but does not fancy her daughter. So the two of them scheme to marry off the girl to the musician. The story of how this is accomplished is crowded with ludricrous situations.

Flooey and Axel—KOMIC—MAY 9.—Vic, cartoonist on the *Daily Blizzard,* has a hard time winning the affections of Margy. He is plunged into more gloom by the editor's telling him that his drawings are criminal perpetrations. Dis-



charged, he goes home and goes to bed. He dreams that Flooey and Axel, his cartoon characters, come to life and show him how to bluff the editor and also how to outwit his pugilistic rival and win Margy. On waking, Vic determines to follow the plans worked out for him by Flooey and Axel. But he quickly learns that reality and dreams have no relation to each other.

The Spell of the Poppy—MAJESTIC—(TWO REELS)—MAY 9.—Mangredi, an opium user, is the pianist in a Chinese cafe. A wealthy tourist becomes interested in him, and sends him abroad to study. He promises Zuletta, his common law wife, that on his return he will marry her. Five years later he comes back, still addicted to the drug. Margery Rhodes, a society girl, studies music with

the genius, and acquires a taste for the drug. John Hale, Margery's lover, is in the secret service. He learns from the jealous Zuletta that Mangredi conducts an opium den. Hale raids the place, and saves Margery from a fate worse than death. Eugene Pallette, Lucille Young, and Joseph Hennaberry featured.

Universal Program

His Smashing Career—STERLING—APRIL 22.—Snooks, a musical conductor with ambitions, tires of practicing and goes out in search of romance and excitement. He stumbles upon considerable of the latter and creates still more. His smashing career ends in a wild chase, in which he goes right through the police station, taking the walls with him. The escaped prisoners are recaptured, but Snooks makes off with the girl of his dreams.

Animated Weekly, No. 164—UNIVERSAL—APRIL 28.—President Wilson attends opening of the 24th Continental congress of the Daughters of the American Revolution; U. S. Army Reserve Corps numbering 16, attend Representative Gardner's dinner at Washington, D. C.; marathon race, Boston, Mass.; New York City Chinatown pays tribute to its peacemaker, Yee Bow Kong; field meet of University of Pennsylvania, Philadelphia, Pa.; pageant in memory of San Francisco earthquake and fire anniversary; mayor of St. Louis, Mo., planting the first tree in Fairgrounds Park of that city; oil-carrier *Maumee* launched at Mare Island Navy Yard, San Francisco, Calif.; Mayor Mitchell of New York City views 7,000 police; war views from Holland and France, showing interesting angles of the foreign situation; cartoons by Hy. Mayer, of *Puck.*

Si Perkins in "The City of Delusion"—JOKER—MAY 1.—Si Perkins and his daughter, en route to the Panama-Pacific Exposition, stop off at Hollywood, Cal., to visit with a friend. While out horseback riding, he loses his way and stops for the night in a deserted shed. In the morning a troupe of "movie" people arrive to stage a few scenes. Si awakens to find himself surrounded by a group of angels. The pretty girls lead the bewildered man to the edge of the hill, where they show him Universal City. He travels on to it, his brain in a whirl, and walks in on some of the sets. Carl Laemmle extricates him from his difficulties, and turns him over to a guide, who takes him about and explains the city's purpose. In the meantime his daughter has become worried about his absence. Si is found happy in the company of a number of girls fresh from a harem scene.

The Page—IMP—MAY 3.—The scientist, engrossed with his work, neglects his young wife. She accepts the attentions of another man, a childhood friend, and finally he begs her to elope with him. She tells him to come back the next day for an answer. The scientist overhears all of this, and, half dazed, returns to his laboratory to finish an experiment. There is an explosion, and the wife finds her husband lying on the floor, his sight destroyed, but otherwise unharmed. The next day when the intruder comes for his answer the wife tells him that her duty is with her husband. The scientist makes his way downstairs, where he gives the other man one of the two revolvers which he holds in his hand, and, to make the thing fair, says that they will turn out the light and count ten before firing. At the count of five the light goes up, and the wife rushes in just in time to prevent the intruder from killing his blind opponent. Needless to say, he is ordered from the house. E. Girardot, Violet Mersereau and W. Welsh comprise the cast.

She Winked—JOKER—MAY 3.—Mr. and Mrs. Trotter of Topeka tour the Old World. On the street Trotter meets an old friend from Kansas, one Hi Oldtop. They give Mirandy the slip and set out to see the sights. The princess, who has made a big hit with Trotter by winking at him, begins a flirtation with Oldtop. During a fight at the mosque, where the two men have been roughly handled for not removing their shoes on entering, Oldtop deserts Trotter and makes his way back to where he has seen the princess. Here he gets into an awful mix-up with her bodyguard. Mirandy finds her husband and his friend and scolds them for trying to lose her, Trotter, now disgusted, sells his wife at the slave mart where harem girls are bought, sold and exchanged. The old men then go out for a big time. Mirandy, outlandishly garbed in turkish trousers, overpowers the slave dealer and looks up her former companions. As she leads them past the princess' house, the pretty little girl, now behind bars, gives them a merry wink.

For Cash—(TWO REELS)—VICTOR—MAY 3.—Vera Ronceval, a beautiful girl, has been brought up in seclusion by her father, Amos Ronceval, a recluse. She meets Arthen Owen, and they fall in love. When Amos learns of it, he flies into a rage. The strain proves too much for his wekaened heart and he dies, first committing Vera to the care of her cousin, a lawyer. Arthen, unable to find any trace of Vera, falls into evil ways and loses his self-respect so much as to

paint pictures and sign Varick's name to them. Vera's guardian is in favor of contract with Varick, famous as an artist,

a match between the girl and Varick, and, to please her cousin, Vera conditionally consents to the engagement. One day she meets Arthen and hears his story. She tells him that she still loves him and promises to break off her engagement with Varick. Arthen, on his way to return to his employer the check which he has received for his paintings, hears Vera call for help. He bursts into Varick's studio and rescues the girl. When her guardian learns of Varick's conduct he readily consents to Vera's marriage to Arthen. J. Warren Kerrigan and Vera Sisson featured.

The Faith of Her Fathers—(Three Reels)—Gold Seal—May 4.—Murdock MacQuarrie, Cleo Madison and Joe King featured. A young Christian opens a mission for the Jews in the ghetto. Bertha appeals to her father, Tamor, the rabbi, to rescue the missionary from the angry mob who assail the Christian house of worship. The young man is taken to the rabbi's house, where he is nursed back to health by Bertha. They fall in love, and the Christian asks for the girl's hand in marriage. A violent scene follows. Old Tamor takes the matter up with the ten wise men in the synagogue. At a public meeting he rises to pronounce the sentence of excommunication upon his daughter, when he is interrupted by a younger rabbi, who is presiding. He makes an appeal to the

girl, who is seated in the balcony, to stand by the faith which her fathers have striven so to preserve inviolate. The lesson has its effect upon her, and she determines to make the sacrifice of her life. As she is about to enter her tenement home, death, brought on by a broken heart, overtakes her. But she has remained true to the faith of her fathers.

Caught by a Thread—Nestor—May 4.—Mrs. Newlywed becomes suspicious of the "important" engagements which keep her husband out nights, and decides to trail him by placing a spool of thread in his pocket, keeping hold of the end of the thread herself. Just as he is about to enter his friend's house he notices the thread in his pocket. Realizing its purpose, he turns the spool over to a messenger boy and instructs him to wander about with it. The game over, hubby, a winner, leaves his coat down for a moment to crank his friend's car. A tramp steals the coat. The messenger grows tired of his wanderings and slips the spool into the coat, which he recognizes as the property of the man who gave him the thread. Wifie, following the thread, attacks the man in her husband's coat, and he slips away, leaving the coat in her hands. Absent-mindedly, she runs her hands in the coat pockets and finds the roll of bills. Hubby is shorn of excuses on seeing his wife with the money which he won at poker, and he promises never to lie to her again. Lee Moran and Victoria Forde starred.

The Little Girl of the Attic—(Two Reels)—Laemmle—May 5.—William Lloyd, Helen Leslie, M. K. Wilson and M. C. Robbins comprise the cast. At her mother's death little Helen Marsh is placed in a boarding-school in New York city. Her father, Phillip Marsh, disowned by his father, a southern planter, years before, because of his marriage, visits his old home at the outbreak of the Civil War, and begs his father to take care of his daughter, but the old man refuses. Phillip enlists in the southern cause, and is killed in one of the battles. Her tuition failing to

come, Helen is put to work about the school and is given a room in the attic. Phillip's old servant returns to the North after his master's death and becomes janitor in the building next to Mrs. Galloway's school. Phillip's father relents and comes north to find his granddaughter. He meets old Cæsar, who has meantime learned Helen's identity, and in this way finds the girl.

Father Was Neutral—L-Ko—May 5.—Billie Ritchie, Henry Bergman and Peggy Pearce featured. Father and a husky individual become engaged in an argument in the park and father suffers an aching jaw as a result. Soon after, Peggy brings Billie home to meet father, but the latter recognizes him as his friend of the park tussle and orders him out. Henry decides that he wants to marry Peggy and tells her father so. He slaps father into obeisance, and sends slaps father into acquiescence, and sends him in to tell Peggy of her future husband. The girl refuses to be forced into marriage, and father and Henry arrange to have her kidnapped. But they unconsciously hire Billie to do the deed. He accomplishes it in a most artistic man-

ner, and later presents his wife to the astonished pair.

Roses and Thorns—Big U—May 6.—Stanley Phillips has a beautiful wife, but she is a social butterfly. The only real tie between the pair is their little son. Phillips leaves for a hunting trip in the mountains. Edna, a child of nature living with her father in the wilds, finds, upon awakening one morning, that he

has passed away. Blinded by grief, she wanders about the mountains. Weak from hunger, she falls from a steep mountain trail to the road below. Phillips' automobile runs over her. He takes her to a hospital in the city and sees that she gets the best of care. Love springs up between them. Phillips knows that he is doing wrong in encouraging the girl's affections, and decides to take a trip to Europe, hoping that they will forget each other. He confesses to Edna that he is married, and adds that he loves her as he never did or never will love another. She tells him that she understands, and points out to him that his duty is to be true to his wife. Edna Maison and Ray Gallagher play the leading parts.

Rene Haggard Journeys On—(Two Reels)—Rex—May 6.—Ben Wilson and Dorothy Phillips starred. The opening scenes are of the trial of Rene Haggard, accused of murder in the first degree. He is condemned to be hung. His heart-broken mother turns to him as the sentence is pronounced and asks, "My boy, why did you do this?" The prisoner's jaw sets, and he looks at her with the pleading gaze of a dumb animal. The scene fades away to tell the story. Rene's sister, an innocent country girl, marries a good-for-nothing drunkard in the city. Some time after his reported death she remarries. The couple live happily together. Shortly after the arrival of the first-born, Rene visits them, and her sister tells him her story. The former husband turns up and demands "hush"

money. Rene shoots him and is placed under arrest. The scene shifts to the prison on the day set for the execution. The mother, standing on a hilltop, sees the black flag raised above the grim

buildings, and turning, starts off down the hill and disappears up the road.

Feature Programs

Alliance

Beulah—Balboa—(Six Reels)—Henry B. Walthall is featured in this production founded upon the novel of Augusta J. Evans. Mr. Walthall is supported by Joyce Moore, who appears as Beulah. Dr. Guy Hartwell, whose life has been embittered when his girl wife proved false to him and later died, meets Beulah Benton, an orphan girl, turned out in the world to earn her living as a servant, in order that she may support her little sister, Lillian, who has found a home as the foster daughter of a rich lady. It is when Lillian is taken sick that Beulah meets Dr. Hartwell, who comes to attend her. The kindness of his nature impresses the girl and out of pity for her he takes her to his home and later places her in school. The doctor's widowed sister and her daughter, who are planning to make the daughter the physician's heir, humiliate Beulah in every way, lest she become the heir of Dr. Hartwell. The girl departs, to return to the orphanage, but Dr. Hartwell seeks her out and installs her in other quarters. Beulah's orphan lover, Eugene, returns from Europe a dissipated wretch, and though Dr. Hartwell is anxious to see Beulah happy with her former lover, he grows to realize that he himself loves her, and when his proposal is rejected, he goes north, while Beulah becomes a school teacher. Later, when an epidemic breaks out in the city, Dr. Hartwell returns and the two fight side by side against the ravages of disease. This comradeship results in the doctor's faith in God and man being restored, and eventually he finds happiness as Beulah's husband.

Metro

The High Road—Rolfe—(Five Reels)—Valli Valli is the featured star in this five-reel production directed by Jack Noble, which is splendidly photographed and interesting throughout. As Mary Page, a country girl, she recalls her unhappy travels on the high road of life, among her recollections being her rejection of Barnes, a suitor of her girlhood days, her liking for Wilson, a summer boarder, and her acceptance of his protection when her family treats her cruelly. Years later she realizes that she is doing wrong in living with Wilson as his mistress and after quarreling with Maddox, a friend of Wilson's, she leaves him and secures employment in a shirtwaist factory owned by Maddox. She leads the girls in a strike when their salaries are cut and later helps them to win the strike. While working overtime in the factory the building burns and Mary is among the rescued. By chance she meets the mayor of the city and recognizes in him Barnes, and as the story ends she agrees to become his wife. See review on page 749 this issue.

Mutual Masterpictures

The Cup of Life—(Five Reels)—New York Motion Picture Corporation—April 26.—Bessie Barriscale is featured in this Ince production. Helen and Ruth Fiske, two young girls working in a department store, come to the parting of the ways. Helen, the more beautiful of the two, chooses "The Easiest Way," and we follow her through life on the downward path. Meanwhile Ruth, who has become the wife of a poor laborer, becomes the happy mother of a family, content to spend her life in the labor of love. Helen returns from Europe, broken in spirit and health, with her beauty faded, an old woman before her time. She goes from bad to worse, until finally the picture closes as she empties "the cup of life." See review on page 741 this issue.

A Child of God—(Four Reels)—Reliance—April 29.—Sam, rough but wealthy rancher, wins Frances' love, when he saves her from a half-breed's advances, but she is called home ere they can marry. Chet Condon, an old admirer, who owns a mortgage on her father's home, is anxious to marry her, and with the mortgage as a leader, finally secures her consent. Meanwhile, Frances' sister, now a widow, returns home with her child, when the train is wrecked and Sam becomes godfather of the chld. When the mother dies, impressed with his responsibility, Sam becomes religious, and months later, after the minister had taken the child to Frances' home in the East, Sam follows and arrives in time to prevent the wedding of Chet and Frances. Reclaiming the mortgage from Chet, Sam orders the latter off the premises and marries Frances. See review on page 746 this issue.

Paramount

The Captive—Lasky—(Five Reels)—This is Blanche Sweet's second appearance as a Lasky star, and she has a role affording her infinite possibilities. Miss Sweet appears as Sonya Martinovitch, a Montenegran peasant girl, beloved by a handsome Turkish soldier, enacted by House Peters, who is made a prisoner in the Balkan war and detailed by the Montenegran government to cultivate the farm on which the peasant girl and her little brother reside. Though the peasant girl has to command the influential Turkish soldier at the point of a pistol, her growing love finally enables her to manage him in another way. The atmosphere of the production is quite unusual and a splendid selection of battle scenes adds much to the beauty of the film.

Pathe

Pathe News No. 29—Pathe.—This issue of the topical shows representatives of seven states gathered at Chattanooga, Tenn., to plan the Dixie highway; a polo match at Aiken, South Carolina; ex-President Taft at a luncheon given by the Boston Chamber of Commerce; Billy Sunday now conducting services at Paterson, N. J.; and in the war section, views taken at London, England, and St. Omer, France.

Pathe News No. 30—Pathe.—In this issue of the topical are to be found pictures of the crew of the British bark *Ivermay* which went ashore off Mantoloking, N. J.; funeral of Curtis Guild, ex-governor of Massachusetts, at Boston; a baby camel born in the Central Park zoo, New York city; the landing of ex-President Huerta of Mexico in New York city; the opening of the Federal League baseball season at Brooklyn, N. Y.; the German commerce raider *Kronprinz Wilhelm* at Newport News, Va., and in the war section views taken at Manchester, England, and also at Liverpool.

Just Tramps—Pathe—Picturing the ups and downs of two hungry, romantic tramps. One of them falls in love with a pretty milkmaid, and progresses admirably in his suit until the appearance of his jealous rival, formerly his companion. Flying loaves of bread, stones, and pies contribute to the confusion before the tramps are thoroughly convinced that distant neighborhoods are much safer for them. C. R. C.

Unto Herself Alone—Pathe—(Three Parts)—This is the fifth of the "Who Pays?" series, featuring Ruth Roland and Henry King. Alicia Knight, a vi-

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vacious girl with no regard for society's conventions, errs in placing unlimited confidence in Felix Lynn. She is awakened to her great mistake by the news that Felix and Esther Halsted married some months before and kept it a secret because of Mr. Halsted's disapproval. Felix, divorced by his young wife, is continually haunted by Alicia's accusing eyes. In time his mind becomes unbalanced and he is sent to a sanitarium, hopelessly insane. C. R. C.

The Vengeance of Wu Fang—Pathe (Episode Eighteen of the Exploits of Elaine—(Two Reels)—In this episode Elaine is released from captivity by Wu Fang and by means of a deadly African tick installed in the telephone receiver, the Chinaman plans to poison and ultimately kill Kennedy and his assistant, but, though he succeeds in poisoning them, the famous physician, who discovers the cause of their ailment is able to save their lives, and when the Chinaman later attempts to infect the doctor's instruments with the assistance of Weepy Mary, their accomplice, Elaine chances to recognize the woman criminal and is the means of saving their lives. Ultimately they are cured and resume the trail of Wu Fang. See review on page 748, this issue.

Universal Special

The Inherited Sin—Universal—April 26.—(Eighth Installment of the Black Box)—(Two Reels)—Sanford Quest, the detective, visits London for the purpose of capturing and bringing back to America Craig, the suspected murderer. Though Craig is arrested by Scotland Yard men, he succeeds in escaping and makes his way into the basement of the Hamblin House, the country home of Lord Ashleigh. That night a mysterious pair of hands attack Lord Ashleigh in his bedchamber and as the film ends one suspects that the man has been murdered by Craig. See review on page 748, this issue.

V-L-S-C, Inc.

The Juggernaut — Vitagraph — (Five Reels)—April 19.—Philip Hardin, son of a millionaire, and John Ballard, working their way through college, become chums. In a quarrel in a bar-room one night Ballard floors a gambler named Curley, and the following day's paper carries a report of Curley's death. The two students, badly frightened, agree to keep the fight a secret. Years later, Hardin, who has become president of the N. Y. & V. C. Railway and husband of Viola Ruskin, whom Ballard had loved, is brought face to face with Ballard when the latter, as district attorney starts to investigate the railroad. Ere the investigation can begin, Hardin threatens to expose Ballard as a murderer if he continues the case, and the district attorney, frightened at the threat, determines to get new evidence against the road before proceeding. Hardin telephones his wife to bring him some proxies which are in the safe at his home, and when the auto in which she is rushing to the city breaks down, the wife boards a fast express, wiring her husband of the fact. Meantime Hardin receives a wire telling of the rotten ties and loose rails on the bridge the express is soon to cross and immediately hurries in an automobile and motorboat to try and prevent the impending accident. He barely arrives in time to see the train crash through into the waters of the river below and falls dead. Viola is taken, unconscious, from the wreck by Ballard and carried to the man who was her husband. Ballard watches her as she succumbs to the shock brought on by the juggernaut of fate.

Graustark—Essanay—(Six Reels)—April 26.—Francis X. Bushman and Beverly Bayne are featured with an all-star support in this adaptation of the novel by George Barr McCutcheon, whose story is known to nearly everyone. Many of the scenes were actually filmed in Washington, D. C., and New York City and some of them are of exceptional beauty. See review on page 742, this issue.

World

Women and Wine — Brady — (Five Reels)—May 3.—William Elliott is featured in the role of Dick Seymour, who is fortunate in having a kind father and a winsome girl as a sweetheart. Though heir to an enormous fortune, he is tempted by women and wine on the gay white way at New York and falls. Visiting in Paris he goes from bad to worse, and is finally accused of murder and there seems no escape from prison and later death. His father and sweetheart prove loyal to him and eventually succeed in proving him innocent of the crime of which he is accused. In the end he finds happiness by shunning bad company and bad habits. The settings, depicting scenes in New York and Paris, are brilliant and effective and Mr. Elliott is supported by a powerful cast.

The Lily of Poverty Flat — (Five Reels)—California Motion Picture Corporation.—Joe meets the "Lily of Poverty Flat" in a stage coach when the girl is returning to her father, John Follinsbee, the owner of a store at poverty flat. Indians attack the stage coach, and Joe and Lily are the only ones who escape alive. Later when Lily holds a dance, she sends an invitation to Joe by a Mexican porter. The latter shows the invitation to Delores, a Spanish woman who also loves Joe, and the latter delays the delivery of the note until Joe is compelled to swim the flooded river in order to reach the dance on time. Follinsbee tells Joe he must make his stake before courting Lily. Follinsbee has bought a supposedly worthless mine, and later, when this mine is discovered to be rich in ore, Culpepper, a nephew of Colonel

Starbottle's, tries to prove a flaw in the deed, but Follinsbee, having already become rich as a result of the mine, leaves for Europe with Lily. Joe, meanwhile, is offered a map of a fabulously rich mine by an Indian girl, whom he befriends, and Lily in Paris and courted by a Count de Brie, yields to her titled lover when news of the flaw in the deed reaches them. Hamlin, a westerner who has gone to Europe with Follinsbee, saves Lily by fighting a duel with the count, and then all return to poverty flat. Joe, on her arrival, is out with a posse searching an outlaw. He is captured by the bandits, and later rescued by Lily, who eventually marries him.

Miscellaneous

The Unbroken Road—Life Photo—(Five Reels)—Radford becomes the guardian of Constance Turner, but when the girl falls in love with Walter Dover, son of a political boss, and elopes with him, learning too late that he means to betray her, she seeks to return home, but Radford refuses to receive her, and Walter, returning home himself, is able to induce her to marry him, though the marriage is a mock one. Constance later learns that this was the case and informs Walter's father of the circumstance. The political boss sends Walter abroad and has Constance convicted of a crime of which she is innocent. Radford is elected governor, and after he and Dover quarrel and Radford seeks a renomination he is opposed by the boss. Constance, released from prison, meets Garvan, a political rival of Dover's, and seeks to have him ally himself with the governor for the purpose of nominating Radford. Though Constance offers to present her story of the wrong com-

mitted by young Dover to the world, Radford refuses to permit her to do so, and as a last resort she offers to become the mistress of Garvan if he will support Radford. The convention hall is destroyed by fire, and Radford with difficulty rescues Constance and Walter, who has returned from Europe, from the flames. On his deathbed Walter confesses how he wronged Constance and, with her name cleared, she marries Garvan, while Radford is again nominated for governor.

The Press Agent Says—

That while taking a scene in which Eddie Lyons and Lee Moran, the Nestor comedians, were having a fight in the kitchen of a cafe, a cabbage which was intended for Lee missed its mark and hit Victoria Forde. The mean part of it was that Vicky was about to go home and was adorned in one of her newest and prettiest frocks! She shan't forget "A Mix-up At Maxim's," for a long time!

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XIII CHICAGO, MAY 15, 1915 No. 20

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THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial **"ROAD O' STRIFE"** **15 Parts** By ***Emmett Campbell Hall***

Monday, May 10th

"Road O' Strife" No. 6

"The Strength of Love"

Another episode in the great drama in which Alene and Robert Dane nearly lose their lives in a slimy pool and Abner the poor country lover is drowned.

Featuring ***Crane Wilbur*** and ***Mary Charleson***

Tuesday, May 11th

"Who Stole the Doggies"

A screaming farce in which there is much excitement over a string of sausages.

"A Hot Time in Punkville"

One of the Vincent Whitman's cartoon pictures, a veritable scream.

Wednesday, May 12th

"Who Bears Malice"

A Two-reel Feature

A powerful story of the lumber camps and trapper forests. A worthy woodman is pursued by a vindictive trapper who eventually is killed in fair fight.

Featuring ***Edgar Jones*** and ***Justina Huff***

Thursday, May 13th

"The Gray Horror"

Three-reel Feature

A Melodrama of most intense action, scenes that are thrilling with a realistic fire that ends the lives of two villains and brings happiness to the worthy ones.

Featuring ***Joseph W. Smiley*** and ***Lilie Leslie***

Friday, May 14th

"What Money Will Do"

A pretty story, an old miner goes back to his son's family and pleads for a home, but is told to go to the poor farm. Then he buys a rich farm for the adopted daughter and her sweetheart.

Saturday, May 15th

"The Substitute"

A roaring scene of the inimitable Billie Reeves' act in which he acts as a substitute in a boxing match and wins out in a blaze of glory.

Featuring ***Billie Reeves***

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Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess" With ***Rose Coghlan*** and ***Ethel Clayton*** Supported by
Comedy Drama by ***Cecil Raleigh*** ***George Soule Spencer*** Direction ***Barry O'Neil***

"The Valley of Lost Hope" Featuring ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife*** Direction ***Romaine Fielding***

"The District Attorney" With ***George Soule Spencer*** and ***Dorothy Bernard***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske*** Direction ***Barry O'Neil***

"The College Widow" Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Comedy by ***George Ade*** Direction ***Barry O'Neil***

"The Evangelist" With ***GLADYS HANSON*** supported by ***George Soule Spencer***
Powerful Drama by ***Sir Henry Arthur Jones*** Direction ***Barry O'Neil***

"The Climbers" With ***GLADYS HANSON*** supported by ***George Soule Spencer***
Drama by ***Clyde Fitch*** Direction ***Barry O'Neil***

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in

Drama by ***William H. Clifford*** **"Threads of Destiny"** Direction ***Joseph W. Smiley***

and the Great Pioneer Picture

"Eagle's Nest" With ***Edwin Arden*** and ***Romaine Fielding***
Mr. Arden's Successful Drama Direction ***Romaine Fielding***

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Vitagraph's	The Juggernaut With Anita Stewart and Earle Williams
Essanay's	Graustark With Francis X. Bushman and Beverly Bayne
Selig's	The Carpet from Bagdad With Kathlyn Williams
Lubin's	The College Widow With Ethel Clayton and George Soule Spencer
Vitagraph's	The Island of Regeneration With Edith Story and Antonio Moreno
Essanay's	The Slim Princess With Francis X. Bushman and Ruth Stonehouse
Selig's	The Millionaire Baby With Harry Mestayer and John Charles
Lubin's	The Sporting Duchess With Rose Coghlan
Vitagraph's	The Sins of the Mothers With Anita Stewart and Earle Williams
Essanay's	The Crimson Wing With E. H. Calvert and Ruth Stonehouse
Selig's	The Rosary With Kathlyn Williams
Lubin's	The Valley of Lost Hope With Romaine Fielding
Vitagraph's	Crooky Scruggs With Frank Daniels
Essanay's	The White Sister With Viola Allen
Selig's	A Texas Steer With Tyrone Power

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The hour of prayer, one of the big scenes from Selig's spectacular multiple reel production, "The Carpet From Bagdad," to be released in the near future on the V. L. S. E. program.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, MAY 15, 1915 No. 20

Minnesota Holding Big Convention

OTHER NEWS OF THE WEEK

As Motography goes to press nearly two thousand exhibitors, exchangemen, film manufacturers, supply dealers and others affiliated with the motion picture industry, are gathered in convention at the West Hotel, Minneapolis, Minnesota.

Promptly at 10 o'clock Monday morning, May 3, President H. H. Green called the third annual convention of the Motion Picture Exhibitors' League of Minnesota to order and appointed various committees. An adjournment was then taken until 2 o'clock in the afternoon when Mayor Wallace Nye of Minneapolis delivered an address of welcome, which was responded to by an official of the league. Monday evening the throngs were entertained at Cooke's gymnasium, where a boxing and athletic exhibition was held for the male visitors, while the ladies were entertained at a special performance at the Shubert theater.

Even more delegates are in attendance at this convention than had been anticipated and besides Minnesota the states of North and South Dakota, Wisconsin, Iowa and Montana are represented.

The lobby of the West Hotel is bright with bunting and gayly decorated booths, wherein exhibits of all kinds are on display, everything being shown from the smallest part of a projecting machine or an humble display of slides, up to the pipe organ, which costs many thousands of dollars, or the display of projection machines, each of which is a model of perfection.

The regular business sessions of the convention were called to order at 10:30 Tuesday morning, but the early hour at which Motography goes to press prevents our publishing this week a story of the Tuesday session. A complete story giving the results of the election of officers and covering the balance of the sessions of the convention will be published next week.

Cox Heads World Film

A complete reorganization of the policy and directorate of the World Film Corporation occurred at a business meeting held last week in New York City, at which time George B. Cox of Cincinnati was elected president to succeed Van Horn Ely, and George A. Huhn of Philadelphia was appointed chairman of the executive board. Joseph L. Rhinock was elected an additional vice-president, Louis J. Selznick retaining the other vice-presidency as well as the general managership, and William A. Brady and Milton C. Work were elected on the board of directors.

Mr. Cox is known throughout the country as an able politician, and occupies high official positions with the theatrical firm of Klaw & Erlanger. He is immensely wealthy and regarded as a power in Wall street. Mr. Huhn is said to be one of Philadelphia's most powerful bankers and has infinite resources at his command, while the other gentlemen mentioned above are well known in the theatrical field and undoubtedly will immensely strengthen the already strong organization of the World Film Corporation.

Tom Ince Near Death

One of the narrowest escapes from death on record happened in Los Angeles on April 26, when Thomas H. Ince, one of the best-known motion picture magnates in the country, was catapulted from his automobile when it skidded and turned turtle on the boulevard between Santa Monica and Los Angeles.

Ince was so severely injured that he was rushed at once to a hospital, where it was feared he was suffering from internal injuries. Unless complications set in, the producer will be confined in bed for at least a month.

Ince left his beach studios in the early evening, intent on returning to his Hollywood home. Shortly after leaving Sawtelle, near the Old Soldiers' Home, the machine ran into a wet patch of road and skidded, plunging down a steep embankment and wrecking itself on the bottom. Ince was thrown clear of the machine and was found shortly afterwards by one of his directors lying in a semi-conscious condition. He was rushed to a near-by hospital, where his injuries were dressed, and was later removed to his home.

Ince gained fame in the motion picture producing field by his remarkable rise in five years from vaudeville actor to the directing head of one of the world's largest moving picture companies. He is said to be the only magnate in the entire industry to make a million dollars within five years through the medium of motion pictures.

V. L. S. E. Booking Offices

Announcement is made by Vitagraph-Lubin-Selig-Essanay, Inc., of the territory to be served by each of its branch offices. This division is only temporary and will be changed as new branch offices are opened.

From 1600 Broadway, New York City, Joseph Partridge will look after New York state, northern New Jersey down to and including Trenton, and all of the New England states.

The Chicago office in the Business College building, in charge of I. Van Ronkel, will take care of Illinois, Michigan, Ohio, Indiana, Wisconsin, North Dakota and Iowa east of and including Des Moines.

The Kansas City office at 18th and Walnut streets.

Mr. Pearson will book Kansas, Colorado, Missouri, South Dakota, Minnesota, Iowa west of Des Moines, Nebraska and Oklahoma north of and including Oklahoma City.

Mr. Meade, in Dallas, at 1900 Commerce street, will serve Texas, Louisiana, Arkansas, New Mexico, and Oklahoma up to but not including Oklahoma City.

San Francisco will cover California, Oregon, Washington, Nevada, Idaho, Utah, Arizona and Montana.

In Philadelphia, at 1316 Vine street, J. C. Hebrew will look after Pennsylvania, Delaware, Maryland, District of Columbia, North Carolina, Virginia, West Virginia and southern New Jersey, up to but not including Trenton.

The Atlanta office at 75 Walton street, in charge of W. C. Brandon, will cover Georgia, South Carolina, Tennessee, Florida, Alabama, Mississippi and Kentucky.

Additional branch offices will be established as rapidly as possible, and while it has not been definitely decided, in all probability, Boston, Columbus, Seattle and Denver will be the first cities to become V. L. S. E. booking centers.

Uphold Power Patent

Nicholas Power's patent on the framing mechanism of the projection machine and the patent on the fire valve on the film magazine were upheld by Justice Mayer of the United States district court, in a decision handed down last week. The decision of the court in sustaining the fire-valve patent makes especially interesting reading. It says:

"Motion picture exhibitions are attended daily by many thousands of people, and we all appreciate the danger which would result, not only from fire, but more seriously, perhaps, from panic. Thus, any instrument of fire protection becomes important which shall instantaneously extinguish fire and be so constructed and adjusted as not to scratch nor impair the film. . . . What the art needed from an efficient and commercial standpoint was a fire protection device which would also protect the film. It must be remembered that the film travels at the rate of about sixteen pictures per second; that splices are not unusual, and that scratching either destroys or impairs the film to the extent of seriously deteriorating the picture which is thrown on the screen. . . . In my opinion, it required a faculty more than ordinarily to be expected from the man skilled in the art to produce the Power valve. . . . Indeed, the prior art in respect of this device, which now looks so simple but which was unattained by others, is, to my mind, convincing proof that what the Power accomplished in this regard was invention."

Blackton Talks to Theater Club

J. Stuart Blackton, of the Vitagraph Company of America, and Wilton Lackaye, the actor, were the principal speakers at a meeting of the New York theater club Tuesday afternoon in the Hotel Astor. Mr. Blackton discussed "The Technic of the Motion Picture as Compared with the Stage," while Mr. Lackaye spoke on "The American Actor."

There was also a program of motion pictures, showing the progress of the art of moving photography. Incidentally a series of pictures of Violet Virginia Blackton, taken every six months, from the age of one year to seven, proved of great interest to the several hundred members of the club which filled the grand ball room.

After tracing the growth of the motion picture business, Mr. Blackton said that he had been requested by Mrs. Belle de Rivera, the president of the club, to cite some figures showing the growth of the business.

"We who are engaged in making moving pictures," declared Mr. Blackton, "constantly are animated with a desire for better things and for improvement. With the wonderful possibilities offered by the camera we are impressed by the opportunities for good that are entrusted to us.

"I have been asked to give some statistics of the motion picture business, and the figures I quote are for the year 1913. During that time there was $20,000,000 paid by the film exchange, the wholesale distributor to the manufacturer. The theaters paid $25,000,000 for rental of the films and the public paid $275,000,000 for admission to the various theaters. This means an average of 11,000,000 people attended the theater daily to see the moving pictures. During the same time manufacturers had tied up in the business $25,000,000, and about $50,000,000 worth of feature films unreleased."

Mr. Blackton then declared that the feature films that provide a full evening's entertainment cost from $15,000 to $30,000 apiece. As an example of the tremendous cost, Mr. Blackton asserted that it cost $24,000 to produce "The Christian," which was adapted from Hall Caine's book of the same name. This did not include Mr. Caine's royalties, which have thus far amounted to over $20,000. Mr. Blackton asserted that over $120,000,000 was invested in moving picture theaters, and that during 1913 there were made 40,000 miles of moving pictures, or enough to go around the world, and to provide 32 tintypes for every citizen of the United States.

Mr. Lackaye opened his remarks by saying that he is a moving picture fan. "There is no doubt," continued the speaker, "that the moving pictures have done a lot of harm to the legitimate stage. Times are hard and pictures are cheap. The public is tired of listening to actors who do not know their lines. The public, too, has shown a preference to pictures for highbrow drama. Moving pictures have deprived many actors of positions on the stage, but they have made up for this by giving him work in the pictures. Not that I think that actors make good as moving picture actors. In the theater the voice is four-fifths of the battle, while in pictures it is pantomime alone." Mr. Lackaye then humorously referred to his experiences in posing for pictures.

Mrs. J. Stuart Blackton spoke of "What Is Nearest a Woman's Heart," which was illustrated with motion pictures.

Bookings Exceed $750,000

The Thanhouser Syndicate Corporation reports a pleasingly steady business for "The Twenty Million Dollar Mystery," which now bids fair to surpass the total bookings of its record-breaking predecessor, "The Million Dollar Mystery." Edgar Shallenberger, vice-president of the Thanhouser Syndicate Corporation, recently said that the total bookings, with cancellations deducted, for "The Twenty Million Dollar Mystery" have passed the $750,000 mark.

The popularity of Marguerite Snow, James Cruze, Sidney Bracy, Harry Benham, Frank Farrington and Elizabeth Forbes in the big mystery serial, not only shows no sign of abating, but constantly increases. Their many thrilling experiences seem thoroughly to satisfy the patrons of motion pictures throughout the country.

California's Next One

Bret Harte, in his powerful California novel, "A Phyllis of the Sierras," created a fair creature of the mountains, the untutored daughter of a poor blacksmith, a harum-scarum girl, full of fire and ambitious far in excess of her opportunity. This girl dares to fall in love with a young English lord, temporarily visiting wealthy friends in the Sierras. How fate kept them apart and then threw them together is the story, told by the famous bard of the Argonauts, and it is this story, through the medium of Charles Kenyon's scenario, that the California Motion Picture Corporation has produced in a five-reel photoplay, scheduled for release through the World Film Corporation on May 31.

Beatriz Michelena, the charming opera star who is now shining just as brightly on the screen as she did behind the footlights, is cast in the title role in this most exacting part of the Sierran tomboy. To interpret the character requires more than emotional ability of an exceptional nature. It requires a real talent for comedy, something which the admirers of the California screen star have hardly suspected, save in fleeting glimpses in her portrayal of the role of "Mignon."

Beatriz Michelena as "Phyllis of the Sierras," a near release of the California Motion Picture Corporation.

"A Phyllis of the Sierras" affords an unusual opportunity for elaborate interior sets, and the California Motion Picture Corporation has spent money lavishly to procure the right effects. The scenery will include not only interior views of the palatial homes of British aristocracy, but also scenes in the mansions of California's mining nabobs. Not the least interesting will be the beautiful exteriors, filmed in the far-famed Boulder Creek redwood region.

Big Lasky Productions

According to the present plans of the Jesse L. Lasky Feature Play Company, seven exceptional productions will be released by that firm on the Paramount program during June, July and August. Though the releasing of big subjects in the summer is always a doubtful undertaking, the Paramount people believe that it is the duty of exhibitors and film manufacturers to keep the theaters open during the summer, and that accordingly the very best photodramas should be released during that period.

Among the seven productions scheduled for release during the three summer months are "The Fighting Hope," which will feature Laura Hope Crews; "A Wild Goose Chase," a merry comedy of youthful romance by William C. DeMille, featuring Ina Claire; "The Arab," based on Edgar Selwyn's dramatic success of the same title; "The Secret Orchard," adapted by Channing Pollock from the novel by Agnes and Egerton Castle, featuring Blanche Sweet; "The Clue," Margaret Turnbull's play, also featuring Miss Sweet; "Kindling," an adaptation of Charles Kenyon's extraordinary drama, featuring Charlotte Walker, and "The Marriage of Kitty," adapted from the French play by Fred de Gresac, and the English translation by Cosmos Gordon Lennox, in which Fannie Ward will appear.

Walker Whiteside Fights

One of the most interesting parts of Walker Whiteside's screen debut is his thrilling fist fight with Wil Rex, which takes place in the first reel of the Melting Pot. Mr. Whiteside plays the part of a youthful Hebrew violinist, while Rex is seen as a Russian aristocrat and student. These men enter into a controversy, which eventually leads to blows. The struggle is short, but terrific, with Mr. Whiteside the victor. The fight is due to create a sensation, as both actors are athletic and noted for their skill in boxing.

The piece is enacted by an all-star cast, including Walker Whiteside, Valentine Grant, Royal Roberts and Wil Rex. James Vincent is responsible for the direction of this, the first release of the newly formed Cort Film Company.

Foreign Films Studio

The studio of the Foreign Films Corporation, located in Germantown, a suburb of Philadelphia, is well worth seeing, according to those who have been privileged to inspect the plant, which consists of an indoor studio with room for five directors to work on five different sets at one time, extensive property rooms and a storage house for films separate from the studio. Large outdoor studios join the main building and adjacent to the property on which the studios are located are quiet countrysides, a stone quarry, a lake, a small range of mountains, and in fact such scenery as will prove adaptable to the making of pictures.

G. Guattari.

Professor J. Thomas Arntz, Jr., is in charge of the educational and industrial pictures, while G. Guattari, president of the corporation, supervises the importation of films and superintends those productions made in this country.

Chevalier Guattari, a member of the firm, has

his headquarters in Rome, Italy, where all foreign pictures are reviewed before being purchased for exploitation in this country. The Foreign Films Corporation already is the official representative in America of Vera Film of Rome and the La Film Grafica of Naples.

The officials, managers and directors of the concern are all well known in the trade and experienced in the manufacture of films. Carl Von Hoffmann, said to be the youngest moving picture director in the United States, and known to the public as the camera man who went with Theodore Roosevelt to the wilds of South America and who took the pictures of General Villa, is one of the principal producers for the company.

The officials, as already stated in a previous issue of Motography, are G. Guattari, president; H. H. Swartz, secretary and treasurer. Offices are at 251 North Thirteenth street.

Selig's New Lead

Harry Mestayer, who assumes the leading role in the forthcoming Selig Spectacular Special, "The Millionaire Baby," is the only remaining representative in the theater today of one of the oldest theatrical families in the United States and one which included such stars as William A., Charles H., Louis, Henry and Emily Mestayer, Charles and Edwin Thorn and Thresa Vaughn. Besides starring in their own vehicles, the members of the family have been associated with many of the greatest actors of the world, appearing in the support of Booth, Barrett, McCullough, Fanny Davenport and Thomas W. Kean.

Harry Mestayer.

Harry Mestayer has appeared in the New York productions of "Mr. Potter of Texas," and "Sweethearts," and has played many parts in stock companies and has starred in the Middle West. He also originated the part of Oswald in Ibsen's "Ghosts," and played the lead in "The Penalty." After a season with James K. Hackett in repertoire he appeared in an all-star cast of "Love and Politics." Later he supported Margaret Illington and played leading roles later for Holbrook Blinn's Princess players. He was then engaged for the cast of "On Trial," and became leading man for the Selig Polyscope Company.

Five May Releases

The month of May will see five of the big V. L. S. E. productions put into screen evidence, and a glance at the list discloses the fact that four of the screen's most charming stars will be seen in parts admirably suited to their individual dramatic gifts.

Subtle Kathlyn Williams will be seen in "The Carpet from Bagdad." Charming Ethel Clayton will make her bow in "The College Widow." Versatile Edith Storey is in "The Island of Regeneration," and winsome Ruth Stonehouse plays in "The Slim Princess."

Altogether, the V. L. S. E. will release five features during the month. The fifth feature is "The Millionaire Baby," in which Harry Mestayer and John Charles are featured. They are artists of the first rank, and their popularity is well deserved, but, while entirely proper to do so, it seems a little peculiar to call them "charming."

The features themselves, in point of subjects and action, are widely diversified and the order of their places in the schedule of releases indicates the care and excellent judgment exercised in making the V. L. S. E. program.

Club Women Interested

A number of exhibitors who are running "Runaway June" wrote to the Reliance Motion Picture Corporation, maker of the serial, this week, that women's clubs in their vicinity were becoming deeply interested in the George Randolph Chester film story. The money problem, which is sketchily indicated in the story without detracting from its interest, has called the attention of women's clubs to this picture.

These women's clubs, according to the exhibitors, have made the subject of "Runaway June" one for debate at their meetings. They have stated the subject thus:

"Should a woman be financially dependent upon her husband?"

Many amusing and entertaining sessions have followed from the discussion of this theme, called to the women's attention by "Runaway June."

The exhibitors report that in many cases the women ask if a showing could not be given of the film in their clubrooms. The exhibitors were forced to decline the request, but said that they would be only too glad to have a regular "club day" in their theaters, and that they would have special provision made for the clubwomen and their guests. In many cases the clubs took advantage of this offer.

So deep has become the interest of women in the serial, say the exhibitors, that many of the clubs are entering their members in the contest, which is to result in the selection of one woman from each state to go to the California expositions on the Reliance special train.

Thanhouser Hires New Directors

Edwin Thanhouser added two more valuable members to his staff the past week when contracts were signed with Thomas Coffen Cooke and Ernest C. Warde, both of whom are known wherever the drama is patronized.

Mr. Cooke has been director for Wagenhals and Kemper for seventeen years and is noted for the splendid fashion in which he has staged all the productions made by that concern. Though it is said he has never been inside of a motion picture studio, his technique of the drama is so well nigh perfect that undoubtedly he will score a huge success in filmdom.

Mr. Warde, who is a son of Frederick Warde, the famous legitimate star, has a record of five years as stage director for Richard Mansfield, and in one season alone was called upon to produce more than

eleven plays. Since Mr. Mansfield's death, Mr. Warde has worked successfully with stock companies and produced among other big stage spectacles Henry Savage's "Everywoman."

With two such talented directors as Messrs. Cooke and Warde, Edwin Thanhouser has undoubtedly secured two of the most experienced dramatic technicians of modern times and their work in future Thanhouser releases will undoubtedly make for an even higher standard for this well known brand of film.

Marguerite Snow Metro Star

Marguerite Snow, for five years one of the principal stars of the Thanhouser Film Company, at New Rochelle, has signed a contract to play opposite Francis X. Bushman, in the productions of the Quality Pictures Corporation.

Marguerite Snow.

Fred J. Balshofer, head of the Quality Pictures Corporation, interviewed no less than sixty prominent screen personalities, in his quest for the ideal leading woman, and it is not uttering one word against any one of the leading aspirants for the position opposite Bushman when Mr. Balshofer remarks that Marguerite Snow qualified for the important part from every angle. Francis X. Bushman, said Mr. Balshofer, is a big, manly, virile actor and extremely popular, and in order to balance his work, he needs a leading woman with equal magnetism and strength of personality. This personality should possess facial strength as well as beauty and everybody knows that Marguerite Snow does possess strong physical features and a certain attractive form of beauty, which are rare combinations in any one.

Miss Snow has long been an admirer of Francis X. Bushman, and it is with the consent of her husband, James Cruze, who is a very good friend of Bushman's, that she assumes the principal role, opposite Mr. Bushman.

Miss Snow leaves for Los Angeles, May 6, in the four-car special train engaged by Quality-Metro organizations and will take with her her Mercer runabout, eighteen trunks of costumes and the Belgian seamstress that she has adopted, and whom she will put in charge of her wardrobe on arriving at the Quality Pictures studio.

The first appearance of Mr. Bushman and Miss Snow together will be in "The Second Command," Mr. Frohman's former stage success, which will be released the latter part of June, on Metro program.

Last Tribute to Bunny

Elks and Masons paid their last respects to John Bunny, the late moving picture funmaker, at the Elks Club on Wednesday, April 28. Fifteen hundred people were present, including nearly every moving picture actor in the East. Many of the former members of the theatrical productions that Bunny had played in, members of the New York Lodge No. 1 of the Order of Elks, and members of the St. Cecile Lodge, A. F. & A. M.

In a mahogany casket, draped with the national colors, in the center of the lodge room was the body.

The Elks held the first service, consisting of the usual Elks' rituals for the dead. Immediately following the Elks' service, the service of the Masons was held. Mrs. John H. Bunny, the widow, was present with her two sons, John Francis and George Henry Bunny. A brother of the dead man, George Bunny, of Bridgeport, Conn., was also present.

The pallbearers, selected from the ranks of the members of the Vitagraph company, of which Bunny was a member until shortly before his death, were William T. Rock, the president of the company; Samuel Spedon, Maurice Costello, Edward Scranton, George Baker, Van Dyck Brooks, Harry Morey and Lee Beggs.

Among the members of the theatrical and motion picture world present were: Charles Frohman, David Belasco, Jesse Lasky, Ben Teal and Capt. Jack Crawford, "The Poet Scout."

The body was taken from the Elks Club at 10:30 o'clock on Thursday and interment was made at Evergreen cemetery.

To the Memory of John Bunny

Good-bye, good clown,
Indeed, thou were a merry fool,
Thy unctuous wit and rotund shape
Could wring kind wrinkles from the wisest face.
Thy life was not in vain,
For richly did'st thou earn the gratitude
Of mankind of thy time.
Ten hundred thousand friends for years will tell
The stories of the parts thou played so well,
And laugh again as they recall
Thy droll pomposity.
Thy "Bottom" was the top of classic humor,
And earned for thee a name,
Fit to be graven in the Hall of Fame.
Thou passed too soon,
But memory will keep thy name forever honored.
"Requiescat in pace."

—H. A. D'Arcy.

Kentucky League Meets

With Vice-president J. H. Stamper, Jr., manager of the Orpheum theater, of Lexington, Kentucky, in the chair, on account of the illness of President L. J. Dittmar, of Louisville, the annual state convention of the Motion Picture Exhibitors' League of Kentucky opened its session in the ball-room of the Phoenix Hotel, on April 21.

The ball-room had been converted into an exhibition room by pictures and displays, and among those exhibiting at the convention were, the Universal Film Manufacturing Company, Pathe Exchange, William Fox Attraction Company, the Renfax Musical Picture Company, the World Film Corporation, the Newman Manufacturing Company of Cincinnati, and F. A. Clegg & Company, of Louisville.

After a brief business session at which a number of new members were taken into the league, the meeting adjourned until 10 o'clock the following morning, and

the balance of the day was spent in visiting about the city, and in the evening banqueting in the main dining room of the hotel, where after the feed numerous vaudeville acts were staged and several motion pictures projected.

On the last day of the convention, officers for the ensuing year were elected and delegates and alternates chosen to attend the national convention at San Francisco which opens on July 13.

McCardell the Winner

The secret's out at last.

Roy L. McCardell, of 140 Pelham Road, New Rochelle, New York, is the author of "The Diamond from the Sky," and consequently the winner of the $10,000

"Honeymoon Lodge," Roy L. McCardell's winter home. From left to right are: Robt. Rosen, Miss Dorothy McCardell, Roy L. McCardell, Mrs. McCardell, Mrs. Harry Wolff and Jay Cairns, publicity director.

prize for the best suggestion for a photoplay novel, recently offered by the American Film Manufacturing Company in co-operation with the *Chicago Tribune*.

In an interview with a *Tribune* representative, Mr. McCardell declared that he had been at work on the continued photoplay idea for a number of years, as he knew that big pictures were sure to come some day, and when

The "Diamond From the Sky" company, reading from left to right, as follows: Roy L. McCardell, author, Irving Cummings, Lottie Pickford, Wm. Russell, Jacques Jaccard, director, Charlotte Burton, Eugenie Forde, Lillian Buckingham, W. J. Tedmarsh, George Periolat and Oral Humphrey.

the $10,000 prize was offered, he merely read the conditions of the offer, found out what was needed, and then set down the idea that had been in the back of his head for so long.

Mr. McCardell is too well known to the public to need any introduction to either the motion picture exhibitors or the patrons of their houses, for he is the author of innumerable stories and motion picture scenarios.

At the completion of the last chapter of the photoplay novel "The Diamond from the Sky," another prize of $10,000 is to be awarded to the person sending in the best suggestion for a sequel to "The Diamond from the Sky." Their manuscripts must be one thousand words or less in length, and the offer is said to be open to every man, woman and child in the world, since no literary ability is required, and simply an idea is wanted; a suggestion for a sequel to this photoplay.

Harry Weiss' Celebration

Employes of the Chicago office of the World Film Corporation presented Harry Weiss, in honor of his first anniversary as manager of the Chicago office, on April 29, with a beautiful silver loving cup, 24 inches high. The names of each one of the employes in the Chicago office were engraved on the cup, together with an appropriate inscription. Mr. Weiss happened to come to town from Kansas City on the day this cup was presented to him, when all the employes gathered in his office, and R. H. Fox, acting as spokesman, made the presentation speech. Every visitor who came to the Chicago office was given a little birthday party all by himself. Special cigars for the occasion were passed around, and at the close of the day it was discovered that not only was there

Loving cup presented to Harry Weiss.

a general gathering of good cheer, but a record breaking day's business.

On Friday, April 30, Mr. Weiss was the guest of honor at a dinner tendered him at the Sherman Hotel by some of his friends in the film game, and also some of the exhibitors of Chicago, but the big doings took effect on Saturday night, May 1, when twenty-seven of the employes of the office force of the World Film Corporation in Chicago were the guests of Harry Weiss and R. H. Fox. Many novel ideas were worked out. Every body was called for and taken home in a taxicab. Each one present received a plaster elephant, which is the trademark of the World Film Corporation. A handsome little eight-page booklet containing a program, bill of fare, several toasts, etc., was also given to each one attending, as well as a photograph of L. J. Selznick, vice-president and general manager of the firm. An impromptu vaudeville performance and moving pictures formed a part of the entertainment, and everyone looks forward to the second anniversary, as Mr. Weiss says he will be more than satisfied if his second year with the World Film Corporation is as productive in comparison as the first year.

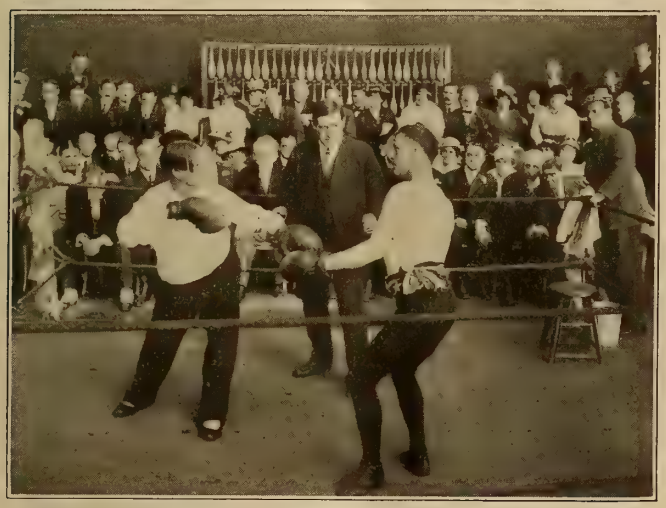
Rolfe Gets Ethel Barrymore

Ethel Barrymore has been convinced that motion pictures and art go hand in hand. The star of "Mid-Channel," "Shadows" and a hundred other big plays, and perhaps one of the most sought after of legitimate stars, agreed last Friday to appear for B. A. Rolfe and the Metro Pictures Corporation in a motion picture production upon which work will begin at once.

Just what play she will appear in has not been announced by the Rolfe people, but as the Metro Corporation recently purchased a large number of former Frohman successes, it is more than likely that Miss Barrymore will be seen in one of her former stage hits.

Reeves Lubin Comedies

Billie Reeves, the English comedian, pantomimist and acrobat, the man who set the world laughing as the drunk in "A Night in an English Music Hall," will make his debut as a screen performer and Lubin star on May



Billie Reeves and Billy Potter in their famous burlesque boxing match in the one-reel Lubin comedy, "The Substitute."

15, when he will appear in a screamingly funny comedy called "The Substitute."

Reeves, who has an international reputation as a funster, was recently engaged at a large salary by the Lubin Company, together with his own company of comedians, and each Saturday, beginning with "The Substitute," Reeves will be featured in a comedy, and the Lubin Company is making every effort to make these Saturday releases the strongest and funniest of comedies. "The Clubman" will be released May 22, "Out for a Stroll" on May 29, and so on.

In "The Clubman" Reeves imitates the antics of a "drunken sport," as played by him over 5,000 times in vaudeville in this country and abroad. The comedy is a riot of laughs from beginning to end and includes his famous roller skating act in a fashionable cabaret restaurant and his inimitably ludicrous boxing match.

More Broadway Stars

Still more Broadway stars are announced as the leads of the new multiple reel features which are shortly to be released by the Universal Film Manufacturing Company.

Henry E. Dixey, the famous star of innumerable Broadway productions, has signed a Universal contract and will shortly be cast in the leading roles of several big multiple reel productions. Frank Keenan, who will always be remembered by those who saw "The Girl of the Golden West" for his wonderful character work as the sheriff, is another Broadway star who will appear in the films.

In addition to Broadway stars, Universal has also secured the film production rights to a number of famous plays and books. Among the best known of these are "Under Southern Skies," Lottie Blair Parker's famous Broadway production; "Colorado," written by Augustus Thomas; "Sons of the Immortals" by Louis Tracy, famous novelist, and the two well known Ralph Connor stories, "The Patrol of the Sun Dance Trail" and "Corporal Cameron."

The first one of the big Universal releases, it is now announced, will be "Judy Forgot" by Avery Hopwood, which will feature Marie Cahill. Mr. Hopwood himself will write the scenario and Lucius Henderson, the well known director will produce it at the Coytesville studio.

Eagle Signs With Famous

Announcement is made this week that Director Oscar Eagle, formerly with the Selig Polyscope Company in Chicago and still more recently the director of the "Runaway June" serial, has been engaged as producer by the Famous Players Film Company.

Mr. Eagle is a director of undoubted talent, and leaves this week for Cuba with John Barrymore and a supporting company for the purpose of staging "The Dictator" in the exact locality in which the scenes are laid. The subject will be released on the Paramount program during the month of August it is expected.

Selig to Film "Mizpah"

The Selig Polyscope Company is soon to start work on the massive nine-reel adaptation from the celebrated play by Ella Wheeler Wilcox, "Mizpah." This production is to be made under the direction of Colin Campbell, the man who has given the motion picture screen such plays as, "The Spoilers" and "The Carpet from Bagdad." Kathlyn Williams and Tyrone Power will have the leading roles in this new production.

When completed, "Mizpah" will be released as one of the Red Seal Plays which are now a part of the regular output of the Selig Company through V. L. S. E. Inc.

Marie Cahill Signed

Marie Cahill, the well known comic opera star, signed a contract yesterday with the Universal Film Manufacturing Company whereby, for a consideration of $10,000, she will appear for it on the regular Universal program in one of her greatest successes, "Judy Forgot." Miss Cahill is the leading comic opera star on the stage today and her acquisition for films is one of the events of the present season. The star had been made a very tempting offer to go into vaudeville, but the inducement of the film company was too great to be resisted.

Miss Cahill's first work in moving pictures will begin just as soon as the scenario can be made ready and the company to support her selected. The work will be done at the Universal's studio at Coytesville instead of at Universal City in California, where the majority of the Universal's productions are put on.

Fifteen Out-of-the-Ordinary Views which Commemorate the Universal Film Manufacturing Company's Cross-Country Trip to Universal City, Cal.

The Cruise of the Universal Special

BY ED MOCK

THE plot thickens, but before introducing the next scene let us not forget Albuquerque—the most important city in New Mexico. It is noted for having the largest wool scouring and timber treating plants in the world. Some of us needed our wool scoured but all of the timber in our party was represented by the Mexican pepperwood sticks we had picked up in Harvey's stores. The timbre we had was something else. It was holding out strong. That is graphically portrayed in views 7, 8 and 9 across the center of an accompanying page. It is no trouble for the pictures to prove things. Small as the views have been reproduced, in No. 7 Henri Hoffman, R. Kershaw, Maurice Fleckles and F. A. Van Husan loom large. In No. 8 you will see how utterly helpless we were in an attempt to get into a theater showing Universal films. At the right is part of that famous band of Indian students I've mentioned before. Picture No. 9 is part of the parade through Albuquerque's principal streets. In the front row from left to right is Mrs. Fleckles, Patrick Anthony Powers, Mrs. Laemmle, Master Julius Laemmle, Carl Laemmle, L. M. Swaab and V. R. Carrick. Jim Bryson was on ahead with his 3A.

George Magie trying to decide whether to bolt it whole or take it in two bites.

* * *

Very few of the Universalites found time to visit the quaint Spanish quarters known as "Old Town." The modern Albuquerque was all sufficient. Those of us who ventured beyond the pavements were amply repaid.

* * *

Grand Canyon was reached at early dawn March 11. The day was clear and crisp. If I wasn't the first to beat it up the hill past the hotel to the Canyon's rim, I was a close second. I wanted to see the sun dissipate the clouds that filled the world's sublimest gorge. I nearly froze to death during that performance, but it was a glorious experience. Dying wouldn't be so bad, if the stage setting defied criticism. Men have been trying to describe the Grand Canyon of the Colorado ever since it was discovered by a detachment of Coronado's expedition into Tusayan in 1540 and all have failed. I won't attempt it. I try to finish when I start. I simply record the fact that we were all there and saw what others had seen. My right hand points heavenward and I swear to boost the Canyon forever and ever.

* * *

Look at the pictures again. This time we begin with No. 1. I'm proud of No. 1 for I got that one myself. It shows U. K. Whipple, the cameraman who slept with one eye open for a week. Of course other things appear in the picture—part of a hole, for instance. No. 2 shows how many cowards there were in the party—those not in the picture were down the canyon. For once, the Santa Fe was shy of mules. The Laemmle Joy Party chartered them all two days in succession. This picture was taken at the entrance of El Tovar Hotel. The hotel, incidentally, becomes a second wonder worth seeing. It is so far from civilization; so complete in its appointments; so unique in its accommodation; so restful to the weary, that we recall it reverently. No matter what the rates; they're cheap when you get a slant at the location and realize it's a hundred and fifty miles to water in a prohibition state. El Tovar has my full approval. I'm in Frank Flaherty's class when it comes to mules. No. 3 is another view of U. K. Whipple making a motion picture of the down-Canyon scouts on Jacob's Trail. No. 4 is the party on dress parade, doing the board-walk stunt on the rim. No. 5 is a group of Universal exchangemen with an exception or two. Beginning at the left: R. D. Craver, Charlotte; Geo. A. Magie, Los Angeles; the late C. D. Mattingly, Oklahoma City; an unidentified individual from Phoenix; Ned E. Depinet, Dallas; Clair Hague, Toronto; Geo. W. Weeks, Detroit; Chester A. Clegg, Calgary; Wm. Oldknow, Atlanta; A. A. Schmidt, Buffalo; Carl Laemmle, New York; R. C. Cropper, Kansas City; L. M. Swaab, Philadelphia; Louis Laemmle, Chicago; V. R. Carrick, Philadelphia; Patrick Anthony Powers; New York and Los Angeles; Claud R. Plough, Chicago; Frank J. Flaherty, Chicago. Sitting: Maurice Fleckles, Chicago; M. Henri Hoffman, New York, and Herman Fichtenberg, New Orleans. No. 6 was taken eight miles away from No. 5. These miles were seven horizontally and one vertically. In No. 6 you may be able to pick out J. J. Schnitzer and Jim Bryson, other Universal exchangemen; the former at Indianapolis and the latter at Minneapolis, claiming customers in unrestricted districts. No. 6 is luncheon time at the bottom of the Canyon. Harry Wolff is in the center foreground, Mattingly just back of him.

* * *

The picture No. 11 shows the Joy Party scattered about in front and all over Hopi House, Grand Canyon. Nos. 10 and 12 are two views taken at Old McCarthy's Indian Village. This point is accredited as being the oldest known Indian settlement in America. It is about 100 miles west of Albuquerque. Among other things we did a war dance in No. 10 and the

natives must have enjoyed our antics. Probably no incident of the trip afforded so much fun and recreation as Old McCarthy's.

* * *

But it is difficult to classify the thrills. None of us will forget the two days spent at Grand Canyon. The weather was all in our favor. Those of us who did not go down the gorge, rode the rim and saw the storms from above the clouds and that never ceasing, ever-changing panoramic of lights and shadows and color. Hopi House, Bright Angel Trail, the Rim Road, Hermit House and Hermit Trail, Lookout Tower—became the patter for all of us. I found the Kolb Brothers, most delightful companions. The Kolbs have lived at the Canyon for twelve years and know it intimately. My acquaintance with these boys began when I travelled with them through the Colorado river from Green River, Utah to the Gulf of California. They actually made this wonderful trip, encountering amazing obstacles—flirting with death. I followed with them, lying on a comfy couch in my library. The story came to me through my membership in the National Geographical Society. They have some motion pictures that do not appear on the regular programs. Emory Kolb lectures his films before the crowned and uncrowned heads. They are building a m. p. theater on a precipice at the head of Bright Angel Trail. The pictures are projected with a Powers 6A. (I hope Bill Barry gets that!) Their house will seat 170 and the program will never change. To see the show you will probably travel a long way, but it will repay you. Through the kindness of the Kolb Brothers I was shown many courtesies. They pointed out objects of interest I would otherwise have missed. Through their telescope I learned how to point my binoculars. I crept up to many of the temples and amphitheaters. I saw Dripping Springs, Mohave Point, Kaibab Plateau, the pyramids, the Dragon Head, Isis, Ra, Shiva, Osiris, Horus, Zoroaster, Buddha, Watana, Solomon, Sheba, Apollo and Venus temples. All these were my playgrounds. Newberry Butte, Angel's Gateway, the Horseshoe Mesa became close-up stuff. I was directed to a spot where I could see all of Bright Angel trail without risknig my neck on a Santa Fe mule. The half-way house, the Indian gardens and many other points that have escaped my memory were made easily accessible because of the Kolbs. The world has folks in it, even in remote places. The Kolb brothers are likable humans. They were mighty kind to me.

* * *

And when we departed from the winter of Grand Canyon, we were to awaken next day in a strangely different country and climate. San Bernardino presented midsummer splendor. Orange and lemon and grape fruit groves as far as the eye could reach. Tremendous plams, roses, violets, fruits and flowers. It was there that Isadore Bernstein and R. H. Cochrane, with musicians and a great bevy of pretty girls in white dresses and scarlet ribbons, met us. It was this same crowd of roysterers who monopolized our diner all the way to Los Angeles. In picture No. 13 you have Vivian Rice, "Bernie," R. H. Cochrane and two girls whose names have been lost in the shuffle. I know Vivian, for I saved her life by getting some water to drink. And then I danced with her! No. 14 is another view of the girls who offered fruit and flowers to the wayfarers. I believe that each girl had a small bottle of Tipo wine. The plate rail in my home bears witness that some of the girls had wine!

* * *

And No. 15 gives you an idea how weary we were and what happened to the Universal girls before the train pulled out.

* * *

Hurrah! We hit Los Angeles next week.

"Flying A" Holds Big Rodeo

Santa Barbara's people were treated to thrills galore at the big rodeo given by the equestrian and cowboy contingent of the "Flying A" studios, at a local race track, for the benefit of the driving club on April 25. The affair was under the direction of P. G. Lynch, local manager of the American Film Manufacturing Company, and Chick Morrison, one of the popular members of the "Flying A" aggregation. The program offered was well worth the money, and a neat sum was raised for the club.

The offer of liberal prizes made the contests exceedingly spirited, especially in the race events. One of the features was a relay race, which was won by Harry Gant, who has won every race of this class he has entered in nearly every state in the West. Owners of "outlaw" horses, especially the ones that were supposed to be wholly unmanageable, brought their pets, but the "Flying A" experts soon brought them to a new understanding of equine propriety, much to the amusement of the spectators. A hippodrome race, the riders standing, and a Roman race, in which two horses were ridden by each man, furnished exciting sport, while all sorts of trick riding of both horses and steers added to the amusement of the afternoon.

Thornby With Knickerbocker

Robert T. Thornby, the director of the Knickerbocker Star Features at the studios in Flushing, is proving himself equal to the task of organizing and perfecting a new three-reel feature company. A new stage has been erected, making it possible to place a dozen or more sets at the same time, and other improvements are being made to meet the demands of the new company.

Mr. Thornby comes to the Knickerbocker studios with the recommendation of many dramatic successes, having been the director of all the Sterling kid comedies, and a successful Vitagraph director, producing such dramas as "The Passing of Joe Merry," "Daddy's Soldier Boy," "The Outlaw," and others.

A strong feature of Mr. Thornby's work is his mastery of photography and genius in getting perfect light effects. His work in directing is characterized by smoothness and ability to get just what he wants from the actors.

Considering the present outlook, Knickerbocker Star Features promise the General Film program some of the strongest three-reel features that have been offered to the public.

The Whartons Entertained

Ah Ling Foo, one of the real Chinese actors in Pathe's "Exploits of Elaine," gave a dinner at the Oriental restaurant in Pell street, New York, the other night to the Whartons, producers of the "Exploits," Mrs. Bess Wharton, E. A. MacManus of Hearst forces, Mr. Gordon, assistant to the Whartons, and Mr. and Mrs. J. Whitworth Buck.

A full line of Chinese delicacies was served, including real bird's nest soup, a rarity that costs about $5 a plate in this country.

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The Fire Record of 1914

A FAIRLY complete list of the fires which occurred in motion picture theaters during the year 1914 shows a total of fifteen. Among these fifteen fires, which happened in the course of a year among upwards of fifteen thousand theaters, the number caused by film ignition was *one*—count it. Here is the list as compiled by *Safety Engineering*:

Jan. 16, 1914. Malden, Mass. Moving picture theater. Three stories, brick walls, wood floors, tar and gravel roof. *Cause, cigar.* Fire started third floor back of light shaft. Discovered, police. Alarm street box. Duration 1¼ hours. Fire stopped on third floor. Brick corridors retarded spread of fire. Value of building and contents, $98,900. Loss, $2,000.

Jan. 25, 1914. Grand Rapids, Minn. Gem theater. Two stories, frame walls and floors, shingle roof. *Cause, overheated pipe in basement.* Discovered by smoke. Telephone alarm. Duration 1 hour. Fire stopped at roof. Wall lined with tar paper caused dense smoke. No private fire apparatus. Value of building and contents $3,000. Loss, $200.

Feb. 5, 1914. Waco, Tex. Moving Picture Auditorium. Two stories, brick walls, wood floors, composition roof. *Supposed cause, incendiary.* Fire started in rheostat. Alarm, street box. Duration 35 minutes. Value of building and contents $8,000. Loss, $2,800.

Feb. 8, 1914. Clay Center, Kans. Rex Moving Picture Theater. Two stories in front and 1 in rear, walls brick and frame, wooden floors, tar paper roof. *Cause, filling oil stove of a cafe* while the stove was lighted. Alarm, telephone. Duration, 4 hours. Absence of fire walls permitted flames to spread from cafe to grocery and moving picture show. Fire department was handicapped by roofs falling in after one partition was burned. No private fire apparatus. Value of buildings and contents, $45,000.

Feb. 9, 1914. Emaus, Pa. W. George's moving picture theater. Wood walls and floors, tin-covered wood roof. *Cause, unknown.* Fire started at building front. Alarm, fire whistle. Duration, 2 hours. Tin covering about building retarded spread of flames. Fire department handicapped by water freezing as soon as applied. Value of building and contents $4,500. Loss, $3,000.

Feb. 17, 1914. Haverhill, Mass. Nickel Theater, two stories, wooden walls, floors and roof. *Cause, unknown.* Fire started in waiting room. Discovered by mail carrier. Alarm, street box. Duration, 3 hours. Fire started at next building. Two buildings involved. All-wood construction and front windows being boarded up favored spread of fire. Deep snow handicapped firemen. No private fire apparatus. Two men killed. Value of building and contents $25,515. Loss, $18,304.

Feb. 26, 1914. Hartford, Conn. Moving picture theater. Four stories, brick walls, wood floors, trussed slate roof. *Cause, explosion of gasoline furnace in a trunk store,* the flame jumping from a window back of the stage of the theater, thence into an open space under the roof which place was principally damaged. Discovered, by employes. Alarm, telegraph. Duration, 4 hours. Fire stopped at roof. Open attic and poor construction favored the spread of flames. Deep snow handicapped firemen. No private fire apparatus. Thirty people in building; 2 firemen injured. Means of escape, stairway. Value of building and contents $150,000. Loss, $52,548.

Feb. 27, 1914. Sackville, N. B. Bridge Street Moving Picture Theater. Three stories, wooden walls, wooden floors, boards, paper, tar and sand composition roof. *Cause, unknown.* Fire started in cellar near furnace room, spreading to coal room, storeroom containing tar, oil and paint. These exploded and spread the fire to the top of the building. Discovered through smoke breaking out through doors and windows at noon. Alarm, street box. Duration, 5½ hours. Fire was stopped by adjoining brick wall. A good wall with five windows retarded the spread of the fire, the fire fighters covering the windows on the inside and playing water on the outside of sashes. The overhanging roof was made of wood and gave some trouble, as did cold and snow. Fire escapes provided exit.

March 24, 1914. Rochester, N. Y. Monroe Moving Picture Theater. Theater occupied first floor of 4-story brick building, upper floors being used as tenements. The fire occurred on the fourth floor. *Cause, unknown.* Loss, $1,000.

Apr. 5. 1914. Bowbells, N. D. Opera House. Two stories. Concrete walls, hardwood floors, rubberoid roof. *Cause, bakery oven.* Discovered by passerby seeing fire in roof. Alarm, fire bell. Duration, 2 hours. Concrete walls stopped fire from spreading. Value of building and contents, $15,000. Loss, $7,000.

Apr. 18, 1914. Le Suer Center, Minn. Moving picture theater and two other buildings. Iron clad walls, wood floors, shingle and tar roofs. *Cause, unknown.* Fire started under stairway. Discovered by owner of one building. Duration, 4 hours. Iron cladding retarded spread of flames. No private fire apparatus. Value of building and contents $14,000. Loss, $3,000.

May 3, 1914. Anacortes, Wash. Moving picture and vaudeville show. Two stories, frame walls plastered and lathed inside, rustic outside; double floors, tar and gravel roof, fly loft rubberoid. *Cause, unknown.* Fire started near fuse box on stage. Discovered by people upstairs. Alarm, telephone. Duration, 2 hours. Fire stopped on stage. Smooth hard plaster retarded spread of fire. Shortage of men handicapped department. Value of building and contents $12,000. Loss, $1,000.

July 5, 1914. South Bend, Wash. Dime Theater. Two stories, wooden walls and floors, shingle roof. *Cause, film igniting.* Fire started in operating room. Duration, 2 hours. Value of building and contents $3,000.

July 24, 1914. Jasonville, Ind. Family Theater. One-story, brick and wood walls, wood floors, shingle roof. Fire department was handicapped as there was no water. Chemical fire apparatus was on hand. This fire was a *conflagration involving 45 buildings.* One man was killed.

Oct. 16, 1914. Whitewright, Tex. Scenic Theater. One-story, walls brick, floors wood, and rubberoid roof. *Cause, unknown.* Started in center of house. Discovered by passerby. Telephone alarm. Duration, 1 hour. No private fire apparatus.

Can any industry with over fifteen thousand units, scattered across the country show a better record than this? The evidence proves that the picture theater is actually a safer place than the church, the meeting hall, the school or the home.

Ten million miles of film traveled through the projection machines of this country's theaters last year! This inconceivably vast celluloid surface was responsible for *one fire*—in a frame theater, presumably not properly equipped with safety devices. Need more be said about the "danger" of the picture theater?

Motion Pictures in Medical Schools

THE motion picture has invaded the realm of medical school instruction. The specialists in diagnosis have discovered that there is no other way in which they can so vividly present to medical students the difference in diagnosis between similar physical appearances as by means of the moving picture, says a recent issue of the *Scientific American.* Dr. J. Ivan Dufur, professor of nervous diseases at the Philadelphia College of Osteopathy, is the originator of this method of teaching which, it is believed, will revolutionize medical instruction. Dr. Dufur has, as the result of a year's labor, succeeded in preparing a set of reels, including demonstrations of actual cases of every one of the principal nervous diseases. Harrowing experiences were necessary in the preparation of some of these reels. Dr. Dufur and the photographer were locked for four hours at one time in a room with a dozen insane epileptics waiting for a characteristic fit.

The osteopathic practitioners are greatly interested in this method of diagnosis and these reels are being exhibited at state conventions of that school of practice and are being used in their colleges.

Advocates Reserved Seats

A SUGGESTION that points the way to increase box office receipts comes from the Vitagraph-Lubin-Selig-Essanay, Inc. It is made in keeping with its policy of helping the exhibitors make more money, and while not a new idea in amusements, it is decidedly unique as applied to pictures. It advocates the advance sale of seats.

In discussing the idea, General Manager Walter W. Irwin said: "I believe, where real merit exists, the matter of advance sales will, hereafter, be of just as great importance in the management of picture theaters as it is in the management of the theaters playing spoken dramas; in every locality there are sufficient numbers of people willing to pay an advance in price for the convenience of having their seat reserved for at least one exhibition during the evening. I think that this showing could begin at 7:30 or 8 o'clock, and prices of the exhibitions before and after that time could be given at the regular admission charges.

"The big productions released on the V.-L.-S.-E. program are announced approximately three months in advance of their release dates, and on the days that these features are shown it is usually impossible to take care of all the people that come to the theater about 8 o'clock. Many of these, unwilling to wait in line, go away, and unquestionably much money is lost to the exhibitor. If, however, he would advertise that the 8 o'clock performance was a reserved seat showing, at which an increased price was asked, this loss would be overcome. The people willing to pay the premium would patronize the 8 o'clock performance and the others would attend the exhibitions before and after that time.

"The advance sale of seats will cause a better distribution of the attendance among the different performances, as well as bringing increased admission charges, and save to the exhibitor the loss sustained through patrons going away, rather than stand in line."

Just A Moment Please

Clarence Caine, who understudied us so long and earnestly, has quietly closed down his typewriter desk, sharpened a new lead pencil, shined his shoes and gone over to the Selig Polyscope Company's new offices in the Garland Building to assist "Bill" Wright in handling publicity.

—

Frankly, we are desolated over Clarence's departure and will undoubtedly miss him more and more as time goes on and we discover that there'll be no more fishing parties in the office gaboon, no more awning surprises after a rainy day, and no more arguments with Fritz, the Kaiser. However, we can only say "Good bye, old top, and Good Luck."

—

Now, gentlemen, in Caine's old posish permit us to introduce John C. Garrett, a tall, lean, angular sort of a chap, who will call on you frequently, give your features the O. O. as well as the U. and D., tell MOTOGRAPHY's readers what he thinks of 'em and serve you in any way he can. Gentlemen, Mr. Garrett. When he meets you he'll speak for himself.

—

OUR BURG.

Vern Day and his Missus, en route to South America, paused at Colon in the Canal Zone and the natives were so delighted to see 'em that the place burned up.

Carl Laemmle was a business visitor to Our Village this wk.

As was also Herm Fichtenberg of Noo Orleans or thereabout.

Old Bill Sweeney, the village philosopher, is to Mpls. this wk. conventioning.

Ben Beadell and Adolph Eisner, two pop. young men about town, was in to our Sanctum this wk. Ben left us his card, hoping we suppose that we'd mention his bizniss address is 19 S. La Salle st., but being as it wasn't engraved we ain't going to do it. Adolph, however, as everyone knows, is the plutocratic owner of the fortune making success, "The Avenging Conscience," which is still running to the Village Opry House.

"Watty" Rothacker, w. k. film magnate, is to Noo Yawk on biz.

—

Any of you folks with a cure to suggest for Jay Cairns' typewriter ribbons please communicate immediately with him at Santa Barbara. Jay writes us that the sun is so hot the ink has all dried out of his typewriter ribbon and by golly, to make his story good he actually hand tooled a letter with pen and ink. Guess he wrote before the day of the big blizzard. Really we refuse to fall for this "sunny California" bunk any more. —

Wen Milligan recently landed a big order for his new connection, the Acme Lithograph Co., and wants something said about it. Stamford papers please copy.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Four: "The Dollar-Thirty-Nine Mystery."

(Part Two.)

"The moment I entered the place I was seized and bound," continued Flossie Gay, who was relating her story to the executives of the Jumbo Film Corporation. "Just as I had given up all hopes of being saved from the Fearsome Fifty, Tim Snorton and Smith, the chauffeur, stole quietly into the place and kidnapped me almost under the eyes of Crane, the chief of the conspirators. Once more at home I felt more at ease, but the Fearsome Fifty followed me and sought again to get me into their clutches. Crane was killed a day or two later when he dropped a bomb he had intended for me, and Countess Ollie was arrested and sent back to the old country, where she was wanted on a number of charges. The danger over, Smith, the chauffeur, disclosed himself as my father, he having disguised himself in this fashion in order to be near me, without disclosing his identity to the Fearsome Fifty. Tim and father led me to a huge fireplace in the living room and by pressing a concealed spring showed me a huge opening behind the fireplace, in which was concealed the certificates purchased by father for a dollar-thirty-nine. Instead of being stock certificates as I had supposed all along, the documents proved to be cigar store coupons of large denomination which father had received when buying a whole dollar-thirty-nine cents worth of tobacco at Christmas time, so we were immensely wealthy."

Read episode five next week entitled "What Happened to Marie."

—

Whistle's blowing. Time to stop. N. G. C.

Some Current Releases Reviewed

Selig's "The Carpet from Bagdad"

Reviewed by Clarence J. Caine.

WHEN the Selig Polyscope Company selected the film adaptation of Harold McGrath's famous novel, "The Carpet from Bagdad," as its first release through the newly formed V. L. S. E., Inc., on May 3, it certainly made a happy choice, for this five-reel production is so far off the beaten path of screen subjects that it will attract and hold even the most weary screen follower.

It is a de luxe presentation of a de luxe story of romance and mystery. It combines action and thrills with spectacular effects and artistic treatment, to say nothing of the histrionic powers exhibited by each of the players appearing in the leading roles. There are fights which remind one of the struggle in "The Spoilers," sandstorm effects which are vividly realistic, wonderful settings representing streets in the ancient city of Bagdad and numerous scenes photographed in a desert which hold one enthralled by their magnificence.

Above all of these, however, stands the photography and tinting. "Beautiful" seems to say all that can be said about the way in which the finished film was treated. The various color effects, starting almost as soon as the picture is flashed on the screen and continuing throughout the 5,000 feet, will doubtless draw many expressions of admiration from the audience in any house in which the picture is shown. Especially worthy of mention is the closing scene, which shows a desert sunset, with all its grandeur.

The cast, which is headed by the far-famed Selig star, Kathlyn Williams, is an excellently selected one, each player being suited to the role for which he or she is cast. Wheeler Oakman and Guy Oliver share the honors as male leads, and Charles Clary does an excellent bit of character work as Mahomed, the guardian of the sacred rug. Eugenie Besseser is a convincing adventuress, and Frank Clark and Harry Lonsdale create fine types as her assistants.

The story deals with the stealing of a prayer rug from a sacred temple in Bagdad. The pasha tells Mahomed to guard the rug with his life and to punish any infidel who dares to touch it. A clever band of crooks, of whom Mrs. Chedsoye, an adventuress, is leader, are operating in Egypt, where they are joined by Horace Wadsworth, alias Ryanne, who was at one time a clerk in his brother's bank, but who was forced to sign away his birthright by his greedy brother because of a shortage in the funds left in his care. Fortune, Mrs. Chedsoye's daughter, does not know that her mother and uncle are members of the band, but, because of their many secret talks, is suspicious and unhappy.

Horace Wadsworth sells the prayer rug to Jones.

Fortune repulses Mahomed.

George Jones, a rug buyer, arrives in Egypt to purchase rugs for his firm and secures the sacred carpet from Horace, who has stolen it. He also meets and falls in love with Fortune and, when she learns Mahomed has determined to kill him, she hides the rug in her mother's room. The guardian of the rug kidnaps Horace, Jones and Fortune and takes them into the desert, while the other crooks return to America with the rug. A terrific sandstorm takes place and, just after it quiets down, the three Americans make their escape from Mahomed and his followers.

The crooks, by a clever plan, manage to secure entrance into Jones' New York home, which is next to the bank of Horace's brother, and try to tunnel into the vaults. They have all but accomplished their purpose when Jones and Fortune return and trap them. Jones gives them two hours' start before notifying the police, and then he and Fortune find happiness in each other's arms. They do not know that Horace had really loved the girl and that giving her up had cost him much, or that failure to secure the rug, which becomes Jones' property, has been a matter of life and death to Mahomed.

Majestic's "The Absentee"

Reviewed by Neil G. Caward.

AN allegorical prologue with such characters as Success, Might, Evil, Ambition, Justice, Happiness and Vanity for the leads makes this five-reel Mutual Master Picture, "The Absentee," one decidedly out of the ordinary run.

The story is from a scenario by "Spec" Woods and W. C. Cabane and features such players as Robert Edeson, in the role of Power, the absentee; A. D. Sears, Alfred Paget, Augustus Carney, Olga Gray, Loretta Blake and Wahnetta Hanson. The production was put on under the direction of W. C. Cabbane.

Splendid photography marks the production throughout, which deals with the problem of Big Business, and unquestionably points out a moral in a fashion that will

Success reprimands Might.

impress business men the country over with their own shortcomings.

A prologue which occupies nearly one full reel of the five-reel production shows how Success, temporarily lured away by Extravagance and Vanity, is tempted by Evil to leave all his affairs in charge of Might, who abuses the trust reposed in him. Justice, noting the condition of things, calls Success to account, and as the prologue ends Success revokes the power of Might and discharges Evil, resulting in the happiness of all who were oppressed.

The story itself begins with the departure of Nathaniel Crosby, the absentee, from his huge factory, leaving his affairs in the hands of Sampson Rhodes, a newly appointed general manager. Rhodes, lured on by an evil adviser, symbolical of Temptation, takes advantage of the absence of the owner of the factory to crush down the employes by cutting their wages, and devotes the increased earnings of the factory to his own uses and the social ambitions of his wife and daughter.

The strikers prepare to charge the militia.

Ruth Farwell, a stenographer in the office, sees the way things are going and mourns the absence of Crosby, the owner, believing that if he knew the way Rhodes was managing the business, a change for the better would result.

One after another, we are shown the homes and problems of the various employes and see the helpless little daughter of Lee, the foreman in the factory, lured away by Edmund Rolfe, a sporty character, when the strike which results in her own and her father's poverty makes it impossible for her to marry Tom Burke, a steady-going young laborer in the factory, who symbolizes Ambition.

Tom himself has a problem to face in the care of his old mother, who is a victim of tuberculosis. Though Tom had planned on taking her into the country, where she may be cured of her disease, the cut in wages made by Rhodes makes it impossible for him to realize this ambition.

When the workmen finally declare a strike and resort to violence in an attempt to gain their ends, Rhodes, panic-stricken, summons the national guard and a squadron of police to defend the plant, and even goes so far as to declare that since might is right, he will be within his rights in shooting down the helpless men if an attempt is made to actually attack and burn the plant.

Ruth, the little stenographer, who symbolizes Justice, finally succeeds in making a direct appeal to Crosby, millionaire owner of the plant, and after she has impressed him with a need for his presence at the factory, the absentee returns.

Immediately following his return the militia is sent away, the police are ordered off the premises, Rhodes is deprived of his position as general manager and his evil genius is likewise discomfited, while Crosby once more assumes the reins of power and welcomes the men back to work at their old wages.

As the picture closes we see Crosby paying tribute to Ruth, who has used her influence to better conditions, and it is evident to all that Ruth and Crosby will find happiness as man and wife, Justice becoming the helpmate of Power.

"The Diamond From the Sky"

Reviewed by Neil G. Caward

SENSATION follows sensation and one spectacular event succeeds another in chapter three of the North American photoplay novel "The Diamond from the Sky."

It is in this installment of the story that the thrilling events occur which set Chicago exhibitors wildly enthusiastic over the picture, after seeing the first three chapters shown several weeks ago at a private exhibition.

Irving Cummings, the star of the novel, defies death by driving a high powered automobile directly in front of a speeding express train and so close does he come to actual death that as the car leaps across the tracks a portion of it is actually broken off by the pilot of the locomotive.

No sooner have your nerves quieted themselves after this exciting episode than you behold another even more sensational, for the car driven by Cummings swerves around a bend on the narrow edge of a cliff many feet above a river, and the momentum of the car being such that the driver cannot hold it in the roadway, you see the car swerve far out, balance for a moment on the edge of the cliff, and then plunge down into the river.

However, it must be clearly understood that the picture does not in any sense depend on thrills alone

for its success, for the interesting theme develops to an amazing extent in this same chapter of the novel, and ere its finish, every man, woman and child who has seen the first three chapters will be eager and anxious to behold the next one.

In "The Silent Witness" which is the caption of this chapter, Blair Stanley, who has just killed Doctor Lee in the latter's home, rushes forth from the house in terror though he knows that Arthur Stanley, his cousin, who has appeared outside the house to serenade Esther, will undoubtedly see and recognize him.

On sighting Blair escaping from the house, Arthur sets out to pursue him and the men come face to face in a lonely cemetery, and beside an open grave, after a few hot words have passed between them, Blair challenges Arthur to a duel and the two settle their quarrel with a shot. As the smoke clears away Blair falls headlong into the grave apparently dead, and Arthur looking down beholds "the diamond from the sky" suspended about his neck.

Moved by a strange impulse, Arthur leaps down into the grave and appropriates the jewel, and then realizing that he has killed his cousin, he flees in terror to his own home.

Blair, however, has only been wounded, and after Arthur's departure revives enough to make his way to Judge Stanley's home where he reveals all to his mother, who sees in the act of Arthur a chance for revenge upon the family of Colonel Stanley. The mother immediately suggests to Blair that the murder of Doctor Lee like that of the supposed murder of himself can all be put upon Arthur by taking advantage of every opportunity that offers to cast suspicion that way.

When the sheriff sets out to find the murderer of Doctor Lee the following morning, the guitar, left behind by Arthur when he took up the pursuit of

The cousins fight a duel.

Blair, is at once recognized and a clue given the sheriff as to the identity of the murderer.

Arthur, at home, seeing the sheriff coming, leaps into a high powered automobile, which has just been delivered to him, and is in the car and away before the sheriff and his deputies realize his intention. Though they promptly take up the pursuit, Arthur is beyond their reach.

On the road running parallel to the railroad tracks Arthur boldly speeds his car in front of an approaching

Arthur smashes the window and escapes.

express train and barely escapes death beneath the wheels. The long train, in passing, detains the sheriff so that Arthur gains on his pursuers.

However, on rounding a curve where the road runs along the very edge of a cliff his car swerves from the path and goes plunging down into the river below.

As the picture closes we see the apparently lifeless form of Arthur drifting down the black current of the river, with one arm thrown over the gasoline tank which has broken loose from the car, and about Arthur's neck gleams the Stanley charm against harm —"The Diamond from the Sky."

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon

STARTLING only in its charming simplicity, devoid of glaring sensation, consistent in story, and not lacking in the things which make for distinctive quality and continued interest, the Vitagraph serial, "The Goddess," made its debut at the Vitagraph theater on Wednesday morning, April 28. It was introduced by Albert E. Smith, who, with J. Stuart Blackton, is presenting it, and viewed by several hundred of the most prominent exhibitors in the East, guests of the Vitagraph company, and representatives of the trade press.

The great applause which followed the exhibition bespeaks the favorable manner in which the new serial was received. The wonderful resources which the Vitagraph organization has for producing a serial combined with the originality, ability and fame of its author, Gouverneur Morris, should make "The Goddess" a name familiar to all and synonymous with the best in the motion picture art. Charles W. Goddard picturized the story, which is being produced by Ralph Ince. The chapters are in two parts, and will be released weekly through the General Film Company. The story, in novelized form, will be syndicated in the papers of five thousand cities throughout the United States.

The action in the first chapter does not contribute much towards the progression of the plot, its mission

being chiefly to establish a foundation which, substantial and deeply-laid, shall be a source of motive for each chapter to follow. And it accomplishes it. From present indications, if one be allowed to judge

Anita Stewart and Earle Williams in Vitagraph's "The Goddess."

a fifteen-chapter serial by its first four parts, the theme will contain no unnecessary or abstract escapades or rescues. This story seems to be growing more powerfully impressive with each chapter and undoubtedly promises to become one of the year's best serials.

Stability and impressive dignity mark the opening of the story. Three men, a financial triumvirate which holds the fortunes of the world in its hands, are seen seated about a table discussing a means of reforming the people. Through religious channels they seek to quiet the feverish unrest of the masses; to make subservient the strike-declaring, rebellious laboring element; and to subdue still further those who have already succumbed in the battle against capital. In short, to bring the world to their feet.

An eminent psychologist offers, as a solution, that a baby girl be reared in a secluded Heaven-on-earth, a place where she will not come in contact with the outside world, men in particular. At the age of eighteen she is to come forth, imbued with a new religion of wealth which she is to preach to the people, converting them into satisfied, peaceful citizens. An orphaned eugenic child is chosen, and taken to a cave in the mountain wilds where she is brought up by the psychologist's housekeeper. Chapter two has to do with Celestia's introduction to the world and its people.

Anita Stewart, charming, pretty and clever, interprets the role of "the goddess," Celestia. Earle Williams plays the part of Tommy Steele, the good-looking, gallant young son of Millionaire Steele, one of the triumvirate. Neither of these two figure prominently in the first chapter, but later developments show the plot to be woven about them. Paul Scardon enacts a peculiar and exceedingly difficult role in a manner becoming a true artist. As the psychologist, Professor Stilleter, he promises to make the romance between Celestia and Tommy a most interesting affair.

Unusual effects and good, clear scenes testify to the sterling quality of the photography. To appreciate the serial fully one should see each of its chapters. This, however, is not the difficult problem that it seems to be, for once a person comes within the story's magnetic grip he experiences the same longing to see what developments the next chapter brings forth that accounts for the success of good magazine serials.

"The Altar of Ambition"

Reviewed by J. C. Garrett.

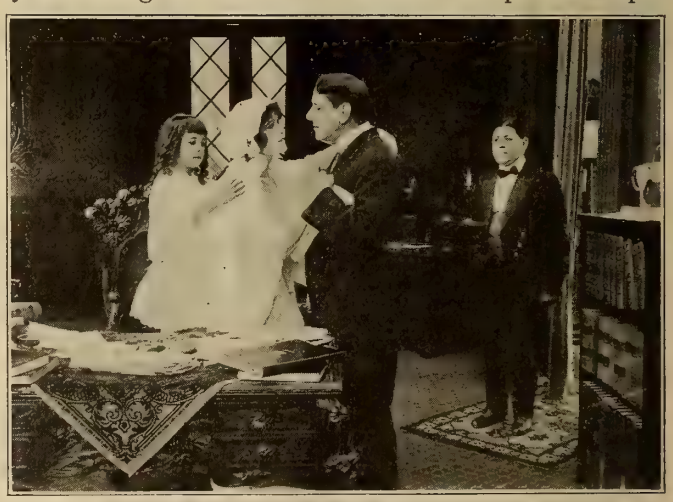
IN THE American's two reel release of May 10, we are shown the inside workings of a newspaper office on the night of election. Although you cannot see beyond the window, from which the election returns are flashed, you can well imagine from the actions of the players, that a wild surging mob is waiting just below, eagerly watching the election returns.

David Lythgoe takes the part of John Farden, who is running for governor, and in his race, neglects his wife, Irene, played by Vivian Rich. The action of the play does not lack interest and the photography is excellent. Although not listed amongst the cast, the little girl who takes the part of John and Irene Farden's daughter is clever.

John Farden, after seeking the office of governor, finally comes to the conclusion that he will have to sacrifice his wife and daughter on "the altar of ambition," but through the confession of William Morris, they are both restored to him.

We first see Irene Farden turned over to the escort of William Morris, a friend of her husband's, who in his race for the office of governor, cannot find time to take her to a musicale.

Richard Barry, Farden's political enemy, meets Irene at the musicale, and realizing that his chances against Farden are doubtful, he decides to injure him by involving his wife in a scandal. He prevails upon



Business tears John Farden away from his home.

Morris to promise him that he will manage to get Mrs. Farden in compromising positions, thereby causing gossip.

At a lawn fete Barry succeeds in coming upon Irene and Morris, while he is walking with a friend of Mrs. Farden's, and the friend seeing them together, goes to John Farden, who resents the gossip but cannot take time to look into the matter further.

The next day Farden drops into the club and

Barry and other clubmen, who are standing at the open window, turn away as he enters and all look rather embarrassed at seeing him. He walks to the window and sees his wife driving past with Morris and just as they pass the club Morris places his arm around Irene's shoulder.

Upon his return home, Farden meets Morris, who, after seeing Irene to the door, has hidden behind a pillar of the porch until he sees John Farden coming, then calmly walks down the stairs, leading Farden to believe that he has been in his home. Irene is asked by her husband not to see Morris any more, but as Farden is busy in his race for governor, she does not give up Morris's friendship, but attends a party with him the next evening.

When Irene returns home with Morris he plays his final card, by taking her in his arms just as Farden comes down the stairs. Morris is ordered out of the house and Irene and her husband are quarreling when their little daughter, overhearing them, comes down and runs into her mother's arms. Farden pulls his daughter away from her mother and tells Irene to leave the house, and that he will keep the little girl.

Morris reports his success to Barry, who straightway goes to a subsidized newspaper and arranges for

Irene and Morris leaving Mrs. Deane's musicale.

the publication of an account of the trouble between the governor-elect and his wife.

The little daughter is taken very ill and under the care of two nurses continually calls for her mother.

Farden is elected governor by a big majority, but his cup of happiness is still far from full, as his wife is gone and the little girl not expected to live.

One morning Morris, while intoxicated, is thrown from his horse and fatally injured. The servants in Mrs. Deane's country home find him and carry him into the house, where Mrs. Farden has gone to live. Morris writes a dying confession, clearing Irene's name, and she returns to her home, just in time to save the life of her daughter and is reconciled to her husband.

Essanay "Means and Morals"

Reviewed by Neil G. Caward

H. S. SHELDON is the author of "Means and Morals," the two-reel Essanay release of Tuesday, May 11, which is a natural little story and withal so interesting and yet commonplace that it will appeal to nearly everyone.

There are no sensational or spectacular scenic effects, no hair-breadth rescues or daredevil feats of daring, no backgrounds of sumptuous grandeur and no magnificent and spectacular ball-room scenes employ-

Irma longs for a real meal.

ing hundreds of supernumeraries, but just a commonplace little story; yet so carefully is this little story told, so splendidly is it enacted and so keen becomes one's interest in the outcome that when it's all over you find yourself with a satisfied feeling, as though the time spent in producing such a picture was really well spent and the time spent in seeing it was equally worth while.

Edna Mayo and Bryant Washburn have the leading roles in this production. Miss Mayo appearing as Irma Carson, a shop girl, and Bryant Washburn as Dick Hardy, a pickpocket.

The commonplace little tale begins when Irma Carson and her room-mate, Frances Smith, return

Irma becomes the guest of the pickpocket.

to their humble lodging at the end of a day's work in a department store. Life has grown to be very sordid and commonplace for the two little shop girls and their home is only a narrow bedroom with scarcely

room for the two occupants to perform their simple culinary duties after their return from work.

On this particular evening Irma, who is longing for a substantial meal and a bit of sunshine in her life, suddenly decides that she will deliberately go out onto the street with intention of flirting with the first man she meets, in the hope that she will be invited to lunch with him. Frances is horrified at the thoughts of such an action, but waiting for no further comments from her roommate, Irma saunters down the street, and there encounters Dick Hardy, who, after a brief flirtation, invites her into a brightly lighted cafe and orders a sumptuous meal.

Suddenly Dick glances over her shoulder, and then hastily explains that it will be necessary for them to leave the cafe immediately by a side entrance. Irma accompanies him, but on reaching home demands an explanation. Dick writes a little note which he leaves with her with instructions to open it after she goes to her room, and it is then, and then only, she learns that he is a pickpocket, and that their quiet little dinner was interrupted by his sighting a detective, who undoubtedly was seeking him.

Next day at the store in which Irma works, the pickpocket is captured just as he is nabbing a pocketbook from a woman shopper. Dick is taken to the superintendent's office, and Irma follows him there to protest against his punishment.

Getting the ear of the owner of the store, Irma tells her sad little story of her former meeting with Dick, and appeals to the woman shopper whose pocketbook had been snatched to pardon the man who took it.

The little story touches the lady's heart and she consents to pardon Dick, while the proprietor determines to give Dick a chance.

As the picture ends, six months later, we find Dick installed as manager of a country dry goods emporium, and Irma giving up her work in the department store to go to the quiet country town and become Dick's wife.

Episode Five, "Road O' Strife"

Reviewed by Clarence J. Caine.

SEVERAL interesting changes in the course of the serial's plot take place in episode five of Lubin's "Road o' Strife," and the action is spirited throughout.

The main incidents in this installment are the marriage of Abner Gray and Alene and the plot of the woman who has followed Jerome to the village to get the girl out of the way. The rural atmosphere is splendid, and the many little apparently inconsequential things the players do will not go unappreciated, for those who watch the by-play as well as the main action of a screen production are sure to notice them.

John Ince, Mary Charleson, Crane Wilbur and Florence Hackett do most of the work in episode five, and the performance of each is thoroughly enjoyable. The method of placing leaders within the scene to which they pertain makes it difficult for the players to appear natural while the lettering occupies part of the scene, and with a less accomplished cast the result of this system might not be satisfactory. As it is, however, there is not a hitch, and each player appears to be speaking the words just as they appear on the screen.

The opening scenes show Clara's jealousy of Alene. She determines that the girl shall not take Jerome away from her, and plots to get her out of the way. Alene, in the meantime, is terror-stricken at the thought of the fate which awaits Abner Gray. She determines to see a lawyer and try to save him. When she visits an attorney she learns that a wife cannot testify against her husband, and this apparently offers her a way out of her difficulty and an opportunity to save Gray.

The marriage, in Lubin's "Road O' Strife."

She hurries to the jail with a minister, and because the turnkey knows nothing of the law and cares less, the ceremony is performed. Gray impulsively kisses Alene when they are pronounced man and wife and she, frightened, runs back home, for she had not thought of the marriage except as a means of saving the villager's life.

In the nearby town, Robert Dane reads of Gray's trouble and also of the quarantine of Dr. Duncan, and hurries home to see that no harm comes to Alene. Clara manages to trick the girl before he arrives, however, and lures her to an old mill with a note to which Dane's name is signed.

Gray is released from prison because the prosecuting attorney realizes he cannot hold him without the evidence of the girl, who is now his wife. Dane meets Gray soon after his release and, when they discover her peril, they hurry to her rescue. The closing scene leads one to believe it is too late, however, for Clara has pushed Alene into the waters of the river below the mill and left her to her fate.

Majestic's "The Victim"

Reviewed by Neil G. Caward.

THOUGH only three reels in length, "The Victim," the Majestic Mutual Master-Picture, scheduled for early release, in which Robert Herron and Mae Marsh are featured, is fully the equal of the longer Mutual Master-Pictures and both from a point of photography and interest the story will do much to make the series now being issued by the Mutual even more popular than the previous releases.

Robert Herron is cast as Frank Hastings, a young locksmith, who is imprisoned for a crime that he never committed, but he succeeds in escaping from the penitentiary through his aptness at picking locks.

James Darrow, a bookkeeper in the employ of the man who is robbed, was really the thief who committed the crime for which Frank was sentenced to prison, and after drunkenness causes his discharge, Darrow takes advantage of his knowledge of Frank's imprisonment to plan an easy life on the blackmail he plans to collect from Frank, for Frank is willing to pay Darrow any sum in order to keep from Mary, his wife, the knowledge of the fact that he is an ex-convict.

Things come to a head shortly after Frank, employed by a large safe company, has invented a new lock which has proven so successful that he is taken into the firm. On the day following that in which the

Robert Harron and Mae Marsh, in "The Victim."

First National Bank purchases one of the new locks for its vault, Frank receives a call from Darrow, who this time demands not money, but the inventor's genius.

Frank is told that unless he consents to aid Darrow in opening the safe at the First National Bank that night, Mary will be told everything. Reluctantly, therefore, Frank agrees to assist Darrow and goes with the latter

Before the vault.

to a building adjoining the First National Bank, from the basement of which a tunnel has been constructed under the bank building, ending in an opening in the bank floor directly in front of the vault.

Sensational and thrilling in the extreme is the scene when Frank, Darrow and his criminal band assemble before the vault door and Frank manipulates the lock so as to open the vault.

The thieves rush in and Frank takes advantage of the opportunity to slam the door, and again locks the vault, with the thieves inside.

On returning home, Mary quickly discovers something ails her husband, and eventually succeeds in getting him to confess all that has happened during the evening.

The two later visit the bank, accompanied by a squad of police, and there, in the presence of the officers, Frank once more opens the vault, releasing the thieves within, who are promptly arrested.

Quarreling among themselves within the vault, Darrow has been badly injured by one of the other men, and when dying, confesses that it was he and not Frank who committed the crime for which Frank was imprisoned. His name and honor cleared, Frank returns to his happy home.

Universal's "The Black Box"

Reviewed by J. C. Garrett.

IN EPISODE number nine of this serial, or "Lost in London," the handling of the scenes is done with remarkable cleverness.

Craig, the ever-elusive, once more makes his escape. This time he escapes from a subterranean wine vault. After living under cover in foggy London for a few days, he manages through some mysterious agency to ship on a steamer bound for Port Said.

In the last episode of this serial, we are left in the sleeping room of Lord John, and see the curtains slowly parted and a pair of hands groping wildly for his throat. We are most certain that Craig is behind the hands, and in this episode our suspicions are forti-

Craig's escape.

fied by his inaudible confession, in the death-chamber of Lord John.

The story of the episode, "Lost in London," opens in Hemblin House, where Quest, Lady Ashleigh, and the professor are breakfasting, when Lord John's man

rushes into the room and tells them that his master is dead. While the trio are still in Lord John's room, word is brought to them that the gamekeeper of the estate has captured Craig and has him below. Quest

Craig arrives at the den.

has the man brought upstairs, and when he sees the body of the master of Hemblin House, his actions practically give proof of his guilt.

Quest imprisons Craig in the wine vault, which is supposed to be impregnable, and when the Scotland Yard men come for him they find he has escaped.

In London the Scotland Yard men are having a time in tracing a band of criminals, who have been enticing young girls on the streets and managing to hide them, so they are never heard from. They have information that a South American woman is the one that is working for them, but so far have had no clue as to her identity or where she is.

Lenora has received word from her aunt to call on her the following morning, and sets out in a dense fog. She becomes nervous, and upon entering a tea house to ask her way is told by a woman there that she lives next door to her aunt's and will take her there. Lenora goes with her, and as they arrive at the house she is pushed into the house and finds herself a prisoner.

Meanwhile the professor has received word to come to London, and he and Craig leave together. When Craig arrives at the hotel where he left Lenora, he is informed that she has not been there for some time and left no word. The detective has heard of the workings of the band of girl-trappers, and for fear Lenora has been captured by them he leads a raid upon the place, and finds Lenora and manages to help her escape.

Laura has gone on board a steamer bound for America, and while going up the gang-plank sees Craig, through her glasses, going on a boat which is bound for Port Said. She rushes off from the boat and goes to the hotel and tells Quest of her discovery. They all leave for the docks and arrive just in time to see the steamer that Craig is on, pulling out. They get a fast boat to carry them out to the ship, and hail the captain, who tells them that he cannot stop the boat for their search, but that they might board it and sail with them.

We last see Craig, Laura, the professor and Lenora boarding the steamer bound for Port Said.

Edison's "The Wrong Woman"

Reviewed by Charles R. Condon.

"THE WRONG WOMAN," a three-reel picture, to be released by the Edison Company on June 1, tells the story of a girl who alienates the affections of her friend's husband and later, thinking her former chum dead, impersonates her at the home of her wealthy relative, hoping to win his favor and be named in his will. By a turn of affairs not too romantic to be feasible, the rightful heiress is rescued from the deserted island, on the shores of which she was left as drowned, and appears to refute the impostor's claims.

A beautiful Long Island mansion and lavishly furnished interior scenes succeed in suggesting the wealth which is the goal of the action, seen at its best in good photography. The cast, while not afforded much opportunity for distinctive work, carries its end of the production well. Mabel Trunnelle is seen as the impostor, Marion; Gladys Hulette as the heiress, Ivy Fairfax; George Wright as unprincipled Horace Dane; Augustus Phillips as Allan Mostyn; Bigelow Cooper as Sir Marcus Richardson; Harry Eytinge as Dr. Dane, Horace's father, and Mabel Dwight as Mrs. Fairfax. Richard Ridgely was the director.

While courting Ivy Fairfax, Horace Dane meets her invalid mother's nurse, Marion, and is greatly attracted by her beauty. Believing him sincere, Marion accepts his attentions, but later learns that he is engaged to Ivy and upbraids him for his conduct. Ignorant of the affair between Marion and Dane, Ivy, after her marriage to the latter, insists on Marion's accompanying them on their honeymoon, which is to be spent at the home of a rich relative in England, who has never met Ivy.

Their ship is wrecked at sea, and the three are washed up on Desert Island. Thinking Ivy dead, Dane and Marion desert her, and set out for Sir Marcus Richardson's home in a fisherman's boat which, on passing, chances to see their signal. Marion represents herself as Sir Marcus' niece, and is accepted into the household. Her only worry is caused by Dane, who demands money incessantly, threatening exposure.

Allan Mostyn, a neighbor and friend of Sir Marcus, takes a trip to Desert Island one day, and there meets Ivy, who has recovered from the effects of her experience in the water and is living like a wild creature. She returns with him, and comes face to face with Marion. The latter denies her claims, and convinces Sir Marcus that she is an impostor.

One night Dane enters the Richardson home, and attempts to rob the safe. He is discovered and shot. Unnerved by this tragedy, Marion confesses all. Mostyn, who has gradually grown to love her, accepts her love in spite of her deception. The closing scene shows Ivy playing the piano while her uncle, sitting beside her, listens, his glance revealing his great love and devotion for the girl.

Pathe's "The Saving Circles"

Reviewed by Neil G. Caward

TRODITE, a new super-force in explosives, is the means taken by Wu Fang to forever put Craig Kennedy out of his way in the latest release of the Pathe serial entitled "The New Exploits of Elaine." This particular episode is known as "The Saving Circles."

The familiar players this time are called upon to perform even more than the usual allotment of hair-raising feats, and thrill piles upon thrill until the exhibitor booking this serial is beginning to wonder if

The Chinaman hurls the war arrows.

there is anything impossible for these producers to attempt.

Wu Fang, the Chinese master criminal, finds a new ally in this latest episode, when Long Sing, his accomplice, brings to his apartment Sprague, a thoroughly unscrupulous aviator.

Wu Fang has learned the secret of trodite, the new explosive with which the American government has been experimenting, and is confident that if the bomb containing this explosive can be dropped on Kennedy's apartment house he will be instantly killed.

Accordingly a huge circle is painted on the roof of Kennedy's apartment to serve as a mark and guide for the aviator, high above. Kennedy, however, hears the Chinaman on his roof, and by means of a periscope, which he has constructed, peers out of his window and onto the roof, thus discovering the white signal.

Having learned that a quantity of trodite has been stolen from the government, together with a sheaf of aeroplane arrows such as are at present being used

Kennedy discovers the circles on the roof.

in the European war, Kennedy immediately surmises that Wu Fang is behind the theft and, putting two and two together, instantly orders Jameson to go to the roof and erase the circle, which would undoubtedly prove such a splendid land-mark for the aviator. Kennedy himself journeys across the street to a vacant building and on the roof of that paints a similar circle.

Accordingly when the aviator flies over Kennedy's apartment or what he believes to be the apartment, and drops his bomb, the explosive destroys the empty building across the street and Kennedy's life is saved.

The next day Elaine and Jameson go into the country to the home of Elaine's cousin and Wu Fang, learning she has gone there, sends the aviator out on another flight for the purpose this time of slaying Elaine by dropping the sheaf of arrows.

Kennedy, however, learns of the departure of Sprague in the aeroplane and securing the assistance of his friends at the government experiment station, he borrows an armored automobile and sets out to save Elaine, wiring ahead to her cousin that she must be called in from outdoors, lest she be killed by the aviator flying overhead.

Jameson gets the message and barely has time to conceal her when the aeroplane appears in the heavens and swooping over the meadow in which they had been but a few moments before, and in which Elaine's parasol still is one of the most prominent objects in sight. Just as the aeroplane hovers above the parasol the Chinaman leans over the edge and drops his bundle of arrows, wrecking the parasol, but doing no other damage since Elaine is safely away.

Kennedy's armored auto appears and noting the airship, the detective shoots at it with a high powered rifle which destroys an important portion of the mechanism and sends the machine crashing to the ground.

Sprague, the aviator, is killed by the fall, and Wu Fang escapes badly injured, as the picture ends.

Morosco's "Help Wanted"

Reviewed by Charles R. Condon.

JACK LAIT'S drama, "Help Wanted," which ran so long and successfully on the stage both in New York and Chicago that its title almost became axiomatic, is the latest photoplay conversion of the Oliver Morosco Photoplay Company, and it is not overrating it in the least to say that on film it is a distinct achievement. Conventional acting and hackneyed developments are as foreign to the five-reel production as are poor photography and shallow settings.

The main theme of the play "gets over" with all of the force, humor, and appeal that made it famous on the stage. The action, without becoming farcical, might almost be termed snappy, so refreshing and full of life is it. The story is an absorbing one, dealing with characters not so much from life as of life, and visualizing situations which are both logical and, unfortunately, common in existence.

One point which stands out prominently is Scott's utter disregard as to what his stenographer, Gertie, might be to someone else; to her mother, sweetheart, brothers and sisters. To him she is merely a pretty little girl with a pleasing figure who is dependent for a living upon her employment in his office. Why should he care about her ambitions, future, or family connections? Her name and character are not sacred to him as are his own daughter's.

The graphic characterizations of the players seem, even upon the screen, to make them glow with life and energy. They reach dramatic heights with-

out apparently endeavoring to do so, relieving the picture of all unnatural touches of make-believe. Lois Meredith, the star of several Broadway productions and a screen artist whose laurels are not dependant

Dinner at nine, in the office.

on her stage career, makes Gertrude Meyer a demure little girl with a charming personality and an unpretentious but most effective way of capturing people's sympathy. Hobart Bosworth and Owen Moore do well in the difficult roles of Jerrold R. Scott and his son, Jack, while Adele Farrington, as Mrs. Scott, Herbert Standing as Crane, and Lillian Elliot as Mrs. Meyer, share the honors of the principal roles in the remainder of the cast.

The whole story revolves about Gertie Meyer's position as Jerrold Scott's stenographer. The last four girls who acted in this capacity resigned because of the fastidiously groomed man's weakness for making love to his stenographer, the qualifications for which position are youth and beauty rather than ability and diligence.

Jack Scott, a youth of about Gertie's age, falls in love with the girl. One night Scott, who has kept

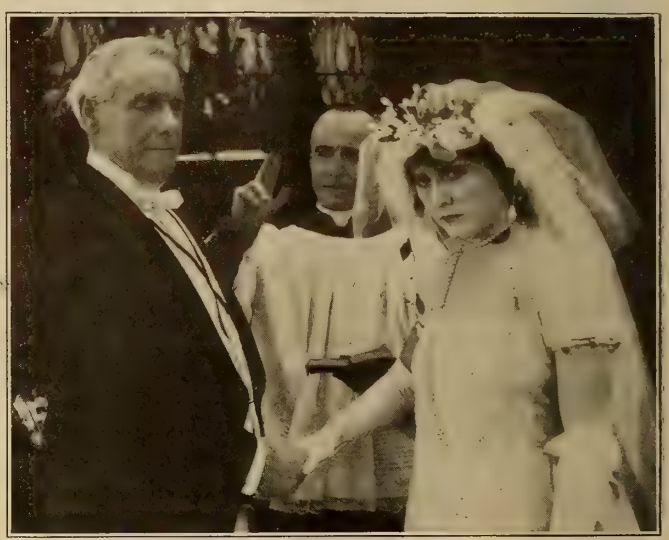
"Scott and Son——there is no son."

Gertie working late, attempts to force his attentions upon her. Jack unexpectedly returns to the office, takes in the situation, and assaults his father. Disowned, he returns home, accompanied by Gertie, whom he presents to his mother, merely telling her that he and his father quarreled because of Jack's love for the stenographer. When the full realization of how faithless he has been dawns upon him, Scott hurries home, fearful that Jack will tell his mother all. On finding that it is not yet too late to turn over a new leaf, Scott gladly consents to Jack's marriage to Gertie, and inwardly resolves that never again will his family's good name be jeopardized by his conduct.

Pathe's "The Love Liar"

Reviewed by Charles R. Condon

A HITHERTO unused phase of the eternal triangle is a decided novelty in this era of the motion picture art, but that it can exist is proven by "The Love Liar," the fourth three-reel release of the "Who Pays?" series, being produced by Balboa for the Pathe company. Here the betrayed husband, instead of attempting the lives of either his wife or the third party, as is usually the case when banishment is not the sentence, consigns both to a worldly hades by compelling them to live within constant sight of each other in his house. He knows full well that the agony of



The marriage scene in Pathe's "The Love Liar."

seeing the person whom one loves every day without being able to commune with him or her in any way is much worse than permanent estrangement or death.

This story is less vindictive than some of its predecessors, but it teaches a lesson fully as forceful and convincing. The technical and photographic ends of the production show great care and able handling. Much emotional acting is demanded by the theme, and portrayed by Ruth Roland as Selma Ashton, later Mrs. Dwight; Henry King as Dr. Lloyd Holland, the intruder, and Daniel Gilfeather as David Dwight.

Left almost penniless by the failure of her investments, Selma Ashton accepts the attentions of wealthy but aged David Dwight. His proposal to her is accompanied by the statement that he does not wish her to marry him unless she really loves him. Confronted by poverty on one side and a life of luxury and ease on the other, Selma overcomes the dictates of her conscience, and marries Dwight, who is all of twice her age.

At her husband's residence Selma meets Lloyd Holland, a young doctor employed by Dwight to watch over his failing health. As Holland lives with

his patient, he and Selma meet often. Finally they realize that love is their attraction for each other. At about the same time Dwight discovers that all is not right in his wife's relations with Holland. His subse-

A tense moment in Pathe's, "The Love Liar."

quent observations determine in him a stern, cruel mode of punishment for the thoughtless pair.

During the scene which follows Dwight's exposé of Holland's attempt to poison him, the husband informs the young doctor that his plan to flee must be abandoned. And the manner in which he says it convinces Holland, in spite of himself, that it will be abandoned. Moreover, Dwight informs Holland that he is to continue living in his house and that, though he and Selma will see each other every day, there will be no intercourse between them. What punishment could be greater than that of love extinguished by lingering agony? Who Pays—the foolish wife, the thoughtless intruder, or the unrelenting husband?

Film Plant for Worcester

Worcester, Mass., is the home of a new motion picture company, capitalized at $500,000, and incorporated under the laws of Massachusetts. The company, which expects to erect a plant in Worcester, the Sawyer Film Company, has been absorbed by the Prudential Film Company, of 1600 Broadway, New York City, and that is the concern behind the move to locate a big producing company in Worcester.

Lubin's "The Great Ruby"

The Lubin Company began the filming this week of the famous Drury Lane melodrama, "The Great Ruby," originally produced in this country by Augustin Daly and a cast which included Ada Rehan, Blanche Bates, Charles Richmond and other well-known players.

"The Great Ruby" was written by Cecil Raleigh and Henry Hamilton. The film version was made by Clay M. Greene and the production is being directed by Barry O'Neil. "The Great Ruby" is especially suitable for screen production, because of its sensationalism, the intensity of the story itself and the wide latitude permitted the director. Money will not be spared, according to Ira M. Lowry, general manager of the Lubin Company, in making this production one of the most noteworthy features of the year. It will be released under the direction of the V. L. S. E.

The cast includes Beatrice Morgan, for many years one of Charles Frohman's stars, who will play Lady Garnett; Josephine Parks, George Soule Spencer, Eleanor Berry, Frankie Mann, Walter Hitchcock, Mildred Gregory, Ruth Bryan, Peter Lang, Ferdinand Tidmarsh, Charles Brandt, Douglas Sibole, William Turner, George Trimble, Clarence Elmer, James Cassady, Percy Winter and Walter Law.

Director Richard Ridgely

Director Richard Ridgely, during his three years' connection with the Edison company and motion pictures has been a strong force for the uplifting of the film into its rightful dramatic and pleasure-giving plane. He puts the best of himself into every picture he makes so that "It's a Ridgely picture," has a meaning of its own.

Richard Ridgely.

He came to New York as quite a young man and by chance joined a school of acting which at that time numbered many actors since noted. His first outside theatrical venture was with "The Geisha" at Daly's where in three weeks he jumped to a principal role. The second year he was in the lead. Then came three years which brought distinction in Grand Opera at the Metropolitan with H. W. Savage, when the opera was done in English. To acquire even greater finish, Mr. Ridgely then spent a year in Paris studying under Frank King Clarke. Returning he joined Richard Carle in "The Spring Chicken," later going with Anna Held.

Motion pictures then beckoned and Edison films recorded him as an actor for one year. While still acting, he began writing scenarios with such success that when a director was taken sick before the completion of a comedy, Mr. Ridgely finished it and earned his directorship thereby. Since then he has written many successful scripts, both funny and dramatic.

Director Ridgely is a faithful student of the world's masterpieces in oil and water color and ever strives to make his pictures as perfect in composition, harmony and balance and as pictorially pleasurable as is possible to do. He believes that every film should be a treat to the eye. Yet he does not let this artistic phase intrude upon the dramatic as the melodramatic force of his "Olive's Opportunities" series testifies.

Some of Director Ridgely's pictures are: "Hard Cash"; "The Blind Fiddler"—done by himself from an Irish fable; "The Southerners"; "The Two Van Revels"; "In the Shadow of Death" and the fine, tense double role picture of Marc MacDermott, "A Deadly Hate" which Director Ridgely scenarioized from an old English play.

News of the Week as Shown in Films

English and Belgian prisoners of war interned in Holland. Copyright 1915 by Universal Animated Weekly.

Fire sweeps Boston factory causing much damage. Copyright 1915 by Hearst-Selig News Pictorial.

Vincent Astor's safety first hydroaeroplane. Copyright 1915 by Hearst-Selig News Pictorial.

A scene of desolation on main road to Paris, near Revigney, France. Copyright 1915 by Universal Animated Weekly.

New York City police department holds its annual parade. Copyright 1915 by Pathe News.

Turkish forces take up positions along the Dardanelles. Copyright 1915 by Pathe News.

Did You Get One?

The North American Film Corporation is mailing to exhibitors all over the country a handsome twenty-four-page booklet, entitled "How to Increase Box Office Receipts," which is devoted in its entirety to plans for the exploitation of the North American Film Corporation's new serial "The Diamond from the Sky."

There are several pages devoted to a story by President John R. Freuler, of the North American Film Corporation, giving specific suggestions for the increase of patronage at the box office; a page or two of suggestions for decorating the lobby and making the best use of posters, signs, photographs, etc.; another two pages devoted to how to herald a feature, describing the use of heralds, slides, pluggers, etc.; a breezy talk on newspaper advertising by President Joseph H. Finn, of the Nichols-Finn Advertising Company, of Chicago; a number of publicity write-ups for use by the exhibitor in getting his local paper to publish items regarding the serial; illustrations of a number of handsome electrotypes which the exhibitor can purchase at a trifling sum for use in his local newspaper, these comprising both advertising layouts and players' pictures; a mention of the use of such novel advertising as the Lottie Pickford dolls; fans which bear on their faces a large photograph of Lottie Pickford, and which will, undoubtedly, be much in demand by the exhibitors during the hot summer months, and the final page or two is devoted to crowd getting schemes based on results actually attained by exhibitors who have used them.

New Comedy Company

The Headline Amusement Company, which recently entered the moving picture field, has located its executive offices in the Fitzgerald Building, 1482 Broadway, New York City. The intention of the company is to specialize in one-reel comedy films to be known as the Headline Funfilms. The first picture will have a well-known lilliputian comedian as its star, and it is said will appeal mostly to the women and children, which will undoubtedly make it a big matinee attraction. J. R. Smith, formerly a well-known book publisher and advertising man is president of the Headline Amusement Company, and is surrounded by a staff of well-known and experienced film men.

Big Mob Scene

With all the types which would, or could, be wanted by any director of "mob" scenes, seven cars left the Jersey City terminal of the Jersey Central Railroad Monday morning bearing more than six hundred inhabitants, men, women and children of New York's lower East Side, who were to take part in the big Kishinef massacre scenes, in the Cort Film Corporation's screen production of "The Melting Pot."

It was an impressive crowd which left the train at Bayonne and trooped to the Horsley studios, many wearing the Russian garb in which they were to appear in the picture. Scores of Jews, who had been hired for the day, were actual participants in the horrible happening at Kishinef and with them were several educated Russians who assisted in the staging of the scenes.

Previous to the departure of the train a freight train carrying the horse flesh for the scenes went down from Jersey City and the riders began early practice in riding their steeds within the narrow enclosure caused by the streets which had been built in the lot back of the studio.

Taken all in all, the day brought forth success to Oliver D. Bailey and James Vincent, the two directors who thus had under their direction perhaps one of the biggest single "mobs" ever handled in this country.

Tea at Dyreda Studio

Four o'clock tea at the Hotel Empire concluded a visiting hour at the Metro-Dyreda studio, on Friday afternoon of last week. Because the dining-room, which the studio is to have, was not in a completed condition, the guests were escorted across Broadway to The Empire, where tea and English muffins, pastry and French cream were served to the accompaniment of film talk.

J. Searle Dawley.

Harry Reichenback, acting in his capacity of Metro publicity manager, was host and J. Searle Dawley, who just returned from the south and the directing of the three pictures now in the making at the Dyreda studio, was guest of honor. He sat at the head of the long tea-table and chatted with Howard Estabrook at his right, Irene Warfield at his left and talked across the tea-cups and the plates of muffins with others, who flanked the table. Mr. Logue, of London, who is representing several writers of note, in the sale of rights to their books, was an intent listener, while Walter J. Kingsley, of the United Booking Office, and John Murray, of the Solax Company, carried on a two-some discussion. George Witherspoon, Alec Lorimore and J. Parker Reed, Jr., were other film men present.

The visit to the Dyreda studio was during the taking of a scene in which Mary Miles Minter figured. Mr. Dawley directed it. The studio is entirely of glass and occupies the top floor of an automobile building on Sixty-first street, just west of Broadway. The filming of six scenes at one time is the studio's space record, and Mr. Dawley is optimistic of the results to be obtained by the work to be carried on there.

Lewis Finishes "The Plunderer"

Edgar Lewis and his all-star company of photoplayers, headed by William Farnum, have completed the production of the big feature film, "The Plunderer," from Roy Norton's book of that name, for the Fox Film Corporation at Dahlonega, Ga., will leave for New York on Sunday. It is a thrilling drama of the gold mines and the locale in the heart of the Blue Ridge gold belt was ideal for it.

Some of the thrills were real ones, as for instance, when Harry Spingler took what was meant to be a twelve foot leap into a mine shaft, he chose the wrong hole, landing twice as far below the surface as he had expected to and badly twisting his back.

Claire Whitney also had a narrow escape. One day while Director Lewis was out looking up new locations, Mr. Farnum and George DeCarlton went out for a little pistol practice to while the time away. After the first shot they were alarmed by a cry from the direction in which it had been fired and found that it had missed by a narrow margin the handsome leading woman, who had been out for a stroll in the woods.

This marks the completion of Mr. Lewis' eighth big feature photoplay in a little more than a year. The others are "Samson," "The Thief," "The Littlest Rebel," "Capt. Swift," "Northern Lights," "The Gilded Fool" and "The Nigger."

Becomes an Exhibitor

J. J. McCarthy, until recently connected with the Laemmle Film Service at Omaha, has resigned his position to become the proprietor and manager of the Lyric theater of Norfolk, Neb. Mr. McCarthy has been with the Laemmle people for something over three and a half years and undoubtedly his place will be hard to fill, though his host of friends are certain of his success as an exhibitor.

K. C. Office to Book Minnesota

The Vitagraph-Lubin-Selig-Essanay, Inc., reports an important change in the territory covered by the Chicago and Kansas City branches. The Chicago branch has been relieved of the state of Minnesota and the exhibitors of the state will be served hereafter by the Kansas City office, at Boley building, Twelfth and Walnut streets, in charge of E. R. Pearson.

Union Operators Strike

Houston, Texas, is suffering from a strike on the part of the moving picture operators' union, and in such places as the exhibitors themselves are not operating their own machines, nonunion men are now at work.

The walkout of the union men occurred on April 22, when the exhibitors refused a demand of the operators' union for the employment of one chief operator at each theater at a salary of $17.50 a week until January 1, 1916, when the salaries shall be raised to $20.00. A relief operator at $10.00 a week was also demanded.

Negotiations have been going on for several weeks between the union and the exhibitors, but without effecting a compromise. The exhibitors declare they cannot afford to meet the demands of the union under present conditions.

New Lobby Display

The American Film Manufacturing Company is supplying a very attractive lobby display in the form of 14x17 portraits of its various actors, personally autographed by each respective player. A nominal charge is being made.

Ochs Head New York League

Peace was declared between the Motion Picture Exhibitors' League and the Motion Picture Exhibitors' Association of New York state at a joint meeting held at the Statlet Hotel in Buffalo last week, and all dissension between the two bodies is wiped out by the members of the Association all becoming members of the League. Leo Ochs of New York City was chosen president of the state league to succeed A. N. Wolff of Rochester, resigned, and E. M. Linton of Utica was elected treasurer to succeed W. C. Hubbard of Rochester, who retired on account of ill health.

The Two Gertrudes

Of course, Gertrude McCoy, the beautiful star of the Edison stock company, is known to the great majority of those who view motion pictures. The public loves her for her beauty, her personality and the intense earnestness that lies behind her dramatic work. But there is another Gertrude whose name has recently appeared on the screen as an author of scenarios — Gertrude Lyon—and it may not be generally known that the two are one and the same. For it is the Edison company's policy not to produce scenarios under the names of its players. Therefore, in venturing into the field of authorship, Miss McCoy assumed that nom de plume. Her first story, "What Could She Do?" was submitted last summer, considered with the hundreds of other plots received at the Edison studio, was accepted and produced in three reels in November. It made a triumphant success. With her pretty head not a bit turned over the reception given this play, Miss McCoy went to work carefully and slowly on another. This was completed in due course and, when read by one of the Edison directors, caused him to remark "That's the best three reel scenario I ever read. I hope I can produce it." He did, and the result was "On the Stroke of Twelve," released in March.

Gertrude McCoy.

Large Estate for Movie Films

Nelson, Lee and Green, of New York City, leased to the Vitagraph Company the two hundred acre estate, known as "The Oaks," at Bayside, L. I. This estate adjoins the Oakland Golf Club and contains a large lake, thirty greenhouses, manor house, woods and an inlet of Long Island Sound. The property was leased to produce films.

Exhibitors Elect Officers

The Louisiana Motion Picture Exhibitors' association perfected its organization in the hotel at New Orleans, Saturday evening, April 24, 1915. Martin L. Costley, Jr., presided.

The following officers were elected, to serve until next January: President, Martin L. Costley, Jr., of the Pastime; vice-president Jac. Miller, of the Hippodrome; secretary, George E. Grusch, of the Coliseum; treasurer, Bernard F. Brennan, of the Iberville; sergeant-at-arms, George Saik, of the Elysium.

Brevities of the Business

Estelle Allen, the new leading woman of the New York Picture Corporation, will make her debut under the Ince banner in "The Shoal Light."

George Kleine announces that he has secured the film rights to Cleveland Moffett's famous drama, "The Battle," work on which is already under way in the Kleine New York studios.

Eugene Pallette, the well-known actor, has become a Selig star. He is to take leading roles with Selig Pacific Coast stock companies.

The six-reel Sennett feature which has been in the making for the last two months and in which are being featured Mabel Normand, Mack Sennett, Ford Sterling, Owen Moore and almost all the other members of the stock company, will be finished within the next week if the good weather keeps up.

Gettinger has gone back to his work with Henry McRae and his company of 101 Bison players, with whom he was working before. He is known as one of the best riders, ropers and revolver shots on the coast.

Ad. Kessel, president of the New York Motion Picture Corporation and the Keystone Company, who has been at the West Coast studios now for the past two months, has about finished his work there and will be leaving for the East in a very few days.

Giles Warren, who was recently on the Selig production staff and previously with Lubin, Victor and Whitman features, has become a Mutual director. As a beginning, he is staging "Gridley's Wife," a one-reel drama, in which Thomas Wilson, Claire Anderson and Raymond Wells appear.

Tom Walsh, who played Barcus in the "Trey o' Hearts" series, has been transferred from Henry McRae's Bison company to the position of assistant director with Bob Daly in the direction of Fritzi Brunette and company in the production of light comedies.

Lester R. Calvin and Anna Thornton have joined the Universal Film Manufacturing Company and are now at work at Universal City, Cal.

Ray Myers is the most recent addition to the staff of directors at the Griffith-Mutual studios in Hollywood. His first production is "Mike's Elopement," a one-reel Reliance drama with a light comedy interest. Violet Wilkey, the talented Mutual child actress, is featured.

Richard C. Travers is in Chattanooga, Tenn., where he will make a wild ride on a "Dynamite Special" in an Essanay photoplay. In the photoplay the train loaded with dynamite collides with another train and is blown to atoms. Travers has the ticklish job of running the special. While Travers is supposed to be on the train when it blows up, he has every anticipation of returning to Chicago without any parts missing. He will come back to play opposite Viola Allen in "The White Sister."

One of the Selig Red Seal plays which will be produced in the near future is "The Crisis," a film adaptation from the story by Winston Churchill. Hundreds of actors will be engaged for this big story. "The House of a Thousand Candles" is another Selig Red Seal play in course of production. The film play was adapted from the popular novel of the same name.

Following are the official release dates for Selig Red Seal Plays to be booked direct from Selig, 1600 Broadway, New York City: "The Carpet from Bagdad," May 3; "The Millionaire Baby," May 31; "The Rosary," June 28; "A Texas Steer," July 26.

Harry Lyons, brother of Eddie Lyons, of Nestor comedy fame, has joined the Universal forces at the western plant as a member of the Nestor company. Before coming to the Universal, he was on the legitimate stage.

Paul Panzer, famous as Owen in the "Perils of Pauline," has finished his vaudeville tour through the New England states, and is now back at the Pathé studio playing one of the principal parts in "The Fortunes of Pierre," a four-reel feature being produced by Donald MacKenzie.

Thomas Jefferson has been cast for the part of Father White in "Up from the Depths," the four-part Mutual feature now in rehearsal. Courtenay Foote will be featured in this play. Gladys Brockwell plays opposite him.

Miss Martha Boucher has joined Director Colin Campbell's company, Selig Polyscope Jungle Zoo. Miss Boucher played the lead in "Ben Hur" on the spoken stage and is a talented actress.

Harry Lyons, brother of Eddie Lyons, of Nestor comedy fame, has joined the Universal forces at the western plant as a member of the Nestor company. Before coming to the Universal he was on the legitimate stage.

The Smallwood Film Corporation has removed its executive offices from the Flatiron Building to the Knickerbocker Theater Building Annex.

Captain Wilbert Melville, manager of the western Lubin company at Los Angeles, has returned from San Diego, where for ten days he has been filming army and navy scenes for a forthcoming Lubin drama. The troops are shown in all sorts of manoeuvres, and one of the best scenes is a cavalry charge directly at the cameras.

Within the next few weeks the Smallwood Film Corporation will begin releasing its new brand through the United Film Service under the name of "Pyramid Pictures."

Catherine Carr, the photoplaywright, who picturized "The Melting Pot" for Walker Whiteside, has just finished doing the scenario for "The Price," in which Helen Ware will appear for the Cosmos Feature Film Company.

Frank Powell, whose most recent release, "From the Valley of the Missing," has been meeting with marked success throughout the country, will direct the new feature, rehearsals

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	172	....
Biograph Film Co.	58	69
General Film Co. *pref.*	47	54
Majestic Film Co.	170	185
Mutual Film Corp. *pref.*	58	62
Mutual Film Corp. *com.*	80	83
North American Film Corp. *pref.*	50	65
North American Film Corp. *com.*	50	75
New York Motion Picture Corp.	76½	80
Reliance Motion Picture Corp.	30	39
Thanhouser Film Corp.	81	87
Syndicate Film Corp	115	130
World Film Corp.	4	4⅜

World Film Corporation.—Mr. George B. Cox of Cincinnati is the new president of the World Film Corporation. He succeeds Van Horn Ely. George A. Huhn of Philadelphia becomes chairman of the executive committee and John L. Rhinock was elected an additional vice-president. William W. Brady and Milton C. Work were elected to the board of directors.

Mutual Film Corporation.—It is not generally known to the stockholders that Mr. Thanhouser has been appointed a member of the executive committee. As his technical knowledge of everything that appertains to the film world is of a very superior order, this should mean that the actual molding and control of the policy of this organization has been strengthened in a very decided way.

Universal Film Manufacturing Company.—Following the big feature program established by the General Film Company and the Mutual Film Corporation, the Universal has now organized a comprehensive program, including Nat Goodwin, Marie Cahill, Emmett Corrigan, Wilton Lackaye, etc., amongst the actors, and such plays as "Earl of Pawtucket," "Little Brother of the Rich," "Caleb West," etc. These features are not to be released as any special departure from the policy pursued by the Universal, but simply as a regular part of the Universal program.

Syndicate Film Corporation.—The 30 per cent dividend declared, payable the first week in May, is just another page in the brilliant financial history of the "Million Dollar Mystery."

North American Film Corporation.—When Marcus Loew booked the "Diamond from the Sky" for his circuit of theaters (which constitutes one of the largest groups in the United States) after a personal inspection of the first 7,000 feet of the film, he made complete what is now regarded as one of the most successful booking campaigns that has ever been inaugurated for a continuous film production.

New York Motion Picture Corporation.—Stock in this company has been strong and very little has come out at the present market level.

of which are now in progress at the Pathe studio in Jersey City.

Stuart Holmes, that capable, capital actor, who is rapidly approaching stardom through his excellent treatment of the roles entrusted him in several of the recently released Fox features, has been selected to depict the leading role in support of Nance O'Neill, who is to appear in "Princess Romanoff," founded on Sardou's famous "Fedora."

The Beauty company, of the American studios, boasts a new leading lady, Miss Neva Gerber, of whom great things are expected. Frank Cooley, the director, is at work on several stories that will show Miss Gerber in varied characters. Her first picture, "Life's Staircase," released shortly, threatens to launch the little lady on a popular "Beauty" career. Mr. Cooley is the co-author as well as producer.

Under the experienced hand of W. L. Merrill, manager of the United Film Service for Minneapolis, Minn., the new United Exchange for Sioux Falls, S. D., has been firmly established and placed under the able management of G. M. Hecklin.

Two more directors have been added to the Selig staff in California. George Nichols, who recently has directed many of Griffith's stars at the Mutual, has begun work at the Selig Jungle-Zoo. The second newcomer is Lloyd B. Carleton, who is producing "The Escape" from the fiction story of that name written by Charles Belmont Davis.

FILM FOLK FLASHES

During her mother's absence with her sister, Lillian, Dorothy Gish gave what she calls "a hen party." Fourteen Mutual leading ladies assembled at Miss Gish's Los Angeles home that evening and disposed of five quarts of lemonade and three pounds of strawberry shortcake, and had what Miss Gish describes as "a riotous affair."

Mabel Normand and Roscoe Arbuckle (Fatty) arrived back at the studios, having been at the San Francisco Exposition for two weeks, on the grounds of which they staged two hilarious comedies. They also brought back about one thousand feet of film of the Exposition, which will be used for educational purposes.

During her week's stay at the Orpheum in Los Angeles, Blanche Ring made a visit to Universal City to learn the mysteries of the picture game.

A floral Fying "A" is being set up by the gardener in front of the glass studio at the Santa Barbara Laboratories of the American Film Manufacturing Company.

After two months away from the studios, due to injuries sustained in an auto accident, Lillian Peacock, ingenue lead with Allen Curtis' Joker comedy company, has returned to work at Universal City.

Scene from forthcoming Bosworth feature, "Little Sunset," a Charles Van Loan baseball story.

Harry Mainhall, formerly author and director for the Essanay Company, is now in charge of the Smallwood Film Corporation script department. He is the author of "The Law of Nature," "Canned Curiosity," and "The Winding Way," the first three releases of Pyramid pictures, featuring Edwin August.

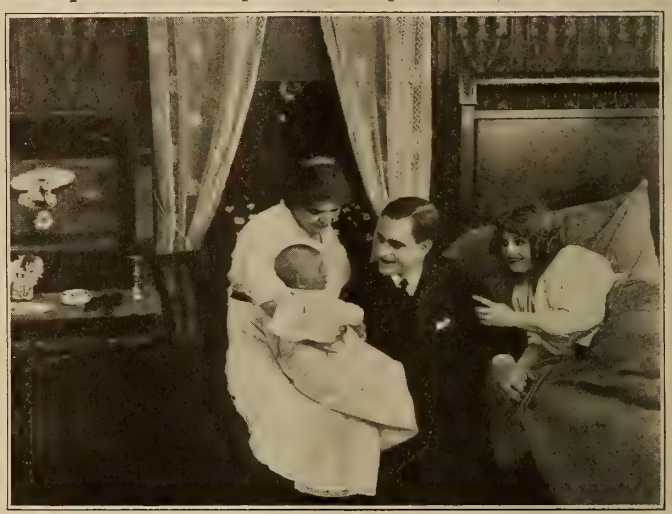
ROLL OF STATES

ARKANSAS.

The Idle Hour Theater, a moving picture theater for negroes, on West Fourth avenue and Main street, Pine Bluff, was recently opened to the public. The theater has been thoroughly equipped and outfitted and is a very comfortable playhouse.

J. B. Rogers has purchased the Amusu theater at Monticello from I. Friedman. Mr. Rogers is now owner of three photoplay houses.

The new Crystal theater at Eighth and Main streets, Little Rock, under the management of James R. Carter, was opened to the public on April 16. The theater is



One of the big moments in "Prohibition."

equipped with an up-to-date ventilating system and is a very attractive and comfortable playhouse, with a seating capacity of 900 persons.

ALABAMA.

Percy L. Smith, formerly with the Paramount Feature Film Company and the World Film Corporation, has been appointed manager of the Empire theater at Montgomery.

CALIFORNIA.

Thomas H. Ince Film Company, capital stock $10,000; subscribed $600. Directors: Loyd Wright, Charles E. Millikan, W. W. Wallace, Leo Silverstein, E. F. Nordgren, Charles D. Swanner.

St. Andrew's moving picture theater, 1873 West Jefferson street, Los Angeles, was damaged to the extent of $600 by the explosion of a bomb on April 12.

CANADA.

The Crystal Palace motion picture theater, corner Dundas and Marety streets, West Toronto, was recently damaged by fire.

The National theater on Fort street, Winnipeg, was recently opened to the public under new management.

The Universal Film Company's office, 11 Richmond street, Toronto, was recently damaged by fire, one thousand of the company's films being destroyed.

COLORADO.

Townsend and Jones' new and pretty playhouse, the Princess, at Oak Creek, was recently thrown open to public patronage. The theater has a stage 16x24 feet and will seat 450 persons.

Col. Frank Robertson, who is associated with Frank Tammen in the Empress theater in Colorado Springs, has purchased from Hal J. Ross the Majestic theater in Manitou and will open a moving picture house there on April 24.

CONNECTICUT.

Extensive improvements are being made in the Crown theater at Danbury. The theater has been closed temporarily and when re-opened will present a much improved appearance. New seats will be installed, also a new screen and two new motion picture machines will be put in. The exterior of the theater will also be changed.

IDAHO.

Announcement has been made by the management of the Iris theater at Boise that they have secured the Cozy theater,

which is being remodeled and will be opened in the near future, as the Comedy theater.

ILLINOIS.

It is announced that Alfred Hamburger, said to be Chicago's largest moving picture theater owner, has purchased from Jones, Linick & Schaefer the Willard theater at the northeast corner of Calumet avenue and Fifty-first street, Chicago. It has a seating capacity of 1,300 and is regarded as one of the best theaters in the city.

Universal Camera Company, Chicago; capital, $25,000; manufacturing and dealing in moving pictures, etc.; incorporators, Charles E. Douglas, L. D. Mahon, Nick Maehl.

Plans are under way for the erection of a photoplay house at 5746-52 Prairie avenue, Chicago, by the Prairie Amusement Company. The theater will occupy 75x162 feet of ground, east front; will have a seating capacity of 1,000 persons and will cost in the neighborhood of $65,000.

Active Motion Picture Company, Chicago; capital, $10,000; manufacture and sell motion picture machines; incorporators, William Mannhardt, Emil P. Link, Charles A. Beaty.

The new Crystal theater at Dundee was opened to the public recently. The theater is very attractive and cozy and has a seating capacity of 450 persons. Gus Cook is manager of the new playhouse.

The Gem theater at Centralia was damaged by fire on April 12.

The Chopin Theater Company, Chicago.—Theatrical; capital, $75,000. Incorporators: V. Bardonski, W. Jarowski, L. D. Jarowski.

Rapid progress is being made on the foundation for the new photo-play theater being erected by C. E. Irwin on East Jefferson street, Bloomington. The structure, when completed, will cost upwards of $50,000 and will be one of the finest houses devoted exclusively to motion pictures outside the city of Chicago.

The Idle Hour theater at Mt. Pulaski has been closed, Mr. and Mrs. G. C. Zah, who have been conducting the theater, having purchased the Dreamland and will devote their entire time to the Dreamland.

Instead of rebuilding the old Dart building on Eighteenth street, between Second and Third avenues, Rock Island, as was first announced, Joseph Hopp of Chicago, owner of the Majestic theater, will have built a new $10,000 motion picture house on the site of the present structure. The theater will have a seating capacity of 930 and will be without a stage.

The new Lyric theater in Morrison, which was to be opened on April 19, owing to a delay in material in transit has been postponed for about two weeks.

INDIANA.

The Bell theater at Warsaw has been closed following an investigation by the deputy state fire marshal.

Notice has been filed of the dissolution of the Mutual Film Corporation of Indianapolis.

A moving picture company to stage dramas in Evansville is being organized by Henry Meilman. The firm will be known as the Magnet Film Company.

After undergoing repairs, T. O. Ballard will open the Airdome at Franklin, for the showing of first-class motion pictures.

Fred Hauser has sold the Star theater in Roanoke to Leo McNiel, who has taken possession of the theater.

IOWA.

A building permit was issued recently to the Palace Theater Company to build a theater in Third avenue between Third street and Fourth street, Cedar Rapids. The contract price is $36,000, which does not include the decorations, lighting and heating systems and other improvements. It is said the total cost will amount to about $75,000.

The Ideal theater on Fourteenth avenue, Cedar Rapids, was recently re-opened to the public with F. J. Smid as manager and owner. First-class pictures will be shown.

The new motion picture theater at Morrison is nearing completion.

Plans are being made for the opening of a motion picture theater in the Blotcky building at Onawa.

The new airdome at Fremont has been completed and was opened on May 1. The theater will seat 500 persons.

The Palace theater, the popular photo-playhouse in Waterloo, owned by Martin Brothers and Estes, presented "The Spoilers," Selig's masterpiece, to their patrons on April 26-27-28.

On May 1, A. B. Cooper & Son will open a motion picture theater on Main street, Maxwell, for the showing of first-class motion pictures.

A new moving picture theater was recently opened at Algona by Lenander & Company.

A contract has been awarded for the erection of a moving picture theater on Third street between Main and Brady streets, Davenport. The front of the theater will be of elaborately colored terra cotta and the design of the front as well as the interior decorations will carry out the garden idea. The building will be strictly fire proof, will be equipped with a modern water-washed-air ventilating system, and will be ready for occupancy about September 1.

H. W. Fulton's new theater, the Strand, at Twelfth and Main streets, Dubuque, was opened April 21.

KANSAS.

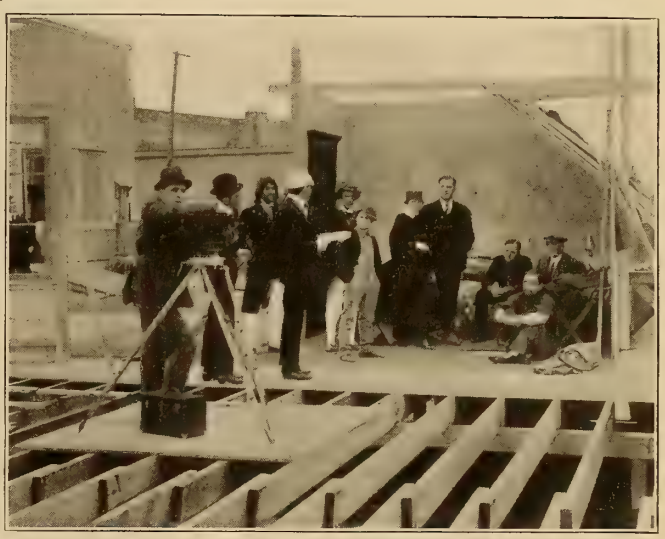
The Electric Theatrical Company of St. Joseph, Missouri, have sold their interest in the Orpheum theater at Topeka, the Orpheum Company assuming charge.

KENTUCKY.

Articles of incorporation of the Sanders Amusement Company, with a capital stock of $4,000, divided into forty shares of the par value of $100, were filed recently in Louisville. The corporation proposes to operate moving picture shows and is authorized to incur an indebtedness not to exceed $3,000. The incorporators are Putnam Sanders and Francis A. Sanders, of Louisville, and Cora B. Sanders.

A contract has been let for the rebuilding of the Lillian theater at Clarksville, which was recently destroyed by fire.

Lyric theater, Jackson; capital, $4,000. Incorporators: Olie N. Pollard, Green Haddix and O. H. Pollard. Moving pictures.



Director Frank Crane filming "An Indian Diamond," on the open-air stage of World Film Co., at Fort Lee, N. J. The stars, Elaine Hammerstein and Eugene O'Brien are in the foreground.

LOUISIANA.

The motion picture theater on Liberty street, Baton Rouge, was recently destroyed by fire.

MAINE.

Orient Film Co.—Making and dealing in pictures, films, etc.; capital, $210,000.

MARYLAND.

Plans are now being prepared by Herbert C. Aitken, architect, for a brick building with an ornamental facade and large seating capacity at the southeast corner of Baltimore and Catherine streets, Baltimore, to be used as a motion picture theater. Henry E. Cook will be the manager of the theater.

A contract was awarded recently by the Mount Royal Amusement Company to the Singer-Pentz Company for the erection of the motion picture parlor for 1617-1619 Pennsylvania avenue, Baltimore, plans for which have been recently completed by Architect W. O. Sparklin. The building will have dimensions of 42 by 100 feet and is to cost about $15,000.

MASSACHUSETTS.

New England Motion Picture Company, Inc. Medford —Josiah B. Millet, James A. Welch, F. Eugene Farnsworth; $150,000.

MICHIGAN.

Charles Smith has resigned his position as manager of the Bijou theater at Alpena and R. F. McDonnell has been engaged as his successor.

F. A. Pelley has sold the Bijou theater in Benton Harbor to Messrs. Fitzpatrick & McElroy.

The Lyric theater at Ishpeming was recently purchased by James Woodworth.

The Gem theater on Phoenix street, South Haven, was recently purchased by W. E. Grimes and G. A. Knaak. The building will be redecorated throughout, after which same will be opened for the showing of first-class pictures.

The Rex theater at Three Rivers has been purchased by A. Richter, who took immediate possession.

The new motion picture show on Fulton street and Straight avenue, Grand Rapids, will in a very short time be opened to the public by its owner, Charles Scheuffer.

Mrs. L. C. Fitch of Grand Rapids has purchased the Lyric moving picture theater in St. Joseph and expects to begin operating it May 1.

In point of equipment and design the Woodside motion picture theater recently opened at the corner of Woodside avenue and Johnson street, Bay City, is one of the most up-to-date picture houses in this part of the state. The theater, which is beautifully decorated throughout, has a seating capacity of 500.

The United Film Service Co., of Michigan, authorized capital $50,000, has been organized to control the output of the United Film Co. of New York in this state. Headquarters have been established at 7 Campau building, Detroit. Officers are: Dr. Louis T. Schurer, president; Nicholas Palley, secretary.

Work has been completed on the new motion picture theater at Fulton street and Straight avenue, N. W., Grand Rapids, and same will be ready for opening within a very short time. The front of the theater is of tile construction, together with brick, and is a very attractive theater.

Work of repairing the Gem theater, which was destroyed by fire a few months ago, is well under way.

Plans for the new Strand theater which the Gillighan & Smith enterprises will build on Monroe avenue, N. W., Grand Rapids, have been prepared by C. Howard Crane of Detroit and construction work will begin at an early date.

A. L. Favier recently purchased the Royal theater at Alpena and same has been opened to the public and will be known as the Rex. The theater has been thoroughly renovated and first-class pictures will be shown.

The Globe Amusement Company, Detroit, has been incorporated with a capitalization of $100,000 to run a moving picture theater.

After being closed for a week undergoing repairs, the Majestic theater at Hancock has been opened under the management of C. C. Hoffman, who recently purchased the theater from Henry Opal.

The Garden theater at Battle Creek is undergoing many improvements. The theater is being re-decorated and is being thoroughly renovated.

A deal has been closed whereby John H. Kunsky has secured a twenty-year lease on the property at the southwest corner of Broadway and Witherell street, Detroit, on which site a motion picture theater will be erected. The new theater site will have a frontage of 100 feet on Witherell and 220 feet on Broadway. Work to begin in the near future.

MINNESOTA.

The new motion picture theater at Alice, owned by H. O. Farnum, is rapidly nearing completion and it is expected same will be ready for opening May 15.

The new moving picture theater at Carson Lake was opened to the public recently under the management of Luzon & Company.

Work has been started on the walls of the new auditorium at Owatonna, which will be occupied by the Gem theater when completed. The building will be 90 feet long and 31 feet wide, with a 22-foot stage loft. The theater will seat 500 persons and it is expected same will be ready for opening in about six weeks.

William E. Mick has been appointed manager of the Lyric theater at Minneapolis, succeeding P. Schure.

The New Grand theater at Lake City has been improved.

Work has been started on the erection of a motion picture theater at Alice. The building will be 25x80 feet and will be known as the Grand theater. Mr. Farnand, the owner, announces that same will be ready for occupancy May 1.

C. S. Harding of Cass Lake has purchased the Grand theater in Bemidji, formerly owned by C. J. Woodmansee.

The Bessetti brick building in Buhl is being remodeled into a moving picture playhouse, to be operated by E. J. Spiegal.

Plans are under way for the enlargement of the Gem theater, in Owatonna. M. T. Jones is owner and manager.

The Colonial theater in Tracy has been sold by Mr. Filkins to Walter Heine and Adam Bahmer.

MISSISSIPPI.

The new Dixie theater at Jackson was opened to public patronage on April 26, under the management of E. B. Smith. The theater has been remodeled and is now a very cozy little photoplay house.

The Seminole motion picture theater at Bay St. Louis, owned by A. C. Brown, was destroyed by fire on April 14. The estimated damage is $3,000.

MISSOURI.

A building to contain two stores and a moving picture theater, to cost about $15,000, will be built by Henry A. Pohlmann and Robert W. Kohlhauff on the south side of Lee avenue, just east of Newstead avenue, St. Louis. Work to begin in about two weeks.

Plans are well under way for the rebuilding of the Majestic theater on Edmond street, between Seventh and Eighth streets, St. Joseph. The new theater will have a seating capacity of 1,900, with perhaps 700 seats in the balcony, and the others on the first floor. The width of the auditorium will be increased by 18 feet, making the ground floor area 78x100 feet. The stage will be 60 feet wide, with a depth of 25 feet.

Plans are under way for the erection of a photo-play house by the Melba Amusement Company at the southeast corner of Grand avenue and Miami street, St. Louis. The theater will be ready for opening some time in the fall.

F. A. Hout of Muscatine, Iowa, recently became owner of the Eagle theater at Louisiana.

NEBRASKA.

L. W. Jewell has purchased the motion picture theater at Doniphan.

A deal was recently closed whereby William Crosson assumed the management of the Empress theater at Hastings.

Ground has been broken for the erection of a photo-playhouse on West avenue, Coldrege, by L. C. Severns. The structure will have a fifty-foot front and will extend back 120 feet and will have a seating capacity of 600 persons. It is expected the theater will be ready for opening some time in July.

Luther Fuller will shortly open the Empress theater at the corner of Lincoln avenue and Second street, Hastings. This will be the third motion picture show for Hastings.

NEW HAMPSHIRE.

New Hampshire's most modern photo-play house, The Modern, on Amory square, Manchester, was opened April 10. New ideas and innovations abound in every detail of this newest theatrical house, everything required for the safety, comfort and convenience of its patrons being taken into consideration.

The contract for the erection of the new theater to be constructed for the Eagle theater company just north of West Bridge street on Elm, Manchester, has been awarded and work is to begin at once. The theater will be modeled along the lines of the new Palace theater. The house will be solely for pictures, seating 1,000 people. The promoters, J. E. Charboneau, Tancrede Pariseau, Perley K. Brown and Hertel Pariseau, estimate that the new will be ready for opening September 21.

NEW YORK.

Headline Amusement Company, Inc., Manhattan.—General amusement business, including motion pictures; capital, $25,000. Incorporators: J. R. Smith, Glen Ridge, N. J.; W. Archie, 504 West 143d street, New York city; F. Kenmore, 134 Linden street, Brooklyn.

Vitagraph-Lubin-Selig-Essanay, Inc., Manhattan.—Motion pictures; capital, $500,000. Incorporators: W. W. Irwin, 233 Broadway; G. W. Bliss, 21 Convent avenue; A. I. Siegel, 125 West 142nd street, New York City.

The Garrick theater has been leased to Walter Rosenberg by Mrs. Edward Harrigan for a term of five years, commencing May 1, at an aggregate rental of $100,000. The theater will be conducted as a motion picture theater, and will be New York's first all-night photo-play house.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-3	Toys of Destiny	Biograph	1,000
	5-3	No release this date	Edison	
D	5-3	Sue	Essanay	1,000
D	5-3	An Innocent Sinner	Kalem	3,000
D	5-3	No Other Way	Lubin	2,000
D	5-3	The Reaping	Selig	2,000
T	5-3	Hearst-Selig News Pictorial No. 35	Selig	1,000
C	5-3	Cutey's Sister	Vitagraph	1,000

Tuesday.

D	5-4	Black Sheep	Biograph	2,000
C	5-4	Cartoons in the Kitchen	Edison	1,000
D	5-4	The Profligate	Essanay	3,000
C	5-4	Ham's Easy Eats	Kalem	1,000
C	5-4	The Twin Sister	Lubin	1,000
C	5-4	Curses! Jack Dalton	Lubin	1,000
D	5-4	An Arizona Wooing	Selig	1,000
D	5-4	A Child of the North	Vitagraph	2,000

Wednesday.

D	5-5	Jack Kennard Coward	Edison	1,000
C	5-5	The Fable of "The Galloping Pilgrim Who Kept on Galloping"	Essanay	1,000
D	5-5	The Clairvoyant Swindlers	Kalem	2,000
D	5-5	Who Violates the Law	Lubin	3,000
D	5-5	Her Career	Selig	1,000
C	5-5	A Lily in Bohemia	Vitagraph	1,000

Thursday.

D	5-6	The Master of the Sword	Biograph	1,000
C	5-6	How Slippery Slim Saw the Show	Essanay	1,000
D	5-6	Such Things Really Happen	Lubin	2,000
C	5-6	Safety First	Mina	1,000
T	5-6	Hearst-Selig News Pictorial No. 36	Selig	1,000
C	5-6	The Park Honeymooners	Vitagraph	1,000

Friday.

C	5-7	Masked Fate	Biograph	1,000
D	5-7	With Bridges Burned	Edison	3,000
D	5-7	His Regeneration	Essanay	1,000
C	5-7	The Actress and the Cheese Hound	Kalem	1,000
D	5-7	The Spy's Sister	Lublin	1,000
C	5-7	The Strategist	Selig	1,000
C	5-7	The Vanishing Vault	Vitagraph	1,000

Saturday.

D	5-8	A Day's Adventure	Biograph	1,000
D	5-8	A Sad Dog's Story	Edison	1,000
D	5-8	Thirty	Essanay	2,000
D	5-8	The Wild Engine	Kalem	1,000
C	5-8	The Busy Bell Boy	Lubin	1,000
D	5-8	The Lion's Mate	Selig	1,000
D	5-8	The Breath of Araby	Vitagraph	3,000

Monday.

C	5-10	A Much Needed Lesson	Biograph	1,000
D	5-10	Her Proper Place	Edison	3,000
D	5-10	Home Coming	Essanay	1,000
D	5-10	A Sister's Burden	Kalem	2,000
D	5-10	The Strength of Love	Lubin	2,000
D	5-10	Ingratitude of Liz Taylor	Selig	2,000
T	5-10	Hearst-Selig News Pictorial No. 37	Selig	1,000
C	5-10	The Jarrs Visit Arcadia	Vitagraph	1,000

Tuesday.

D	5-11	The Confession	Biograph	2,000
D	5-11	An Innocent Thief	Edison	1,000
D	5-11	Means and Morals	Essanay	2,000
C	5-11	Rushing the Lunch Counter	Kalem	1,000
C	5-11	Who Stole the Doggies	Lubin	500
C	5-11	A Hot Time in Punkville	Lubin	500
D	5-11	The Yellow Streak	Selig	1,000
D	5-11	The Girl Who Might Have Been	Vitagraph	3,000

Wednesday.

C	5-12	Nearly a Scandal	Edison	1,000
C	5-12	The Fable of "The High Roller and the Buzzing Blondine"	Essanay	1,000
D	5-12	Scotty Weed's Alibi	Kalem	2,000
D	5-12	The Kick Out	Knickerbocker	3,000
D	5-12	Who Bears Malice	Lubin	2,000
D	5-12	Last of the Stills	Selig	1,000
C	5-12	When a Feller's Nose Is Out of Joint	Vitagraph	1,000

Thursday.

D	5-13	The Sheriff's Story	Biograph	1,000
C	5-13	Sweedie in Vaudeville	Essanay	1,000
D	5-13	The Gray Horror	Lubin	3,000
C	5-13	The Trouble Maker	Mina	500
C	5-13	Doctor Monko	Mina	500
T	5-13	Hearst-Selig News Pictorial No. 38	Selig	1,000
C	5-13	To Save Him for His Wife	Vitagraph	1,000

Friday.

D	5-14	The Little Scapegoat	Biograph	1,000
D	5-14	The Struggle Upward	Edison	2,000
D	5-14	The Other Girl	Essanay	1,000
D	5-14	The Black Ring	Kalem	3,000
E	5-14	The Sinews of War	Kalem	400
D	5-14	What Money Will Do	Lubin	1,000
C	5-14	A Matrimonial Boomerang	Selig	1,000
C	5-14	The Professor's Painless Cure	Vitagraph	1,000

Saturday.

D	5-15	The Oriental Ruby	Biograph	1,000
D	5-15	His Peasant Princess	Edison	1,000
D	5-15	The Awakening Hour	Essanay	3,000
D	5-15	A Fiend at the Throttle	Kalem	1,000
C	5-15	The Substitute	Lubin	1,000
D	5-15	Tiger Vail	Selig	1,000
D	5-15	The Valley of Humiliation	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

V. L. S. E. Program

	4-12	Eagle's Nest	Lubin	6,000
	4-19	The Juggernaut	Vitagraph	5,000
	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000

Mutual Program

Monday.

D	5-3	One Summer's Sequel	American	2,000
D	5-3	The Mission of Morrison	Reliance	1,000
C	5-3	Title not reported	Keystone	

Tuesday.

C	5-4	Monsieur Nickola Dupree	Thanhouser	2,000
D	5-4	Her Grandparents	Majestic	1,000
D	5-4	The Face Most Fair	Beauty	1,000

Wednesday.

D	5-5	The Spark from the Embers	Broncho	2,000
D	5-5	When Empty Hearts are Filled	American	1,000
C	5-5	The Baby	Reliance	1,000

Thursday.

D	5-6	The Man from Nowhere	Domino	2,000
C	5-6	Title not reported	Keystone	
T	5-6	Mutual Weekly No. 18	Mutual	1,000

Friday.

D	5-7	The Kite	Kay Bee	2,000
C	5-7	A Scientific Mother	Falstaff	1,000
D	5-7	Dreams Realized	American	1,000

Saturday.

D	5-8	The Old Shoemaker	Reliance	2,000
C	5-8	Title not reported	Keystone	
C	5-8	That Doggone Serenade	Royal	1,000

Sunday.

D	5-9	The Spell of the Poppy	Majestic	2,000
C	5-9	Flooey and Axel	Komic	1,000
D	5-9	Love and Money	Thanhouser	1,000

Monday.

D	5-10	The Altar of Ambition	American	2,000
D	5-10	At the Hour of Eleven	Reliance	1,000
C	5-10	Title not reported	Keystone	

Tuesday.

D	5-11	The Song of the Heart	Thanhouser 2,000
D	5-11	The Smuggler	Majestic 1,000
D	5-11	Life's Staircase	Beauty 1,000

Wednesday.

D	5-12	His Affianced Wife	Broncho 2,000
C	5-12	The Broken Window	American 1,000
D	5-12	The Son of the Dog	Reliance 1,000

Thursday.

D	5-13	The Shoal Light	Domino 2,000
C	5-13	Title not reported	Keystone
T	5-13	Mutual Weekly No. 19	Mutual 1,000

Friday.

D	5-14	The Human Octopus	Kay Bee 2,000
C	5-14	Ferdy Fink's Flirtations	Falstaff 1,000
D	5-14	Mike's Elopement	Reliance 1,000

Saturday.

D	5-15	Added Fuel	Reliance 2,000
C	5-15	Title not reported	Keystone
C	5-15	Casey's Tribulations	Royal 1,000

Sunday.

D	5-16	At the Stroke of the Angelus	Majestic 2,000
C	5-16	Ethel's Romance	Komic 1,000
D	5-16	Three Roses	Thanhouser 1,000

Universal Program

Monday.

D	5-3	For Cash	Victor 2,000
D	5-3	The Blank Page	Imp 1,000
C	5-3	She Winked	Joker 500
E	5-3	A Trip to Cairo	Joker 500

Tuesday.

D	5-4	The Faith of Her Fathers	Gold Seal 3,000
T	5-4	No release this week	Rex
C	5-4	Caught by a Thread	Nestor 1,000

Wednesday.

D	5-5	The Little Girl of the Attic	Laemmle 2,000
C	5-5	Father Was Neutral	L-Ko 1,000
T	5-5	Animated Weekly No. 165	Universal 1,000

Thursday.

D	5-6	Rene Haggard Journeys On	Rex 2,000
D	5-6	Rose and Thorns	Big-U 1,000
C	5-6	Counting Out the Count	Sterling 1,000

Friday.

D	5-7	King Baggot in Tony	Imp 1,000
C	5-7	Father's Money	Victor 1,000
D	5-7	From the Shores of Italy	Big-U 2,000

Saturday.

D	5-8	The Blood of His Brother	101 Bison 2,000
D	5-8	In the Hills Beyond	Power 1,000
C	5-8	The Runaway Auto	Joker 500
E	5-8	Fighting the Hook Worm	Joker 500

Sunday.

D	5-9	The Master Rogues of Europe	Big-U 3,000
D	5-9	The Toll of Youth	Laemmle 1,000
	5-9	No release this week	L-Ko

Monday.

D	5-10	The Girl Who Had a Soul	Victor 3,000
C	5-10	Uncle's New Blazer	Imp 1,000
	5-10	No release this week	Joker

Tuesday.

D	5-11	The Torrent	Gold Seal 2,000
D	5-11	A Shot in the Dark	Rex 1,000
C	5-11	He Fell in the Park	Nestor 600
S	5-11	Seeing India with Homer Croy	Nestor 400

Wednesday.

D	5-12	Profit and Loss	Laemmle 2,000
C	5-12	A Stool Pigeon's Revenge	L-Ko 1,000
T	5-12	Animated Weekly No. 166	Universal 1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Thursday.

D	5-13	An Idyll of the Hills	Rex 2,000
S	5-13	A Buried City in Egypt	Big U 1,000
C	5-13	Pokes and Jabbs	Sterling 1,000

Friday.

D	5-14	The Corsican Brothers	Imp 3,000
C	5-14	A Stranger in Camp	Victor 1,000
C	5-14	Following Father's Footsteps	Nestor 1,000

Saturday.

D	5-15	The Smuggler's Lass	101 Bison 2,000
D	5-15	Framed	Powers 1,000
C	5-15	Nothing Ever Happens Right	Joker 1,000

Sunday.

D	5-16	Where Brains Are Needed	Big U 2,000
D	5-16	Fate's Alibi	Laemmle 1,000
	5-16	No release this week	L-Ko

United Film Program

Sunday.

C	5-9	Can Love Grow Cold?	Cameo 1,000

Monday.

D	5-10	A Country Lad	Ideal 2,000

Tuesday.

C	5-11	All About a Baby	Superba 1,000

Wednesday.

C	5-12	In Her Daddy's Footsteps	Grandin 2,000

Thursday.

C	5-13	Tough Luck	Starlight 1,000
C	5-13	How Allopath Conquered Boneopath	Lunt 1,000

Friday.

D	5-14	The Education of Father	United 2,000

Saturday.

D	5-15	The Stronger Mind	United 2,000

Sunday.

C	5-16	Where Can I Get a Wife?	Cameo 2,000

Miscellaneous Features

Max Braves the Briny	Pathe	1,000
Physical Training in the French Army	Pathe	600
Sicily in Storm and Calm	Pathe	400
When Justice Sleeps	Pathe-Balboa	3,000
Pathe Daily News No. 35	Pathe	1,000
Pathe Daily News No. 36	Pathe	1,000
Pisa, Picturesque Italy	Pathe	600
A Study in Insect Life	Pathe	400
Col. Hezza Liar Signs the Pledge	Pathe	600
Old Andalusia, Picturesque Spain	Pathe	400
Unfounded Jealousy	Pathe	2,000
The Love Liar	Pathe-Balboa	3,000
Just Tramps	Pathe	1,000
Beware the Dog	World Comedy Star	1,000
Two of the Finest	World Comedy Star	1,000
Women and Wine	Brady	5,000
The Carpet from Bagdad	Selig	5,000
A Child of God	Reliance Master Picture	4,000
The Cup of Life	New York Master Picture	5,000
The Unbroken Road	Life Photo	5,000
The Middleman	Cosmofotofilm	5,000
Bulldogs of the Trail	Picture Playhouse	4,000
Jim the Penman	Famous Players	5,000
Help Wanted	Morosco-Bosworth	5,000
The Melting Pot	Cort	5,000
Pathe News No. 37	Pathe	1,000
Pathe News No. 38	Pathe	1,000
Fanchon the Cricket	Famous Players	5,000
The Commuters	Geo. Kleine	5,000
The Woman	Lasky	5,000
The Shooting of Dan McGrew	Popular Plays and Players	5,000
The Butterfly	Shubert	5,000
The College Widow	Lubin	5,000
The Absentee	Majestic Master Picture	5,000
The Victim	Majestic Master Picture	3,000
The Unwelcome Wife	Ivan	5,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

By the Sea—ESSANAY—APRIL 29.—The inimitable Charlie Chaplin this week takes us to the seaside, where his remarkable feet succeed in getting him into even more trouble than he has experienced in past releases. Charlie has trouble in keeping his hat on in the stiff breeze which sweeps in from the sea, and when the cord by which it is attached to his buttonhole becomes en-

tangled with the cord of another gentleman's hat, which has also blown off, Charlie and the other gentleman come to blows. A flirtatious, pretty girl, whom both men become interested in, also gives an opportunity for innumerable scenes in which knock-about comedy plays a prominent part. The picture will undoubtedly stir the risibilities of the most vicious "grouch."

N. G. C.

The Jarrs Visit Arcadia—VITAGRAPH—MAY 1.—Sixth of the "Jarr Family" series, written by Roy L. McCardell, in which Harold Davenport and Rose Tapley have the leads. Jarr is given a rose bush by his friend, Jenkins, at the office, and goes through many hardships to safely bring it home to Mrs. Jarr. Upon his arrival, however, he learns that she cannot use it in her flower box, and throws it out the window. It lands on the head of a passer-by, and a red-hot mix-up follows. When things have quieted down, the Jarrs start out to visit the Jenkins, who live in Arcadia, a suburb. The transportation facilities are hopelessly poor, and the Jenkins' palatial home proves to be a tumbled down cottage. Countless other unpleasant happenings convince the Jarrs that their flat in Harlem is the only place in the world.

Hearst-Selig Pictorial No. 35—SELIG—MAY 3.—Mayor Mitchell reviews 8,000 police; boys of Washington, D. C., help clean up the city; polo championship games at Panama-Pacific Exposition; latest fashions by Lucile, Lady Duff Gordon; forest fire near Dayville, Conn.; Harvard crew defeats navy in eight-oared race; Chicago White Sox open baseball season at home; factory fire in South Boston; war views from Canada and England.

Hearst-Selig News Pictorial No. 36—SELIG—MAY 6.—Vincent Astor's first hydroaeroplane given test; children of Philadelphia orphan asylums entertained at circus; lodges join parade on Fraternal Day, at Panama exposition; pupils of Cook County schools take interest in gardening; hot weather brings bathers to Coney Island; Grace Darling visits fair at San Diego; Boston newsboys trained by Jimmy Walsh; pictures taken near Belgrade show terrific effect of Austrian artillery fire on Serb defenses; night pictures of Panama Pacific Exposition, showing wonderful night illuminations.

A Much Needed Lesson—BIOGRAPH—MAY 10.—The young wife dislikes the demonstrative affection of her adoring husband, and continually snubs him. But when he pays gallant attention to her friend she is furiously jealous. Her conduct becomes so unbearable that her father proposes a plot that shall teach her a much needed lesson. Her husband and friend protest, but finally agree to flirt with each other. This they do so convincingly that the wife orders her friend from the house and upbraids her husband. Her father then steps forward and discloses the plot, whereupon she is so mortified that she promises meekly to endure her husband's lover-like attentions.

Her Proper Place—(THREE REELS)—EDISON—MAY 10.—Miriam Nesbitt and Marc MacDermott featured. On graduating from high school, Agnes Reynolds sets aside her ambitions, and devotes herself to the comfort of her aged parents. May, her younger sister, attracts the attention of Harry Cornell, who has been courting Agnes, and they become married. Little or no consideration is given Agnes. To the others she is just the drudge. Agnes tires of this, and leaves for Washington, where she obtains employment in an office. She is delighted to learn that the office across the way is occupied by her idol, Senator William Northrup. While in the office late one evening she hears sounds of a struggle in the senator's office, and rushes in to find Northrup unconscious on the floor, blood flowing from a bullet wound in his arm. The next day the senator inquires about the identity of the girl who restored him to consciousness and bandaged his arm, but no one seems to know her. Agnes, in the meantime, has returned home. To compel the others' respect she says that she has become engaged. A friend hears that it is to Senator Northrup, and gives a reception in her honor. The senator denies the rumor of his engagement, but attends the reception to see who it is that has claimed him as her fiance. He recognizes Agnes, and requests that she allow her statement to stand. Shortly afterwards they are married.

C. R. C.

Home Coming—ESSANAY—MAY 10.—A one-act drama, with Bryant Washburn and Nell Craig in the leading roles. Hans and Gretchen are childhood sweethearts back in Germany. Hans leaves his mother country for America to have his voice cultivated, promising Gretchen that he will return. Hans becomes a great singer and Gretchen and her mother, being victims of hard times, come to America to get work. Gretchen becomes discour-

Scene from Essanay's "Sue."

aged and is planning on returning to Germany, when chance throws her with Hans. They are again great friends, and one night Hans' worried manager receives word that he will not sing that night as he is to be married.

A Sister's Burden—(TWO REELS)—KALEM—MAY 10.—Martha, the eldest daughter of a selfish widower, is compelled to keep house for her father and younger brother and sister. She yields to Ned's pleading and plans to elope with him, but as she nears the parsonage she feels as though it were her duty to return to her father. Ned leaves for the city. In later years her sister marries and moves away and Martha remains to keep house for her brother and his wife, a lazy, good-for-nothing. Martha receives an invitation to visit her sister and while there meets Ned, who is still a bachelor and again pleads with her to marry him. Receiving a letter from her brother's wife, Martha feels it her duty

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to return to them, and so leaves. Ned, returning that evening and finding her gone, follows her home and finds that she is being imposed upon by her brother, and after making him promise to care for his wife, at last persuades Martha to marry him.

The Ingratitude of Liz Taylor—(Two Reels)—Selig—May 10.—A human interest story of a little newsboy and his faithful friend, a dog, and his success in securing employment for Liz Taylor and Ben Bradshaw, two chance acquaintances. Jimmie's friendship for Liz ripens into love, but he learns with amazement, when he proposes, that Liz is already engaged to Ben. See review on page 746, issue of May 8. N. G. C.

The Confession—(Two Reels)—Biograph—May 11.—When Paul Howard was four years old his little sister was born and his mother passed away. The passing away of his wife set John Howard, Paul's father, against the new-born babe and he hated her so much that he left her in the care of a nurse and went abroad with Paul. It was arranged that the girl should be reared in ignorance of her parentage. Three years later Mrs. Morton, the nurse, gave birth to a child, and the child of Howard's died, but knowing that the remittance for her upkeep would stop, the child's death was concealed. Paul was brought up in Paris and though he was an artist, spent little time in his studio. After a time his father sent him back to America to see if it would not reform him. Here he met Bessie Morton and under her good influence became a rising artist. His father came to see him, and entering the studio that the two lovers worked in saw a picture of his wife, which Bessie said was her mother. Howard told them that they were brother and sister, but after the confession of Mrs. Morton they were made happy once more.

An Innocent Thief—Edison—May 11. Bessie Learn, Augustus Phillips and Olive Templeton featured. Peggy obtains employment in the Mercer household, and finds an ever-ready champion in young Dick Mercer, whom she greatly

admires. Beatrice Mills, Dick's fiancee, takes a dislike to Peggy without any apparent reason, though it really is jealousy. This strengthens the friendship between Peggy and Dick, he looking out for her interests when he thinks she is being imposed upon or rashly judged. Much against Dick's wishes, Beatrice sets a trap for Peggy, promising to show her fiance what a small place honesty and gratitude occupy in Peggy's nature. The result is exactly the opposite of what Beatrice expected. Chagrined, she returns Dick's engagement ring, and he joyfully sweeps little Peggy into his arms. C. R. C.

Means and Morals—(Two Reels)—Essanay—May 11.—A simple human interest tale by H. S. Sheldon, with the leading roles enacted by Edna Mayo and Bryant Washburn. The story tells of a little shop girl, who flirts in order to be invited out to dinner. Her host, unknown to her, is a pickpocket, whom she later succeeds in reforming. See review on page 783, this issue. N. G. C.

Rushing the Lunch Counter—Kalem—May 11.—Ham and Bud blow into the Wayville station and find the lunch counter deserted, as the proprietor has just fired the waiter, and has chased him as far away as possible. The owner returns and finds Ham and Bud have eaten their fill and are preparing to leave. He offers them employment and they consent to stay. Their first customer is a wild and wooly westerner, who succeeds in beating them out of a lunch by flourishing what they discover to be but a toy fan, in the shape of a pistol. They run after him with a sledge hammer and knock him out. Not being able to supply the wants of a car full of passengers, Ham and Bud manage to get into a free-for-all and escape on a handcar.

A Hot Time in Punkville—Lubin—May 11.—Cartoon picture, showing Rastus landing in his native town in a box car. He tries to capture a chicken, but succeeds, after a fight, in capturing only an egg. He chases a cow and she jumps over the moon, where Rastus follows her and gets mixed up with the stars.

Who Stole the Doggies?—Lubin—May 11.—Picturing the troubles of Maggie and her suitors, Murphy, a cop, and Hogan, the chief. Rockerbilts give a dance and the wienerwursts are stolen. Murphy is informed and comes to the house and finds Maggie with the stolen goods. Hogan arrests her, but as he has the wienerwursts in his hands as Hogan comes in, he is blamed for the theft. After much trouble Murphy is released and goes with Maggie, while Hogan is seen dangling by his feet from a rope meant for Murphy.

The Yellow Streak—Selig—May 11.—E. J. Brady and Eugenie Forde are featured in this western production. Ed Merritt, a profligate son of an Easterner, goes west in the hope of reforming. He meets and marries Nancy, the belle of a western dance hall, and a year later, when his father dies, deserts her and goes east to become the head of his father's firm. A son is born to the deserted wife, and seventeen years later Merritt, in the west for his health, is saved from shooting his own son by Nancy. The father pleads for forgiveness, but the wife cannot forget his treatment of her. N. G. C.

The Girl Who Might Have Been—(Three Reels)—Vitagraph—May 11.—Liggett, a master criminal, to his acquaintances appears to be a gentleman of leisure. Detective Cheney, who has been watching the operations of a gang of crooks, sets out to find the master brain who is directing them. Enid, an unwilling accomplice of Liggett's, is sent by the master criminal to kill Cheney, but the detective outwits her, and seeing that she detests the life she is living, gives her a chance to reform. Time passes and he falls in love with the girl. "Three-fingered Lew," Liggett's right-hand man, fears that Enid will "squeal," and kills her on the night that Cheney, who had fallen in love with her, was about to ask her to marry him. The detective at first is crushed by the blow, but he rises superior to his feelings and sets out to avenge the death of the girl who might have been his wife. He accomplishes his end, and "Three-fingered Lew" is placed behind the bars, while Liggett meets his death in trying to make his escape.

Nearly a Scandal—Edison—May 12.—Arthur Housman, William Wadsworth and Jesse Stevens featured. Otto writes Steena, his hired-girl sweetheart, for money, telling her to meet him in the

park. Steena has her mistress, Mrs. Snitz, write her reply. Snitz, the jealous husband, gleans some knowledge of the date from the blotter, and, thinking that his wife is faithless, goes to the park intent on settling with Otto. Tragedy is narrowly averted in the mix-up that follows, and the affair is explained to Snitz's satisfaction. C. R. C.

Who Bears Malice—(Two Reels)—Lubin—May 12.—A dramatic story of the lumber camps. Story tells of a desperate feud existing between two of the men, which runs through many encounters and endangers the life of the lumberman's wife. The villain, a trapper, pursues his opponent, and uses every cow-

ardly means to best him. In the final struggle, the trapper falls upon his own knife and is pierced through the heart. After months of anxiety the lumberman and his wife are restored peace and happiness.

Scotty Weed's Alibi—(Two Reels)—Kalem—May 12.—An episode of the

girl detective series, wherein Scotty Weed, a notorious crook, is arrested for theft, through the working of Jean, the girl detective. Several mysterious robberies have been perpetrated, and finally the guilt is laid to Scotty Weed, who strongly denies that he is the guilty one. Jean happens to be in the office when Weed is accused and notices a peculiar mark on him. Later on a big ball is given by Mrs. Winslow, a wealthy widow, and Jean is invited. The crook, hearing of the diamond tiara which will be worn that night, manages to get into the ball, and as they are all masked, is not discovered until after he has stolen the tiara. Then Jean notices his hand and he is accused of theft. He holds the guests at bay with a revolver and escapes. The detectives follow him to his hotel, where he is found, and after a lengthy search the diamond tiara is discovered and Weed arrested.

The Fable of the Highroller and the Buzzing Blondine—Essanay—May 12.—A George Ade comedy, featuring Bryant Washburn and Ruth Stonehouse. Bob is a young broker who plays the market hard. He meets Elyphe, a muchly bleached blonde, who looks good to him at 11 o'clock, and by 2 a. m. he can see no one else. He shows her his bank book and she decides to marry him. He plays the market heavier than ever and loses his money. Taken with a delirious fever, Bob awakens to find Annie there but Elyphe gone, as she has feared that he has lost all of his money.

The Last of the Stills—Selig—May 12.—A moonshiner story in which Virginia Kirtley and Robyn Adair are featured. Benton, a business man, goes west for his health and meets Mary, the daughter of old Burk, a moonshiner. Benton is suspected of being a revenue man, but he escapes, and years later Mary, who has gone to the city to learn stenography, becomes an employee in his office. When his business proves a failure Benton returns to the mountains and becomes a partner of old Burk. Mary, however, is able to save the business and several months later returns home and induces Benton and her father to return to the city to resume the business. N. G. C.

When a Feller's Nose Is Out of Joint—Vitagraph—May 12.—Sonny Jim feels that "his nose is out of joint" when his mother and father give all their attention to his newly arrived baby brother. His parents, not noticing his "jealousy," ask him how he would feel if the stork came and took his little brother away. This gives Sonny Jim an idea, for he has seen pictures of storks perching on barns with little babies hanging from their bills. That night he wraps his little brother in a bundle and takes him out to the barn to await the coming of the stork. A fire breaks out in the house, and the room in which the baby is left is enveloped in flames. Both the mother and father believe that the child has perished until Sonny Jim, who has grown tired of waiting for the stork, returns to the house with his little brother safely in his arms. He is then hailed a hero, and decides that the presence of his little brother is not such a handicap after all.

The Sheriff's Story—Biograph—May 13.—A young man has met a hermit, while on a fishing trip, but being unable to get into a conversation with him, he at last succeeds in getting the hermit's story from the sheriff. Years ago the cabin, wherein the hermit still lives, was attacked by Indians. The hermit and his young wife were the only ones there, and after a futile attempt to save themselves the girl realized their danger and implored her husband to shoot her, before the Indians entered. He granted her request and just then the Indians were dispersed and cowboys entered the cabin, only to see the young girl dying. Ever since then the morose hermit has had a dummy dressed in his wife's clothing, and will see no one.

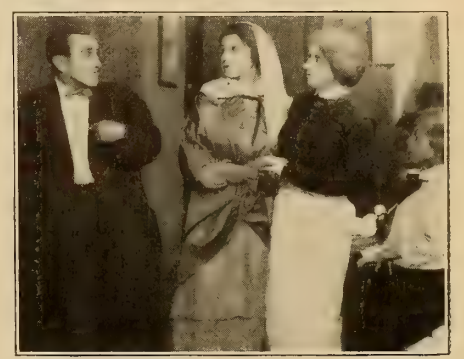
Sweedie in Vaudeville—Essanay—May 13.—Wallace Beery, as Sweedie, has been the scrubwoman in a theater. She decides that she would be good on the stage, and one night when she holds five aces in a poker game she gets the necessary coin to start out. She is booked with Slivers, a three-hundred-pound dancer, and they finally hit the theater where Sweedie had been a mop artist. The jealous props decide to spoil the act, and while Sweedie is dancing the scenes and wings fall upon them. Sweedie and Slivers tame the props and then have the stage to themselves.

The Gray Horror—(Three Reels)—Lubin—May 13.—Ellis, an English barrister, saves a woman he has formerly loved, from her husband, Gray. In the escape Gray is shot and the affair is witnessed by Parr, an adventurer. Ellis takes Mrs. Gray to America, but on the steamer she dies in childbirth, and asks him to adopt the child. Parr is also on the boat, and knows of the adoption of Betty, Mrs. Gray's daughter. Years later he comes to purchase a vast estate, as he knows it is rich with ore, and is surprised to find Ellis and Betty living there. Ellis refuses to sell the property. Parr hits upon a scheme to make Ellis either sell the place or leave it. He hires another crook, and they nightly haunt the place. After a while Betty goes to visit her chum, Parr's daughter, and seeing Parr leave one night with a crook, she follows him. Upon her arrival home she finds her father and a young lawyer grappling with Parr and the crook. The mystery of the spirits is cleared up and Betty's engagement to the young lawyer is announced.

To Save Him for His Wife—Vitagraph—May 13.—Mary comes to the city from the country and secures work at the news-stand of a hotel. Robert Sundown, a young Westerner, who buys papers from her, falls in love with Mary, but a mischievous bellboy convinces her that he is married. Sundown succumbs to the wiles of an adventuress, and Mary becomes an adventuress, also, for a short time, in order to win him away from the other woman and save him for his wife. When she accomplishes her purpose she is about to return to her country home, for she has lost her position through the adventure, but Sundown tells her of his love and convinces her that he is not married and that she is the only woman he has ever cared for. Lillian Walker featured.

The Little Scapegoat—Biograph—May 14.—The scapegoat is left alone in the world and comes to live with her rich relatives. She is made a servant and her only friend is the butler. Her young cousin is loved by a rich young man and a count. The count proposes an elopement and after some consideration the cousin agrees and is ready to elope, when the scapegoat, who has overheard the plot, takes her cousin's place. The butler sticks up for the girl, after her aunt has doubted her word, and they are both discharged. Jack, the rich young man, hires them and finally declares his love for the scapegoat.

The Struggle Upward—(Two Reels)—Edison—May 14.—Helen, a settlement worker, is engaged to Philip Atwood, a man of wealth, apparently a capitalist, but in reality a gambler and crook. Jack, a young fellow embittered against the world because of the poverty in which he lives, meets Helen, and is reformed by her. One day he forgets himself so much as to embrace her, and an in-



visible barrier rises between them. Jack studies for the ministry, and becomes a curate in a distant city. After her marriage to Philip, Helen learns his true occupation and character, and leaves him. It happens that at the time they are in the same city in which Jack is living. Helen goes to the church for advice, and Philip, following, finds her in Jack's arms. He shoots and hits the curate, but the wound proves a slight one, and under Helen's care he soon recovers. Atwood becomes entangled in his own evil schemes, and pays for his wickedness with death. C. R. C.

The Other Girl—Essanay—May 14.—Featuring G. M. Anderson. The artist is engaged to a society girl, who, after coming in to see him, leaves to join some friends, who are selling tags for a charity organization. They go into a cabaret with a gentleman friend and there the girl is seen by her artist lover, who comes in with his chum. He reproaches her and she returns his ring. He leaves for the country, where he meets the "other girl," and she falls in love with him. One day the artist is injured by a falling tree and is knocked unconscious. He raves about the girl in the city, and the "other girl," feeling that she will save his life, sends for the girl in the city, who comes, and the artist is reconciled to her.

The Black Ring—(Three Reels)—Kalem—May 14.—An interesting three-reel drama dealing with the thefts of the "Knights of the Black Ring." A valuable necklace is stolen from Jean, the daughter of Worth Darnell, by the chauffeur, who hides his loot in the car. He is discharged for drunkenness before the theft is discovered and his place is

taken by Jack Baldwin, a rich young clubman, who withholds his identity. He finds the black ring worn by the old chauffeur and wears it. Count Barnoff is a suitor for Jean's hand, and one night Baldwin, who has learned to love the girl, sees the count receive the stolen necklace from the chauffeur, who has gained an entrance to the garage. Baldwin follows the men and recovers the necklace. Jean and her father, suspecting him to be the thief, try to have him arrested, but the police, when they find out who it is, refuse to arrest him. Jack manages to trap the count and chauffeur as they are planning to make a wholesale robbery at a big affair given by the Darnells. Jack, wearing the black ring, gains entrance to the thieves' den and they are all captured. Jean marries Baldwin.

What Money Will Do—Lubin—May 14.—Joshia Manning, a well-preserved man of sixty years, returns from Alaska and is turned away from his son's door, as he and his wife do not wish to have a pauper on their hands. Flora, his son's adopted daughter, seeing him turned away, runs after him and gives him something to eat. The old man, gladdened at this act of kindness, buys a farm for Flora and her farmhand sweetheart to live upon, and decides to live with them. The old man, instead of being a pauper, has brought back a lot of money with him. His son hears of this and tries to railroad him to the insane asylum, but is unsuccessful.

A Matrimonial Boomerang—Selig—May 14.—A Selig comedy, featuring Tom Mix. Grace, a school teacher, takes charge of the Coyoteville school, and meets Tom Champion, sheriff, who falls in love with her. When the sheriff arrests some of the cowboys for gambling the men swear vengeance and threaten to hang the sheriff, until one of their men sees an old Indian squaw passing, and tells the sheriff that if he will marry the squaw they will save his life. The sheriff consents and learns later to his surprise that the squaw is Grace, disguised. The cowboys are thus beaten at their own game.

N. G. C.

The Professor's Painless Cure—Vitagraph—May 14.—Waldo Emerson Peabody, a professor, has so completely buried himself in his books that his wedding causes him no end of trouble and inconvenience, because he cannot remember what he is supposed to do or which he has done. After a great deal of difficulty, his bride finally gets him home from their honeymoon and they settle down to a quiet life. After a while the dancing craze hits the town, however, and wifey persists in taking him to a nearby dance hall. In order to return to his books, the professor flirts with all the girls he meets. This proves to be a painless cure for his wife, and she agrees that dancing is not worthy of their attention and that he is better off studying at home. Mrs. and Mr. Sidney Drew featured.

The Oriental Ruby—Biograph—May 15.—Lola and Charles are serenely happy because of the fact that they are engaged, when their happiness is marred by the fact that their fathers have quarreled over a stone, which one claims to be real and the other man says is but a piece of glass. Charles persuades his father to go to the other man and beg his forgiveness. When he arrives he finds the other man dead, and fearing he will be blamed, he steals away without giving an alarm. In the morning the body is found and on the strength of the quarrel Charles' father is arrested. Lola has seen him leave the house, but will not testify against him. Charles calls on her and finds her grappling with the Hindoo servant, who turns out to be a notorious crook in disguise, who has stolen the oriental ruby.

His Peasant Princess—Edison—May 15.—The king of Steinfeldt and the king of Rodenkurst quarrel over a game of chess, and for years the principalities are on anything but friendly terms. The barons of both kingdoms try to effect a reconciliation by suggesting the marriage of Karl of Rodenkurst to the Princess Victoria of Steinfeldt. After much protest the kings consent to the marriage. Then comes the difficult part—the task of bringing Karl and Victoria

together. Karl is in love with a girl employed in a beer garden near the academy which he attends, and refuses to even meet the princess. To the surprise of all present, instead of resenting Karl's turning his back, she greets him with "Will you have a stein of beer?" Amazed, he turns to find his Victoria in the royal robes of a princess. The lovers become married immediately, and peace is restored between Rodenkurst and Steinfeldt. Robert Brower, Frank McGlynn, Margaret Prussing and Thomas McEvoy play the principal parts.

C. R. C.

The Awakening Hour—(Three Reels)—Essanay—May 15.—A well known cast, including Joseph Byron Totten, Harry Newton, Ernest Maupain, Nell Craig, Royal Douglas and Myrtle Healy. Rose Lane, a simple country girl, is persuaded under the influence of Jed Jermaine, an unscrupulous manager, to leave home and go to the office of Sam Caplan, a crooked producer, to apply for a position. Rose is rescued from Caplan's attentions by Arthur Merrill, a young leading man. Caplan is angered and plans revenge. John Herriman, a young country lad who is in love with Rose, is told by Caplan that Rose has been wronged by Merrill. Patricia, an actress, is in love with Merrill, and when she is repulsed falls into Caplan's plan to ruin him. Rose has a part in Merrill's company and overhears a plot to lure Merrill to a lonely house. She tells Merrill's manager, and they rescue him. Patricia leaves the company and Rose takes her place as leading lady, scoring a big hit. Merrill declares his love for the girl, but she tells him that she loves Herriman, so he assures the country boy of Rose's innocence, and plunges himself in renunciation.

A Fiend at the Throttle—Kalem—May 15.—Hopkins, a railroad engineer, is knocked unconscious, and is carried to a nearby cottage, and put under care of a nurse, who is told that he must not be disturbed by noise. Rita, the telegraph operator, is notified that a freight train is due to pass her station, filled with high explosives. Just before the freight is due, Hopkins is awakened by a shrill blast from a locomotive whistle and jumps out of bed and rushes toward the track. He overpowers the substitute engineer and opens the throttle wide. His train is a passenger train and rushes swiftly toward the oncoming freight. Rita leaps onto a hand car and speeds on ahead of the passenger train, which shortly overtakes the hand car and crashes into it. Rita scrambles onto the cowcatcher and into the cab of the engine. After a hard struggle with the fiend, she manages to overcome him and sidetrack the passenger train.

The Substitute—Lubin—May 15.—Billy Reeves visits a fashionable restaurant and meets a charming young lady, who joins him, at his table. They get up to dance and nearly wreck the place, knocking waiters down and spilling all the platters, etc. Billy also enters the skating contest and gets sadly mussed up. He suggests that the girl accompany him to his club, where a boxing match is to take place. Billy takes the place of the boxer, who is unable to appear, and knocks him out in a blaze of glory.

Tiger Bait—Selig—May 15.—Frank Mason, his wife and little son, Billie, live on the edge of the jungle. Bob Grant, a friend of Mason's, lives with them. Frank and Bob go out into the jungle to set a tiger trap. In the meantime little Billie has lost his dog and has gone out to hunt for him. He sees him ahead and runs after him. Billie becomes lost in the jungle and follows the dog right into the tiger trap, which is baited with raw meat. At the same time an immense tiger is near the trap, but it closes as the boy enters, and his father and Bob, after a search, find little Billie happy in his recovery of the dog.

The Valley of Humiliation—(Two Reels)—Vitagraph—May 15.—Mrs. Hobart, who has a comfortable income from her first husband, loses it when she remarries. Her daughter, Rosemary, is therefore thrown upon the gerenosity of her stepfather, and is continually made to feel her humiliating position. When she protests to her mother, she is told that she should have married long ago. In desperation, she advertises for a husband, and though the majority of the replies are almost insulting she eventually meets Jim Aberdeen, a Westerner, and becomes his wife. Again she is placed in a humiliating position, for she believes that she does not belong in his home. He sees this and tells her that she shall be his wife in name only until she has learned to love him, but also says that he has loved her from the moment they met. An unscrupulous friend of Aberdeen's steals some money from his cabin and Rosemary attempts

to secure its return. Failing in this, she believes that it was she who was responsible for this theft, and decides not to return to Aberdeen. She wanders about the prairies, heartbroken, until Aberdeen finds her almost exhausted. He takes her home and tenderly cares for her, and upon her recovery they realize that the one obstacle between them has been removed, for she has learned to love him.

Mutual Program

Love and Money—THANHOUSER—MAY 9.—Count Nervi, a fortune hunter, pays court to a wealthy American widow living in Paris with her daughter. Nervi really loves the latter, and hits upon a plan which he thinks will accomplish his ends. He induces the mother to sign over her money to her daughter, telling her that he can then marry her without being thought a fortune hunter. In the meantime, however, the daughter's American lover arrives with his uncle, a wealthy rancher. Nervi tells the girl that if she will marry him secretely, she may immediately divorce him, and with the family fortune in her hands, wed the man of her choice. She consents, and the ceremony is performed. Then the count informs Celia that, without her husband's consent, she is powerless to achieve her freedom, and that he has no idea of giving her up to another man. At this point the minister unmasks, revealing himself as Celia's American sweetheart. He and the girl had been married the day before, and had conspired to bring disgrace upon the nobleman. The widow weds the ranchman who is rich enough for them both, and Celia and her husband keep their fortune.

The Altar of Ambition—(TWO REELS)—AMERICAN—MAY 10.—The story of a man's neglecting his wife, in his race for the governorship. The wife is the victim of a lot of scandal which is started by her husband's political enemy. Eventually she is ordered out of the house by her husband owing to the scandal and her daughter is taken very ill, and continually calls for her. Finally, through the dying confession of the man who has brought scandal upon the governor-elect's wife, her name is cleared and she is reconciled to her husband. For review see page 782 of this issue.

J. C. G.

At the Hour of Eleven—RELIANCE—MAY 10.—Leila Sands forgets her love for her husband and her little daughter in her infatuation for George Gray. Little Genevieve overhears the plans for her mother's elopement with the intruder, and determines to prevent it. After her mother and father have retired, Genevieve slips downstairs, and locks the window which Mrs. Sands left open for Gray's entrance. At the appointed hour, eleven o'clock, Leila, ready to elope, steps cautiously out of her room. She stumbles over Genevieve, who has fallen asleep while on guard at the top of the stairs, and the child is thrown headlong to the bottom of the staircase. Sands, aroused, hears Gray at the window, and fires. When the lights are switched on, he realizes the situation. Leila's confession and pleas are of no avail until Genevieve intercedes for her. Then Sands is moved to compassion and forgiveness.

Life's Staircase—BEAUTY—MAY 11.—An excellently photographed story, featuring Webster Campbell and Neva Gerber. Jack Bentley and Gladys Turner are seen in their respective homes, all dressed for their wedding, and each one takes out a box of letters and keep-

sakes and looks them over. As the letters and tokens are looked over the young people see the past which is connected with them. The spirits of their past loves follow them down the staircase as they descend to be married, and remain with them until the minister has pronounced them man and wife.

J. C. G.

The Smuggler—MAJESTIC—MAY 11.—Sampson and Wilson, at the expiration of their prison terms, separate, Sampson taking the road to honor, and Wilson drops back into the rut of his former career. Some years later, Sampson, now a prominent exporter, is bringing his daughter, Betty, home from an art school abroad. On the ship is Wilson, wanted for smuggling. Conners, a secret service man and an ardent admirer of Betty,

is also a passenger on the boat. Wilson recognizes his old pal, and, on the threat of exposure, forces him to conceal in Betty's hat the diamonds which he is smuggling. Conners catches Sampson in the act, and learns the whole story. By a clever ruse, he manages to put the jewels back in Wilson's cane just before the latter steps ashore. On the wharf the smuggler is searched, and is dumbfounded on seeing the diamonds taken out of his cane. Conners has performed his duty, and saved Betty and her father from disgrace at the same time. Raoul A. Walsh, Billie West, Ralph Lewis, and Jack Dillon are the principals in the excellent cast seen in this production.

The Song of the Heart—THANHOUSER—MAY 11.—Arthur Ashley and Mignon Anderson featured. Arthur Von Bauer, a German composer, puts his sorrow for the loss of his parents into music, and calls it "The Song of the Heart." Stephen Richards, a pianist in a low dive, steals the music, and has it copyrighted under a different name. Mignon Ober and Arthur, employed in the same cabaret, are in love. When both are discharged because Arthur has defended Mignon from the proprietor's insults, the German composes an operetta, in which Mignon is prima donna, singing "The Song of the Heart." Richards then comes forward with his copyrighted air, and Arthur finds himself an outcast from the musical world. Mignon tries to establish her lover's right to the song, but in vain. Richards, shot in a brawl, confesses the theft, and Von Bauer, reinstated as one of the leading musicians of the day, marries Mignon.

The Broken Window—AMERICAN—MAY 12.—A clever comedy, featuring Winifred Greenwood and Ed Coxen. The professor is sitting on his porch watching a ball game when a ball whizzes past him and breaks a window. He calls

the maid, played by Winifred Greenwood, who calls the repair man, Ed Coxen. After fixing the broken pane, the repair man, that night decides he must see the maid again, so goes to the house and breaks the window. The maid telephones for him the next morning and their friendship ripens. That night the maid steals downstairs and breaks the window. The repair man is called again the next morning and after declaring his love for the maid, they both confess their guilt in the breaking of the windows. The professor overhears them and telephones for a minister, cancelling his first call for a detective to come and solve the mystery of the broken window.

J. C. G.

The Son of the Dog—RELIANCE—MAY 12.—For his assistance in helping the government in an Indian uprising, Dog-

Who-Never-Leaves-The-Scent is bidden name his reward. He asks that his son be educated as a white man. John Graham, the son, wins a medical degree at Carlisle, and later marries Mary Penton.

He is assigned the post of surgeon on the Indian reservation. At John's request, the colonel tells the Dog that he is not to disclose John's identity to the boy's white wife. The old Indian grows fond of his little grandson, and one day saves him from springing a bear trap with his hand. The son acknowledges his father, and the final scene shows the old Indian enclosing John, his wife, and his son in his blanket.

His Affianced Wife—Broncho—(Two Reels)—May 12.—Vera Ashton's brother, Jim, forces her to be his accomplice in crime. Jim is captured and sent to prison. Vera makes her get-away, and determines to live straight. She becomes a stenographer for Dixon and Company. One day Dixon, who is in love with Vera, goes out without closing the outer door of the safe. Suddenly, Jim enters. He proposes to Vera that they rob the safe. She refuses. Jim overpowers her, and breaks open the safe. Vera seizes his pistol, and commands him to replace the loot. He refuses, and she shoots him. Dixon returns, and Jim accuses Vera of being a crook. The police recognize the girl, and are about to arrest her when Dixon intervenes, saying that they are mistaken, as Vera has been his stenographer for years and is now his affianced wife. Jim lives only a few minutes, and after his death the police have no way of proving anything against Vera, so release her.

The Shoal Light—Domino—(Two Reels)—May 13.—Ezra Tucker, for thirty years keeper of the Shoal Light, receives a letter from the government, stating that he has reached the age limit and is to be succeeded by Lynn Coates. This arouses Tucker's enmity against the man. Coates' son, John, captain of a fishing vessel, arrives in port, meets Hettie Tucker, and loses his heart to her. John's first mate, discharged for drunkenness, seeks revenge by turning off the light at the shoal lighthouse on a

foggy night. Tucker realizes the situation at the lighthouse, and forgets his enmity in his anxiety for the sailors and his pride in the lighthouse. He and Hettie go to the rescue, and relight the huge lamp just in time to save John Coates' vessel from going on the rocks. The mate, however, becomes lost at sea in a small craft. The following day there is a reconciliation between Tucker and his successor, and John and Hettie become engaged. Charles Ray and Estella Allen are seen as John and Hettie.

The Human Octopus—Kay Bee—(Two Reels)—May 14.—John Kelcey, supposedly a reputable business man, is in reality president of the Beggars' Union, an organization composed of fakers who prey upon the sympathy of the public. Kelcey's daughter, Ruth, is in love with Tom Horton, a newspaper reporter greatly disliked by Ruth's father. Horton is assigned to investigate graft conditions in the underworld. Disguised as a tramp, he enters the tenderloin, and becomes a member of the Beggars' Union. The information which he furnishes the police enables them to raid the headquarters. He trails the chief to a cheap hotel, and, looking over the transom, recognizes John Kelcey, who has thrown off his disguise. Kelcey, threatened with exposure by the young reporter, consents to the love affair between Ruth and Tom. Walter Edwards featured.

Mike's Elopment—Reliance—May 14.—Twelve-year-old Mike and Bridget elope. Pete, a gypsy, plans to steal the children who have wandered into his camp. An old fortune-teller sees bad luck in the cards, and sends the chil-

dren off. Pete attempts to catch them. While Mike is gallantly defending Bridget, he falls over a high bank. The gypsies, thinking him dead, flee in terror. Bridget takes Mike home, and they decide to wait until they are grown up before carrying out their plans of elopement.

Ferdy Fink's Flirtations—Falstaff—May 14.—A comedy romance, starring Riley Chamberlain. Ferdy Fink is quite some important personage in his home town. After dancing attendance upon several generations of young ladies, he is still a gay beau. At last he determines to settle down, and is considerably surprised to find that none of the fair damsels to whom he proposes will have him. One day, passing an apartment house, he sees a woman wave a handkerchief at him from a window many stories up. Thinking that he has found romance at last, he dashes up the stairs, and is promptly thrown down again by a brutal giant whom he meets. The next day he catches a glimpse of the coquette from the building across the way, and is shocked to see that it is a darkey maid cleaning the window with a white cloth.

Casey's Tribulations—Royal—May 15.—Casey, on his way to work in the morning, nods amicably to the widow Nolan. The gossips take note, and soon it is the talk of the neighborhood. Rumors of trouble between Casey and his wife circulate, and public sentiment runs high. It is decided to tar and feather the widow Nolan, but the attempt proves a failure. Then they advance upon the Caseys. Casey gets a coat of tar and feathers, and when he reaches home his wife finishes the job.

Added Fuel—Reliance—(Two Reels)—May 15.—Irene Hunt, Jack Conway, and Charles Lee featured. Jane Pepper, reporter on *The Daily Mail,* hears that her father's and brother's financial difficulties are being aired upon "the street." She begs Sim West, reporter on *The Express,* to suppress the article. West publishes the entire scandal, scoring a scoop. Shortly afterwards, Jane's father is found murdered. The guilt falls upon her brother. West repents his abuse of Jane's confidence, and assists her in hunting down the real murderer of her father. The butler, confronted with the evidence secured by the reporters, confesses, and Jane's brother is freed.

At the Stroke of the Angelus—Majestic—(Two Reels)—May 16.—John Ford leaves his dying sister, Alice, and her little girl in their stranded emigrant wagon while he scouts for help. He places a child, the last survivor in a neighboring party, in the wagon beside the sister. Outlaws ransacking the

wagon, find both Alice and her little girl dead. Pedro, the chief, takes the chain from about the dead child's neck and clasps it around the throat of the other girl. He makes her his foster daughter, and brings her up to be a thief and street-dancer. Anita meets and falls in love with the wealthy "gringo," John Ford. Anita saves the latter from death at the hands of Pedro. In her hut, as the Angelus strikes, Anita lifts her crucifix. Ford recognizes the chain as that which once belonged to his sister. Thinking that Anita is his own niece, he goes sorrowfully away. Pedro is surprised while robbing a mission altar. In his fear he confesses, among other things, that Anita is not Ford's niece. The lovers are reunited. Charles Clary and Francelia Billington featured.

Ethel's Romance—Komic—May 16.—This is chapter twenty-three of the Bill series. As Ed is hurrying to keep a

luncheon appointment with Ethel, he comes upon a woman having difficulty with her automobile. To avoid being impolite, he is compelled to drive her

home. From the window Ethel sees him enter the car with the strange woman, and, on his return, greets him coldly and gives him back his engagement ring. Bill, partly dozing, hears the dispute between Ed and Ethel, and dreams that he proposes to her. Accepted, he loses no time in securing a marriage license, and having the ceremony performed. Ed, wild with jealousy, seizes Bill by the throat—and then Bill wakes up. Over in the corner Ethel and Ed are making up their little misunderstanding.

Universal Program

Universal Animated Weekly No. 165—Universal—May 5.—This issue of the weekly contains scenes from a day spent with French troops; horses sent to war zone from America; confederate veterans parade at Atlanta, Ga.; Vincent Astor's hydroaeroplane at Marblehead, Mass.; building collapses at Birmingham, Ala.; opening of Federal Park at St. Louis; inauguration of President Graham at North Carolina University; Prosperity Parade at Chicago; dedication of Roosevelt Dam at Phoenix, Ariz.; Buffalo Bill and Carl Laemmle meet at Universal City; U. S. S. Wadsworth successfully launched at Bath, Maine.

Counting Out the Count—Sterling—May 6.—Billy and Johnny, variety actors, learn that Rita Cansarsie, an heiress, wants to marry a nobleman, and decide to try to win her, their act on the stage being a flat failure. Billy dolls up as the count, and Johnny acts as his valet. The girls all fall in love with the fake count, but when the village boys bribe the gigantic Belgian cook to play a practical joke on him, his real character is disclosed. Rita scorns him and marries her former lover. Billy Reeves and Johnny Doyle starred.

Tony—Imp—May 7.—Tony, influenced by the wonderful tales of America's generosity, leaves for New York, promising to send for his wife and little girl as soon as he has earned enough for their passage. When, after a few years of hard toil, he goes to the bank to draw out his savings, he is greeted by a printed notice that payment on deposits has been suspended. Armitage, a millionaire, decides to help the institution out of its difficulties. Tony mistakes him for the bank president and follows him to his home. While hiding in the hedge, Tony

sees the millionaire's little girl approach a mine used in excavating for an artificial lake. He forgets all thoughts of revenge and rescues the child, though at terrible cost to himself. During Tony's delirium, which lasts for days, Armitage learns of the man's financial condition, and sends for his wife and child in Italy. They are the first to greet the invalid on his regaining consciousness. The final scene shows Tony working for Armitage, while their two little girls play together near by. King Baggot, Jane Gail and Ned Reardon play the principal parts.

Almost a King—(Two Reels)—Nestor—May 7.—The King of Smearcase dies, leaving no male heir to the throne. Jerry, the next of lineage, is summoned from his delicatessen store in America. The new king must be unmarried, so, for the time being, Jerry forgets his wife and children. At the dock he meets an old friend, Jack, who is sailing to Europe in the interest of his firm. Jerry is greatly attracted to the pretty princess who is to be his wife, but she objects to the match, not liking Jerry's looks. Jack calls at the palace and meets the princess. They fall in love, and several times the young suitor is cast into prison for calling on the king's future wife, but each time he manages to get out. The day for the wedding arrives. As Jerry and the princess are about to be married, there is a great commotion at the door and Jerry's wife enters with all of the children in her wake. This disqualifies Jerry for the throne. Jack seems to be the only logical person to take the place, so he is chosen, to the princess' great delight. Lee Moran, Jack Dillon, Stella Adams and Billie Rhodes take the principal parts.

Wanted—A Chaperone—(Two Reels)—Nestor—May 7.—Through peculiar circumstances Jack and Eddie meet Victoria and her sister, two charming girls. Jack writes his father, asking permission to bring the girls down to their beach home. Father consents on the provision that they get Eddie's mother to act as chaperone. As she is away, Jack and Eddie induce their pal, Lee, to impersonate mother. He is so successful that even the girls do not penetrate his disguise. Eddie's mother arrives at the beach, and complications follow. In the end, things are all explained, and Jack's father and Eddie's mother decide to get married.

Gene of the Northland—(Two Reels)—Bison—May 8.—Gene Gauntier and Jack Clark featured. Jeanne and Jacques La Roche live together in the great Northwest. Jacques is arrested for robbery, and Jeanne is taken into the home of the proprietor of the post. Several years later, Donald McLean wins her for his wife. Jacques escapes from prison and hides in his sister's house. McLean sees the two in an embrace, and shoots the man, leaving him for dead. He locks his wife in the cabin and returns to town to drown out his jealousy in liquor. Jeanne dresses up in one of her husband's suits and follows her brother's footprints. Jacques is taken care of by some Indians, and Jeanne finds a home with the Cox family. Jacques, fully recovered and flush with the proceeds of a successful hunting trip, flashes his money in town, and is killed by a half-breed. Suspicion rests upon McLean until the murderer, dying, confesses. A reconciliation takes place between Jeanne and her husband.

In the Hills Beyond—Powers—May 8. Sydney Ayres and Doris Pawn are seen

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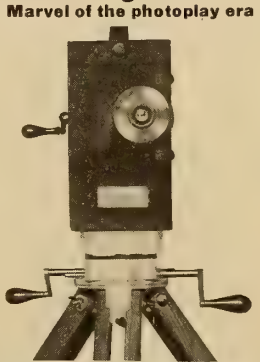

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in the roles of John Carew and Bess. Doris Meade is the sweetheart of her father's hired man, John Carew. All goes well with the country lovers until the arrival of the Thornbys. Not knowing that Clayton Thornby is married, Doris accepts his attentions, ignoring her former favorite, Carew. Nothing daunted, John exposes Thornby, determined to save Doris from humiliation and disgrace, whether or not he regains her affection by so doing. Doris is angry at this rude awakening from her dream and refuses to notice her rescuer. Not at all discouraged, however, John Picks her up and carries her to the house. When he arrives there he finds that the girl has undergone a change of mind, and the closing scene shows Doris resting her head on her lover's shoulder.

The Blood of His Brother—(Two Reel)—Bison—May 8.—Holden sends his secretary, Wright, west, in the endeavor to force his daughter to forget him. Grace promises Wright that she will wait for him. In the west Wright is a victim of a hold-up; among the highwayman's loot is a picture and letter that prove to Wright that the robber is his brother. He goes to find him, and en route locates a gold claim. He and Wright work it and become wealthy. Holden, Grace and Kingsley, the man Holden wants Grace to marry, go west. Their train kills two Indians, and in the riot that follows Grace escapes, meets Wright, and the latter comes to Holden's rescue. Kingsley had proved himself a coward, and Holden is glad to consent to the marriage of Grace and Wright.

The Toll of Youth—Laemmle—May 9.—Roderick Long decides that his son, Herbert, shall see life before marrying, and accordingly supplies him with funds with which to carry out his plans. One night Herbert returns home intoxicated, to his father's disgust. The latter sees an article in the paper, telling of the passage of the eugenics law requiring a physical examination of both parties prior to marriage. He dreams that his son fails to pass the test, and all because he had bidden him to see life before marrying. In reality, Herbert is disgusted with fast life. His father is overjoyed on learning that the medical board has pronounced his son to be in perfect physical condition.

He Fell in the Park—Nestor—(Split Reel)—May 11.—A novelist keeps a date in the park with an admirer who signed "Alice R." Mr. Crabb and his flirtatious wife go to the park, where Mrs. Crabb flirts with the author who is then attacked by Crabb. The novelist later mistakes Mrs. Crabb for Alice R. who has gone for a soda; Crabb mistakes Alice R. for his wife; his wife flirts with stranger, a policeman is summoned and peace is finally restored.

The Torrent—(Two Reels)—Bison—May 11.—Simpson hires Lindsay, expert engineer, to build a big dam. Hardy, recognizing in Lindsay the son of a man who once thrashed him for licking a small boy, determines to revenge himself upon him. The latter is already in love with Simpson's daughter, Marie, whom he is to marry when the big dam is satisfactorily completed. Hardy hires men to undermine each day's work of Lindsay, and when the dam is opened it sweeps the men and straggling villages away with it. Lindsay is saved and he and Marie ride to warn settlers. Hardy, about to drown, is saved by Lindsay. Later he confesses to his being the cause of the dam's breaking, and Lindsay is restored to grace with the Simpsons.

A Shot in the Dark—Rex—May 11.—Captain Holmes and his wife, Helen, attend the ball in honor of Major Nevins. Years prior, Helen had fancied herself in love with Nevins and had written him undated letters. These he taunts her with, and says he will return same to her if she will come for them. She does, he taunts her further, and Captain Holmes, who has come with a message for the major, hears and sees. A shot is fired and the major drops dead. At the trial Saka, Nevin's servant, confesses to the killing to avenge the honor of his sister.

A Stool Pigeon's Revenge—L-Ko—May 12.—Hank tries to double-cross the gang by tipping-off the police to one of their planned burglaries. After his pals are placed under arrest, he returns for the swag and the girl. In the meantime, however, the others have escaped, and return. Hank hides in a trunk which is carried off by the crooks. When the police attack them, Hank is kept pretty busy warding off bullets inside of the trunk. The swag is lost in the shuffle. When the crooks find Hank inside of the trunk, they give him the time of his life.

Profit and Loss—(Two Reels)—May 12.—Julie marries Baxter because of his wealth, though she loves Van Kuran, the artist. Grace, sister of Julia, conceals her love for Baxter. Later he becomes blind. Julia and the artist decide to elope about the same time that Baxter discovers his sight can be restored. He plans this as a surprise to Julia, but the surprise is on him, as he returns to find Van Kuran kissing her. He pretends blindness; Julia and the artist elope and Grace tries to assuage the hurt of the announcement to the blind man, but he relates the double opening of his eyes—to Julia's worthlessness and Grace's worth.

Pokes and Jabbs—Sterling—May 13.—Mr. and Mrs. Jabbs and Mr. and Mrs. Pokes have respective quarrels because Mr. Pokes bestows much admiration on Mrs. Jabb's fur coat. The women go out, and Mr. Jabbs, in female attire, attends a masque ball with Mr. Pokes. Many mishaps lead to Jabbs losing his key, and Pokes invites him to spend the night with him. A new series of troubles start for both men when their wives return and fail to recognize Jabbs in feminine attire. Considerable confusion results before explanations are credited.

An Idyl of the Hills—(Two Reels)—Rex—(May 13.—Kate Graham is beloved by two mountaineers, Lafe Jameson, a moonshiner, and Dick Massey, who studies in secret that he might go out into the world and make good. Kate discovers him studying, and ridicules him. Later she meets a foreigner, Frank Collins, and becomes ashamed of her ignorance. Lafe, jealous, threatens Frank. The latter explains to both Kate and

Lafe that his interest in the former means nothing, as she is but an ignorant girl. Kate and Lafe are enraged. Lafe convinces the mountaineers that Frank is a revenuer, and they draw lots to see who will kill him. Dick is chosen. Kate threatens to kill Frank herself. Dick, on meeting Frank, is convinced of the latter's straightforwardness, and walks away. He hears a shot and, returning, finds Frank has been shot. Dick, thinking Kate is guilty, takes the blame, but Frank recovers in time to explain that he shot himself. Kate and Dick are united and together study the primer.

Feature Programs

Mutual Masterpictures

A Child of God—(FOUR REELS)—RELIANCE.—Sam DeGrasse, Francelia Billington and Richard Cummings are the featured players in this drama from the pen of Cyrus Townsend Brady. Sam, a rough but wealthy rancher, seeks Frances's love. She scorns him till he rescues her from a half breed's advances, but leaves for home without giving him any hope. On her arrival at her father's she finds Chet, an old admirer, owns a mortgage on the home and is also anxious to marry her. This mortgage he is using as a lever to force the acceptance he wishes. While Frances is debating whether she should sacrifice herself for her parents, word comes from her sister, whose husband has died and left her penniless, that she is returning home with her baby. When she is told the news by her father, Frances realizes that it would be a hopeless struggle, and consents to marry Chet for the family's sake.

The train bringing the sister and her baby East is wrecked by collision with another train just outside the town where Sam lives, and Sam himself goes to help rescue survivors. The sister, fatally injured, prevails on a minister to christen the baby before her death and Sam is pressed into service as godfather. The minister promises to take the baby safely to its grandfather's home.

Impressed by this incident Sam buys a Bible, and defends himself from the taunts of the "boys" when accused of "pulling freight for Heaven" and becoming a "child of God." Interest in his godchild leads him to take a trip East to see it. On his arrival he finds himself in the home of Frances, who has just accepted Chet. Sam and Chet immediately clash over Frances, and when Sam learns that Chet is using the mortgage as a club he kicks the bounder out. This done, he assures Frances, who has shown that she loves him, that he will take care of the mortgage and her, too.

The Absentee—(FIVE REELS)—MAJESTIC—Robert Edeson is featured in this five-reel picture produced by W. C. Cabanne. It depicts the problem of Big Business which will appeal to business men the world over, since it points out many evils to which Big Business is subject. A splendid allegorical prologue precedes the telling of the story. See review on page 779, this issue. N. G. C.

The Victim—(THREE REELS)—MAJESTIC.—A splendid story from the pen of Paul West, produced by George Seigmann. Robert Harron appears as Frank Hastings, who escapes from the penitentiary after being sentenced for a crime of which he is innocent. After Frank has invented a new safe, James Darrow, played by Eugene Pallette, under threat of exposing his past, compels Frank to open the vaults of the First National Bank, that Darrow and his companions may rob the safe. Frank locks the men within, summons the police and later Darrow, dying, confesses the wrong he has done Frank. See review on page 784, this issue.

North American

The Silent Witness—(THIRD CHAPTER "THE DIAMOND FROM THE SKY")—(TWO REELS)—NORTH AMERICAN.—Blair Stanley, after murdering Doctor Lee, flees from the house, pursued by Arthur, and in a lonely cemetery the two men fight a duel, Blair falling into an open grave, and Arthur, believing himself a murderer, flees. Blair revives and makes his way home while Arthur, suspicion cast upon him for the murder of Doctor Lee, flees in a high powered automobile when pursued by the sheriff. After escaping death in front of an approaching train, Arthur's car plunges over a cliff and the latter is seen floating down the river, as the chapter ends. Unquestionably one of the most exciting episodes in any serial now before the public. See review on page 780, this issue. N. G. C.

Paramount

Help Wanted—MOROSCO—(FIVE REELS)—Lois Meredith and Owen Moore have the leads in this filmatization of Jack Lait's clever play. Gertie Meyer is employed as a stenographer in the offices of Scott & Son, New York importers, but though her shorthand and typing are mussy and her spelling weird, she is seventeen and beautiful, which seem to be the only requisite necessary to satisfy

Scott senior, who employs two stenographers, one to do the work and the other to flirt with. Gertie is totally unsuspicious of the man until one night he keeps her after hours, has a wine supper brought up from a nearby cafe and locks her in a private office with himself. Unknown to the father, Gertie has received the attentions of Jack Scott, the son, and just as the girl has given up all hope, Jack bursts in to save her from his father, though by doing so he is thrown out of the office and cut off without a cent. Later Jack conceals from his mother the actions of his father and by his gameness so touches the father that the latter, on regaining his senses, is extremely

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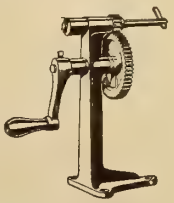

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ashamed of himself, restores Jack to his rights and former place as a partner in

the firm, and gives his consent to Jack's marriage with Gertie.

Pathe

Pathe News No. 32—Pathe—This issue of the topical shows the opening of the masters' tournament at the Manhattan Chess Club, New York City; dedication of the memorial fountain to Mr. and Mrs. Isador Straus in New York City; celebration of Arbor Day in Chicago; the orphans of New York being entertained by the Barnum and Bailey circus management in New York City; the class rush at the Massachusetts Institute of Technology, Boston, Mass., and in the war section, pictures taken at Etretat, France; Dublin, Ireland, and Egypt, and before Przemysl, Austria.

Pathe News No. 31—Pathe—In this issue of the topical will be found views of the delegates to the women's international peace conference at The Hague, sailing from Hoboken, New Jersey; the observance of Arbor Day at St. Louis, Mo.; the tenth annual field day and meet of the English Setter Club of America at Medford, New Jersey; the wreck of the two-masted schooner off Narragansett Pier, Rhode Island; President Wilson attending the opening ball game of the American League in Washington, D. C.; Australian troops sight seeing in Egypt, and an animated cartoon by cartoonist Bray.

Unfounded Jealousy — Pathe—(Two Reels)—Lillian Wiggins featured. Lil visits her sister, Phyllis. The latter's husband admires the city girl, and enjoys her company. His intentions, however, are misunderstood by his wife, and one day she cuts the reins of the horse on which Lil intends riding into town. After her sister's departure, Phyllis is horrified to learn that she has taken her little girl with her. A cowboy rescues the child, and Lil narrowly escapes death when the horse plunges down a steep hill. A general understanding follows explanations. C. R. C.

Pathe News No. 33—Pathe.—Pictured in this issue of the topical are the laying of the corner stone for the new Second Regiment Armory in Chicago; President Wilson attending a luncheon of the Associated Press in New York City; Jess Willard leaving Havana, Cuba; target practice at the forts near San Francisco; Theodore Roosevelt on his way to court at Syracuse, New York; a fashion section devoted to spring hats; a celebration at the Washburn College in Kansas City; a $75,000 fire at Newton Center, Mass., and interesting views from the European war zone.

Pathe News No. 34—Pathe.—This issue of the topical pictures the work of the Surgical Dressings Committee, which is preparing bandages for the war zone in Europe, in New York City; a display of French bull dogs at the Hotel Astor, New York City; the annual parade of the police department, New York City; the track meet at the University of Pennsylvania in Philadelphia; the varsity crew race between Harvard and the Naval Academy at Annapolis, and in the war section views taken near Paris and in the vicinity of the Dardanelles.

Universal Special

The Black Box — (Episode Nine) — (Two Reels)—Universal.—Lord John is found murdered, in this episode, and Craig is captured by the gamekeeper of the estate. The prisoner escapes and Quest and the professor leave for London. In London, Leonora has become lost in the fog, and captured by a gang of white-slavers. She escapes, with Quest's aid. Laura has seen Craig taking a boat for Port Said and reports this to Quest. They all board the boat on which Craig is on. Review appears on page 785 of this issue. J. C. G.

World

Opened by Mistake—World Comedy Stars—(One Reel).—Richard Carle is featured in this comedy, as Phillip Page, famous author, who writes his stories on the backs of envelopes. After his marriage he receives an order to write a best seller and locks himself in a room to begin the novel. His wife has stocked the room with pens, ink and fine paper, but no envelopes. Page, in desperation, writes a hundred letters to himself and on receiving them uses their backs on which to write. His wife fearing he has gone made summons an alienist, but Page opens the reply by mistake, and is on the watch for the man when he arrives. Though Page is captured, bound and examined by the doctor, he is finally able to explain all and is released.

The Butterfly—(Five Reels)—World. Howard Estabrook is featured in this adaptation of Henry Ketchell Webster's famous novel, which relates how a hunchback, in revenge against a woman who had repulsed him, lures her stepdaughter to the stage and assists her to become a dancer. The girl, who is named Elaine, has two lovers, for one of whom, Jack Butler, she forms a sincere attachment. Her stepmother goes to see her dance, and the hunchback, still enraged, murders her. The hunchback goes mad, and is later killed by falling from a cliff. Butler, Elaine's lover, is accused of killing the hunchback, but Elaine clears him of the charge by proving the hunchback was the murderer of her stepmother. Elaine and Butler marry ere the film ends.

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Miscellaneous

The Bulldogs of the Trail—Picture Playhouse—(Four Reels).—John Graham and his daughter, Peggy, arrive in Blackfoot, Canada, to visit Inspector Creighton of the mounted police. At about the same time a young lieutenant of the corps arrives to assist in running down a notorious outlaw. While riding through the woods one day, McLoyd and Peggy find Graham's dead body hidden under a pile of underbrush. Peggy, thinking that the policeman killed her father in firing at a bird near this pile a few minutes before, accuses him of the murder. McLoyd determines to clear up the mystery. Creighton's strange actions cause McLoyd to center his investigations about his superior officer. Finally, after the inspector's death, McLoyd succeeds in clearing up the mystery and rescues Peggy from the clutches of a certain secret Hindoo society, which is responsible for the two murders. Kenneth MacDougal and Sydney Shields featured. C. R. C.

The Middleman—(Five Reels)—Cosmofotofilm.—Albert Chevalier, the famous British actor, is featured throughout this photoplay adaptation of Henry Arthur Jones' drama, in the role of Cyrus Blankarn, and his wonderfully expressive face undoubtedly goes far toward making the production a successful one. The play is highly melodramatic and the acting throughout powerful. It deals with the time honored ingredients of the rich but unscrupulous employer, and the humble inventor, whose daughter yields to the blandishments of the wealthy employer's son with dire consequences to herself, the father's final revenge through the discovery of a trade secret which revolutionizes the business and makes the inventor independent while ruining the haughty employer, and naturally ends with the marriage of the girl to her supposedly false, but in reality faithful, lover.

The Commuters—(Five Reels)—George Kleine.—Larry Brice and his friend, Rolliston, are suburbanites, and both phone their wives that business detains them, and spend the night amid the bright lights. Larry takes home with him Sammy, an orchestra director, and next morning, on waking, forgets about his friend. When the latter is discovered in bed by Carrie, the maid, there is a rumpus and Hetty, Larry's wife, guessing the truth, orders Sammy from the house. The latter, whose clothes have been mislaid by Larry, insists on remaining until a suit of clothes is provided. After acquiring a new suit of clothes, sent out by Larry, he butts into a suffragette meeting downstairs. The ladies put the wrong interpretation on his presence and Hetty is much embarassed. Meanwhile, Mrs. Rolliston has discovered her husband was out the night before, and the two ladies, together with Sammy and later Rolliston and Larry, who return home, become involved in many complications before things are straightened out. It is built purely for laughing purposes, and Irene Fenwick is featured.

MOTOGRAPHY

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Vol. XIII CHICAGO, MAY 22, 1915 No. 21

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Tuesday, May 18th

"A Lucky Strike"

A rich miner decides that he needs a wife and advertises. A lady and her niece in a spirit of jest answer and introduces the cook who wins the millionaire, much to the chagrin of the jesters.

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"In the Dark"

Three Reel Drama

An intense problem play, with a dual affair between an artist and his model, and the artist's wife and a roue, many powerful situations, with a happy ending.

Featuring ***Ethel Clayton*** and ***Joseph Kaufman***

Thursday, May 20th

"A Decision of the Court"

Two Reel Drama

A worthy Judge sentences a youth to a long term in prison. The boy dies and his mother seeking revenge upon the Judge, comes near to ruining him, but her plot proves a boomerang.

Featuring ***Velma Whitman*** and ***L. C. Shumway***

Friday, May 21st

"Just Retribution"

A melodrama of powerful story and thrilling situations. A fair heiress is pursued almost to death by a blackguard cousin, who desires to secure her fortune. A realistic fire scene but all ends well.

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"The College Widow" — Featuring ***Ethel Clayton*** and ***George Soule Spencer*** — Direction ***Barry O'Neil***
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Vol. XIII CHICAGO, MAY 22, 1915 No. 21

World Film Disposes of Foreign Rights

OTHER NEWS OF THE WEEK

THE World Film Corporation last week completed arrangements whereby the entire feature rights for the world, with the exception of the United States and Canada, were disposed of to Hyman Winik and Henry J. Brock of London, England, the transaction involving millions of dollars and insuring the World Film Corporation profit through its foreign output of $200,000 a year—that is, 12 per cent of its capital stock.

Messrs. Winik and Brock, upon their return to London, will, if the established copyright laws permit, establish a firm to be known as the World Film Corporation of London, and if this title is found impossible, the name of Winik, Brock & Company, Inc., will possibly be adopted.

The new company will operate in the British Isles territory itself and expects to dispose of the rest of the foreign rights to other concerns.

Both men involved in this gigantic deal have an excellent reputation in motion picture circles, Mr. Winik being a pioneer film importer, who many years ago organized the Acme Feature Film Company and has three film theaters in Tacoma, Washington. He is now on his way to the Pacific Coast, where he will remain for several weeks before returning to London to take up his duties as president of the new corporation.

Henry J. Brock of Buffalo is one of the big figures in the American trade and general manager of the famous Mark-Brock theatrical enterprises, which controls eighteen of the largest and best known theaters in the East. Mr. Brock was recently made president of the Radium Gold Fibre Screen Corporation, and is a managing director of the United Motion Pictures, Ltd., which controls ten film theaters in Canada and the United States.

The World Film Corporation is delighted over the new arrangement since it will necessitate its dealing with only one concern and guarantee it an assured market for all its products. The new company, on the other hand, will be taking only the films which have proven successes by a thorough tryout in America and will thus have an established prestige when they are released on the European market.

Thomas A. Edison Honored

"Inventor and World Benefactor" is the inscription on the gold medal with which the Civic Forum in New York last week honored Thomas A. Edison as a national testimonial. President Butler, of Columbia University, who presided and made the presentation, said:

"This gold medal is not awarded for any particular achievement, but for distinguished services and great scientific achievements and in recognition of a great career, which has a place among the very highest in the roll of human history."

Not all the friends and admirers of the inventor and scientist who went to Carnegie Hall to pay him honor were able to get inside. All the seats from gallery to stage were occupied when Mr. and Mrs. Edison walked with the speakers to the front of the platform. The great audience of men and women stood when Mr. Edison and the others on the stage arose as the presentation was made. Those who expected that Mr. Edison would talk to them were disappointed when he resumed his seat after a whispered conference with Dr. Butler, who thereupon announced:

"Mr. Edison has whispered to me that 'actions speak louder than words in appreciation.'".

President Wilson sent this message to Mr. Edison, through Isaac W. Seligman:

The White House, Washington, D. C., May 6, 1915.

Please present my sincere and most cordial greetings to Mr. Edison this evening, and say how happy I would be if it were possible for me to be present to express my great admiration of his distinguished services and achievements.

WOODROW WILSON.

Letters from ex-President Theodore Roosevelt and ex-President William H. Taft, Alexander Graham Bell and others were read by Robert Erskine Ely, a trustee of the Forum. Those who lauded the work and personality of Mr. Edison in addresses were Nicholas Murray Butler, ex-Governor J. Franklin Fort, of New Jersey; George McAneny, Guglielmo Marconi, President Richard C. MacLaurin, of the Massachusetts Institute of Technology; Charles A. Coffin, chairman of the board of the General Electric Company; Dr. John A. Brashear, the Pittsburgh astronomer, and Dr. Charles P. Steinmetz.

Harry Weiss Promoted

In appreciation of the splendid way in which Harry Weiss has been conducting the Chicago office of the World Film Corporation, Mr. Selznick has appointed him assistant to W. R. Scates, central division manager. Harry will still supervise the local office, for the time being at least, but C. A. Dickinson, who has been assistant manager, will have charge of most of the details, so that when Scates is out of town, which he is quite frequently, Weiss will be able to handle his work.

Succesful Minnesota Convention

In the closing hours of the convention and exposition of the Motion Picture Exhibitors' Association of the Northwest the following officers were elected: H. H. Green, Minneapolis, president; V. B. Valleau, Albert Lea, vice-president; W. A. Steffes, Minneapolis, secretary; and O. C. Stelzner, Minneapolis, treasurer. The executive committee elected was as follows: James Gilosky, St. Paul; D. W. Chamberlain, Minneapolis; H. P. Green, Minneapolis; W. A. Scott, Red Wing; and E. A. Nelson, Duluth. Vice-presidents were as follows: Wisconsin—J. D. Sherman, Madison; North Dakota—J. M. Freeman, Hillsboro; South Dakota—C. W. Gates, Aberdeen; Iowa—J. E. Boile, Dubuque; Montana—Mrs. Myrtle Vinton, Bridger; Northern Michigan—D. J. Kulaszevicz, Bessemer.

There were thousands of visitors connected indirectly with motion pictures present at this convention, which was one of the most successful motion picture conventions ever called to order.

The meeting was held at the West Hotel, Minneapolis, where many exhibitors displayed their wares in handsome booths. Among the prominent manufacturers who exhibited at the exposition were:

Lubin Manufacturing Co., Philadelphia; Ohio Picture Frame Company, Minneapolis; Zenith Feature Film Co., Duluth; World Film Corporation, Minneapolis; World Film Corporation, New York; National Carbon Company, Cleveland; National Carbon Company, Minneapolis; Barnard & Babcock, Chicago; Wisconsin Seating Co., New London; L. Bauman Floral Co., Chicago; Mid-West Feature Film Co., Minneapolis; *Camera Craft*, Minneapolis; Western Motion Picture Advertising Association, Minneapolis; *Moving Picture World*, New York; Herbert Pagel Co., Minneapolis; Western Motion Picture Advertising Association of Minneapolis; *Billboard*, Cincinnati; Radium Brand Sanitary Spray Co., Minneapolis; Feature Film Co., St. Paul; Minnehaha Film Co., Minneapolis; Motion Picture Exhibitors Association of Northwest, Minneapolis; W. J. Dyer Bros., St. Paul; Northwestern State Film Co., Minneapolis; *Amusement*, Tom Hamlin, Minneapolis; Rowe Walker Features, Minneapolis; Exhibitors' Photoplay Co., Minneapolis; Minneapolis Costume Co., Minneapolis; Cushman Motor Works, Lincoln; Milwaukee Poster Mounting Co., Minneapolis; Twin City Film Supply Co., Minneapolis; Arcus Ticket Co., New York; Jerome H. Remick, New York; R. L. Lunt, Minneapolis; Great Northern Film Co.; National Cash Register Co.; George Kleine Features; Minnesota Theater Advertising Co.; MOTOGRAPHY, Chicago; Twin City Renovating Co.; Metro Feature Film Co.; Western Kriterion Film Service; General Film Co.; United Film Service; Bartola Music Co., Chicago; Fox Film Corporation; Famous Players Star Feature Film Corporation; Selig Polyscope Co., Chicago; Quality Film Service, Minneapolis; Carter Theater Curtain Co.; Sterling Electric Co.; Pathe Film Co.; Laemmle Film Exchange, Universal Films; Osborn Music Co., Minneapolis; Rosenberg Feature Co., Minneapolis; Bryan-Marsh Electric Co., Minneapolis; Oliver Typewriter Agency, Minneapolis.

The official title of the association was changed and hereafter it will be known as the Motion Picture Exhibitors' Association of the Northwest. This association includes the exhibitors in the states of Minnesota, Wisconsin, Iowa, North Dakota, South Dakota, Montana, Nevada and Northern Michigan. At the Tuesday afternoon session Mayor Wallace Nye of Minneapolis delivered an address of welcome; at Thursday's session the election of officers occurred and Miss Beverly Bayne of the Essanay Film Manufacturing Company of Chicago, whose presence was secured through the assistance and co-operation of William J. Sweeney, treasurer of the Chicago local, was introduced and made a short address.

A large and varied program of entertainment, which provided amply for the ladies as well as the men, included a big frolic and gambol costume parade, athletic entertainment, Bohemian lunch and elaborate banquet, constant musical entertainment, theater parties, and closed with a grand ball on Friday night. Credit for the unprecedented success of this great convention and exposition is certainly due to the following officers and committees:

Program Committee—Messrs. H. P. Green, chairman; A. L. Hill and F. B. Benno. Entertainment and Reception Committee—J. P. Agnew, chairman, assisted by, Minneapolis—Messrs. D. W. Chamberlain, Thomas W. Saxe, C. E. Van Duzee, E. Hinz, J. Carlson; St. Paul—Messrs. O. H. Raths, S. R. Thompson, George Grandstrom, Charles Elsworth, W. H. Carey, Willmar; R. W. Parker, Duluth; E. A. Nelson, Duluth; W. A. Scott, Red Wing; Wisconsin—John Saxe, Milwaukee; Bert Sherwood, Madison, and Messrs. Muss of Madison, Scheiber of Plymouth; Wodke of Lakemills and Loibl of Cedarsburg; North Dakota—Messrs. C. R. Blades, Bottineau; C. F. Smith, Bech; Clavier, Fargo; McCarthy, Fargo; Treat, Fargo; A. J. Cavanaugh, Grand Forks; Gus Meyers, Grand Forks; South Dakota—Messrs. C. T. Smithers, Aberdeen and Watertown; P. R. Dix, Mitchell; Lean, Madison; Iowa—Messrs. J. Boyle, Dubuque; Relf, Decorah; Illinois—W. J. Sweeney, Chicago. Marshals for Frolic and Gambol—Thos. Patrick Gleason, chief marshal, assisted by, J. F. Cubberley, Duluth; H. J. McCoy, Minneapolis; O. C. Stelzner, Minneapolis, S. Zimmerman, Minneapolis; S. R. Thompson, St. Paul. Publicity Committee—William S. Steffes, chairman, assisted by David Rogers, Jake Barnet, James Gilosky, Otto N. Rathe, Harry H. Green, D. W. Chamberlain. Committee of Grand Ball—James Gilosky, master of ceremony, assisted by members of locals No. 1 and 2.

New Ince Stars

Willard Mack, author and actor, and Frank Keenan are to join the Thomas Ince forces in southern California very soon. They are slated to appear in forthcoming Mutual masterpieces. Willard Mack is the author of "Kick In" and "So Much for So Much." As character actor and leading man Keenan has few equals anywhere.

Mr. Ince's "Big Six" now includes Keenan, H. B. Warner, Dustin Farnum, George Beban, Mack and William S. Hart. Julia Beane, the character actress, is also under contract.

Will Visit El Camino Real Trail

Guests of the Selig Motion Picture Special will be privileged to travel over the historic way known as El Camino Real, when they go to California next July. It follows the trail broken by Father Sierra and the Franciscan fathers who followed in his footsteps, missionaries among a people who have vanished from their ranchos and who are scattered in poverty today.

For El Camino Real takes the curious traveler to those famous landmarks, the missions, with their clinging lore of legends and appealing memories. Many have crumbled into dust. Others are forlorn in their tumbled state but here and there, throughout the state, the most notable of these adobe structures have been preserved through the offices of a society which cried out against the despoliation of these edifices, and set on foot an organized effort to save them.

As the Selig Motion Picture Special moves southward from San Francisco, it will cut El Camino Real trail at every historical point. The missions of Santa Barbara, quaint but wholly beautiful, will be visited. Other fine specimens will be seen along the way while, at Los Angeles, the oldest edifice of this character in the rancho land will be opened for inspection. It still is used as a place of worship by thousands of Mexicans, many of whom may be seen daily, in siesta at the adjoining plaza.

Again at famous Capistrano, a noble pile representing a very large mission of earliest days is to be seen, while San Diego will reveal even more interesting sights. In addition to adobe town, with its curious streets, Ramona's home and gardens will be visited by the guests of the special.

To the uninitiated, there is no subject in the Land of Gold which will make greater appeal than these missions, with their altars, paintings and ancient decorations. These alone are worthy of the trip across the states.

Kleine's Italian Studio

George Kleine's beautiful Italian studio, work on which was completed recently, is probably the most unique institution of its kind in the world. The new Kleine studio is located on the site of an old walled estate about five miles from the city of Turin. This beautiful demesne, surrounded by eighteen-foot walls, comprises ten acres, superbly laid out, its crux being a spacious villa four centuries old surrounded by a magnificent grove of ancient trees. The grounds are charmingly diversified with many varieties of shrubbery and flowering plants, beautiful vistas with the distant foothills and mountains shadowy in the background, and a delightful lake fairly alive with plant and animal life, enhance the natural view.

Throughout the grounds are avenues of stately trees, planted in cross effect, and many formal gardens. On the property are splendid examples of Swiss chalet, characteristic German and French buildings and several other styles of architecture, ancient and modern, that can be used for pictorial purposes.

The administration building is an ancient villa. The entire plant follows the modern unit system throughout in arrangement.

The first building erected was a studio of medium size, 100x40 feet, with glass sides, in which has been installed an American heating and ventilating plant, assuring warmth in winter and coolness in summer. Close by is the building for developing and printing; while a large depot for properties, together with a well-equipped carpenter shop and a spacious scenic department are located across the plaza. This unique, artistic reservation, with its lovely groves of ancient trees, its wealth of flowering plants, its luxuriance of shrubbery, its fairy lake bordered with myrtle, furnishes environment and inspiration that is really rare.

The architectural planning and equipment of this remarkable plant is thoroughly modern, including rest places and dressing rooms for an army of people (a detail generally disregarded in European picture plants), a large restaurant and many modern conveniences for artists and auxiliaries. These are comprised in a structure known as the long building (310 feet in length), which nestles along the shadow of the north wall of the enclosure. It hardly need be remarked that the mechanical and optical equipment of this establishment is second to none—it is a unique and complete settlement, sufficient unto itself, isolated; yet in easy reach of the thriving city of Turin.

Beginning at the left, as one looks at the accompanying illustration, one will see the long building in the background and in the front and to the right of this the main studio, while at the extreme right hand corner of the long building is the developing and printing plant. Just over the roof of the building nearest the center of the picture one beholds the German cottage, and a portion of this is devoted to the property room and scene loft, while just beyond it is visible the canal or lagoon which will be used for water scenes. A clump of trees near the center of the picture is known as the California wood, and will be used for many beautiful exteriors, while the building just to the right of the center of the picture is a villa and is several hundreds of years old. Still farther to the right is a winter garden, while just beyond the garden is a Swiss cottage, its architecture typical of the Alpine structures of Switzerland, and adjoining this cottage is a whole street of buildings adaptable to costume or period productions, since there are buildings whose architecture conforms to that of many European countries.

Farrar Films on Paramount Program

The Lasky Feature Play Company announces definite decisions on two of the most important points connected with the photoplay productions in which the world's supreme diva, Geraldine Farrar, is to appear under the direction of this concern.

Firstly, Cecil B. De Mille, director general for the Lasky Company, will personally direct all the productions in which Geraldine Farrar appears.

Secondly, these Farrar productions will be released absolutely, entirely and exclusively through, and only through, the Paramount program. Any ex-

George Kleine's studio near Turin, Italy.

hibitor who signs for the Paramount program will positively have these marvels of the art; and there is no price at all at which other exhibitors can get them or hope to get them. Farrar is Lasky and Lasky is Paramount.

Samuel Goldfish, who is now on his way to the Lasky studios in Hollywood, Cal., to consult with Mr. Lasky and Mr. De Mille, made these two announcements just before his departure for the coast. In fact, one of the chief reasons for his western trip is to see to the final arrangements for the productions in which Miss Farrar will star.

Herbert Standing

Herbert Standing, whose powerful characterizations in the Bosworth-Morosco feature pictures are attracting much attention, has a brilliant record in the history of the London stage for the past forty years, where he shared honors with such men as Irving, Wyndham and Hare, who were subsequently elevated to the peerage.

Mr. Standing came from a family of devout Quakers with whom any mention of the playhouse was absolutely tabooed. But genius is as inexplicable in picking its abiding place as it is in finding ways to

Herbert Standing.

assert itself, and one of the Standing family, a brother, gained fame as head of the famous English Opera Company under the name of "William T. Carleton." A sister, one of the foremost grand opera contraltos of England, a Mme. Normand, became subsequently the soloist at Henry Ward Beecher's church. Herbert Standing himself never saw a theatrical performance until he was twelve, when he earned a half crown "seeing people home" from the Derby and purchased with it a ticket to a melodrama given on the village green by strolling players.

New V. L. S. E. Offices

Vitagraph-Lubin-Selig-Essanay, Inc., announces that arrangements have been completed for a new branch to be located at Boston, Mass. This will make the eighth distributing point for the features of the "Big Four" and will be in charge of Charles H. Webster, who is personally known to, and numbers among his friends over 75 per cent of the exhibitors in the New England states.

Walter W. Irwin, general manager of V. L. S. E., Inc., is now in Boston negotiating for a suitable location for the offices. The New England branch will supply the theaters in New Hampshire, Vermont, Maine, Massachusetts, Rhode Island, and in Connecticut, east of the Connecticut River. All of this territory has been taken from the New York office.

Announcement is also made of the permanent location of the San Francisco branch. These offices are located at 986 Market street, San Francisco, in charge of C. B. Price.

To relieve the Chicago and Philadelphia offices, which are already working to capacity, Walter W. Irwin, general manager of the V. L. S. E., will leave for Pittsburgh and Columbus at the end of this week, and if suitable arrangements can be made, will establish branch offices in each of these cities. While the big four expected a large volume of business, the direct booking system and the quality of the features have so interested the exhibitors that immediate action is necessary in reducing the territory covered by the eight branches already opened.

Ince Recovering

The whole industry will be pleased to learn that, according to the last reports from Santa Barbara, Thomas H. Ince, vice-president and general manager of the New York Motion Picture Company, who recently was nearly killed when his automobile turned turtle with him while he was returning to Los Angeles from the Ince studios, is now on the road to recovery.

The doctors who have Mr. Ince under their care, after a thorough examination, feel safe in declaring that he has suffered no serious internal injuries, and since he has a splendid physique they believe it is possible that within a few weeks at most he will be himself again, though there were few men who would have been able to go through the experience which Mr. Ince suffered with any hope of recovery.

Arthur Johnson Ill

Word comes from Philadelphia that Arthur V. Johnson, leading man and one of the directors for the Lubin Film Manufacturing Company, is dangerously ill in that city, his condition being so serious that his attending physicians refuse to hold out any hope for his recovery.

Mr. Johnson for the past six years has been rated as among the best of leading men on the picture screen and is well known through the innumerable releases of both the Biograph and Lubin brands in which he has appeared. During the last four years he has been continually in the employ of the Lubin Company.

Since his wonderful constitution has stood him in good stead so far during his illness, his host of friends trust that he will still be able to recuperate in spite of the adverse verdict given by his physicians.

New Charlie Chaplin Novelty

The R. & L. Company, of Meriden, Conn., has recently put out a neat little fob, with the head of Charley Chaplin on the charm. It is a leather fob, with a silver buckle and silver charm on the end of it. The same company has also put out a clasp pin of the same design as the fob, only a pin is on the back instead of a strap.

Lionel Barrymore For "Elaine"

Pathe has added to the fine cast of the new "Exploits of Elaine," Lionel Barrymore, celebrated brother of the famous John and Ethel Barrymore, and nephew of John Drew. Never in pictures has such an aggregation of real stars been identified with one production as in "Elaine," — Arnold Daly, Edwin Arden, Pearl White, and Lionel Barrymore.

Lionel Barrymore.

This is not Mr. Barrymore's first appearance on the screen — he has had important parts in several big productions, but it is with the legitimate stage that his name has been most associated. He was broken into the profession by his uncle, John Drew, with whom he played for a number of years. Among the famous plays with which he was identified were "The Mummy and the Humming Bird," "The Other Girl," Barrie's play "Pantaloon," "The Best of Friends," and "Sag Harbor," with James A. Hearne. After playing in "The Other Girl," Mr. Barrymore fulfilled youthful aspirations by going to Paris to study painting, an occupation so fascinating that it held him in France for three years. Mr. Barrymore says that when he returned to America he found his fellow artists in the cast of "The Other Girl" all famous—Richard Bennett, Wally Eddinger, Doris Kean, and Tully Marshal, which caused him to think hard upon the old saw about the cobbler sticking to his last. Then he decided there was more money in acting in pictures than in painting them and worked in a number of feature productions.

Mr. Barrymore owns a fine summer home at Rocky Point, Long Island, but says that he has been trying in vain for four years to get acquainted with it. No sooner does he start to leave town than he is offered a fat engagement which no sane man could refuse.

The Whartons expect to move the "Exploits of Elaine" Company to Ithaca in a week or two, and take the future installments on their fine new property there. This is what reconciles Mr. Barrymore to another summer spent away from Rocky Point, his summer home.

Alabama's Beauty Ball

Alabama's greatest state function, the Alabama Beauty Ball, which is to be held by the *Birmingham News* in conjunction with the Universal Film Company, will be held in the Tutwiler Hotel in Birmingham on the night of May 12.

This is to be the greatest ball in the history of the state. All Alabama is talking about it. That night will be chosen the most beautiful girl in Alabama, and, as a prize for her beauty, she is to go to California for four or five wonderful weeks as the guest of the *Birmingham News* and the Universal Film Company.

The boards of the Neighborhood House and the Woman's Auxiliary of the Associated Charities agreed to take charge of the Alabama Beauty Ball, look after all the arrangements and make it one of the most successful affairs of the kind ever held in the state. The proceeds are to go to charity.

Governor and Mrs. Charles Henderson will lead the grand march, in which all the beauties of the ball will take part. Senator and Mrs. Oscar W. Underwood, Senator and Mrs. John Hollis Bankhead, Secretary of War Lindley M. Garrison and members of the National House and Senate will also be in the grand march.

Discusses Film Industry

Returning to his Chicago office from New York, where he, with other leading motion picture manufacturers, completed the work of organizing the V. L. S. E., to release special multiple reel photoplays direct to the exhibitor, George K. Spoor, president of the Essanay Manufacturing Company and pioneer in the industry, consented to talk on the years of careful planning that made such special releases possible, and of the future of the photoplay.

George K. Spoor.

"To the uninitiated it might seem that this step was the work of a week," said Mr. Spoor. "Those who took active part in it know that it was the result of looking into the future years ago, of months and months of planning and hard work to perfect details. The final plans of organization were completed quickly, but the basis of these plans grew out of long and careful study.

"Essanay was making definite plans for feature releases more than a year ago. Photoplay rights on novels that had been stamped with the approval of the public and written by authors of world-wide reputation were being purchased and the books put into dramatic form. Before the consummation of the plans several features had been completed and were ready to offer to the public.

"This is but one step forward in the line of Essanay policy. It is but one step forward in the progress of the photoplay industry. Other and greater steps will follow.

"The motion picture industry has gone through a more rapid evolution than almost any other. It now has reached a solid and lasting basis, but there is no limit to its continued advance. It is the man of today who is planning for the needs and demands of the future who will be making a success ten years from now, just as it was the man who dreamed of the possibilities of the present time ten years ago who is in the producing business now.

"In 1895, when I was first making pictures, anything that would move on the screen would pass. Moving pictures were a novelty and everything was accepted. Then was conceived the 1,000 foot film with some connecting idea, though loosely constructed, and the motion picture was born.

"This gave way to the photoplay of the present, a play with a genuine plot, a picture with a problem of human life to unravel. And the photoplay still is in the process of making.

"Essanay has fought to bring the photoplay up to its present standard, to make all its plays of consistent worth, standardized plays; to inject realistic action into its dramas and do away with the old time fake camera tricks. It has aimed to make its plays of high moral standard, to raise the artistic value and to better the photographic work.

"It is not content, however, to stand on this. It is looking into the future. It hopes to raise the standard as much in the next ten years as it has in the past. It is seeking to find what the public wants tomorrow, that it may be first on the ground to supply the new needs and the new demands.

"It is still dreaming dreams and hammering away to make these dreams a reality, so that the photoplay of tomorrow will be a thing of art and beauty, while losing none of its human interest touch, the touch which always has and always will endear it to the mass of the people."

Lowry, a Hero

Ira M. Lowry, treasurer and general manager of the Lubin Company, distinguished himself last week by capturing a runaway horse after a wild chase of three miles through the streets of Philadelphia. Mr. Lowry was on his way home at 1 o'clock in the morning in his big racing car. As he reached Broad and Diamond streets another automobile shot around the corner and smashed into and wrecked a farm wagon. The farmer's horse, with part of the wagon still hitched to him, bolted. Lowry swung his car around and started in pursuit. The Lubin official raced ahead, blowing his siren, and warning everyone to get out of the way. Time after time Lowry tried to block the horse, but each time it swerved like a polo pony. At Diamond and Tenth streets Lowry slowed up long enough for a policeman to jump on the running board and then the chase was continued. At Second street Lowry took a long chance and shot his big car directly in the path of the horse. That was the end of the runaway. The Lubin treasurer was warmly congratulated by the police officials for his bravery and for the skillful way in which he handled the big racing car.

A Youthful "Producer"

"Hey, youse! 'Taint time fer de huggin' stunt! Wait till we gets to de end of de fillum!"—Los Angeles Tribune.

Eugenie Forde

To Miss Eugenie Forde, playing the role of Hagar in "The Diamond from the Sky," has fallen one of the most difficult characterizations thus far presented on the screen—that of a Gypsy mother whose infant son is sold for gold. To portray all that the gypsy Hagar endures, always fighting, struggling, battling, requires a dramatic investment that few players in motion pictures possess. When "The Diamond from the Sky" was in its productive inception, the character of Hagar caused some apprehension, for it was felt the person selected to play it must be a most unusually gifted player.

Eugenie Forde.

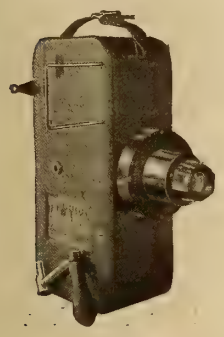
A survey of available players was at first disheartening, until it was learned that Miss Forde could be obtained. In every way she qualified for the part, being equipped with a physical daring second to no woman in pictures, and possessing a dramatic knowledge gleaned from long association with the most resplendent stars on the American stage. That her selection was a happy one is proven by the recent showing of the first chapters of the North American Film Corporation's big offering. We find Miss Forde, as the gypsy Hagar, her heart torn by the anguish that only the mother of a first-born can know, but with a spirit undaunted and a courage unlimited, except by the demands of her aching heart's cry for revenge.

Originally Miss Forde made her stage debut in musical comedy, understudying Jennie Hawley with Francis Wilson in "The Toreador." Despite her mellow contralto voice, the speaking stage, with its hard,

up-hill climb, lured her. Blanche Walsh chose her for an important part in "The Kreutzer Sonata" and, because of her success, later cast her in "The Straight Road." Miss Forde had important engagements with John Drew in "His House in Order," Maxine Elliott in "Her Own Way," and lastly with "Polly of the Circus"—an experience and equipment which she uses to full advantage in "The Diamond from the Sky."

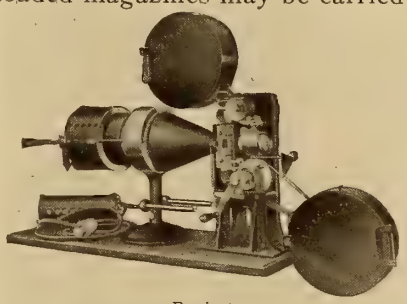
The "Alamo" Camera

The Simplex Photoplay Products Company of Morris Park, Long Island, New York, is now placing on the market its Alamo motion picture camera, which is intended for the use of the amateur and will undoubtedly open an entirely new and fascinating kind of entertainment and instruction, enabling the amateur to keep an accurate photographic record of the experiences within his own family circle upon which he will look back with pride and delight in after years. The prediction is even made that the day is not far distant when motion pictures in the home will be as universal as the popularity of the phonograph today.



Camera.

The film capacity is fifty feet in one loading, which in no way limits its usefulness in the class of work for which it is planned, since any number of loaded magazines may be carried and used in taking successive subjects, and the resulting negatives can then be joined for printing continuous positive film for projection.



Projector.

The new camera loads in daylight, uses standard motion picture film, has an aluminum body with a grain leather covering and weighs with its loaded magazines only about five pounds, while the bulk is so reduced that the entire outfit may be carried in a suitcase and still leave plenty of space for clothing, etc. The lens regularly furnished with the Alamo is ideal for all work in a good light and is said to have an excellent depth of field at its fixed or general focus, thus rendering the camera most simple to use. After gaining some experience with the camera, the user may replace the regular lens equipment with the Zeiss Tessar f 3.5, which is the same as is used on high priced professional cameras.

In the accompanying cuts an exterior view of the camera is given, together with a picture of the projector by use of which the amateur can screen his own films.

"The Middleman" for Metro

By an arrangement made between Paul E. Cromelin and the directors of the Metro Pictures Corporation, the wonderful five reel production of Henry Arthur Jones' famous play, "The Middleman," starring Albert Chevalier, will be released on the Metro program Monday, May 17. The securing of this remarkable dramatic subject by the Metro Pictures Corporation again illustrates the activities and prompt workings of the men at the head of that corporation.

A public demonstration of "The Middleman" was given at the Broadway theater, New York, several weeks ago and the picture was voted one of the biggest subjects yet shown on the screen and bidding for it became very lively, but Mr. Cromelin, representing the producers, decided to place the picture through the Metro Corporation and exhibitors on that roster can look forward to a sterling screen sensation.

The acting of Albert Chevalier in the role of Cyrus Blenkarn, the old potter, is, without the shadow of a doubt, one of the most remarkable pieces of character acting yet seen on the screen, and this character, given great prominence by E. S. Willard, who appeared in the role for years, will attract more than usual attention because of the virile personification of the old inventor and the attractive personality of Mr. Chevalier.

Salisbury Opens Office

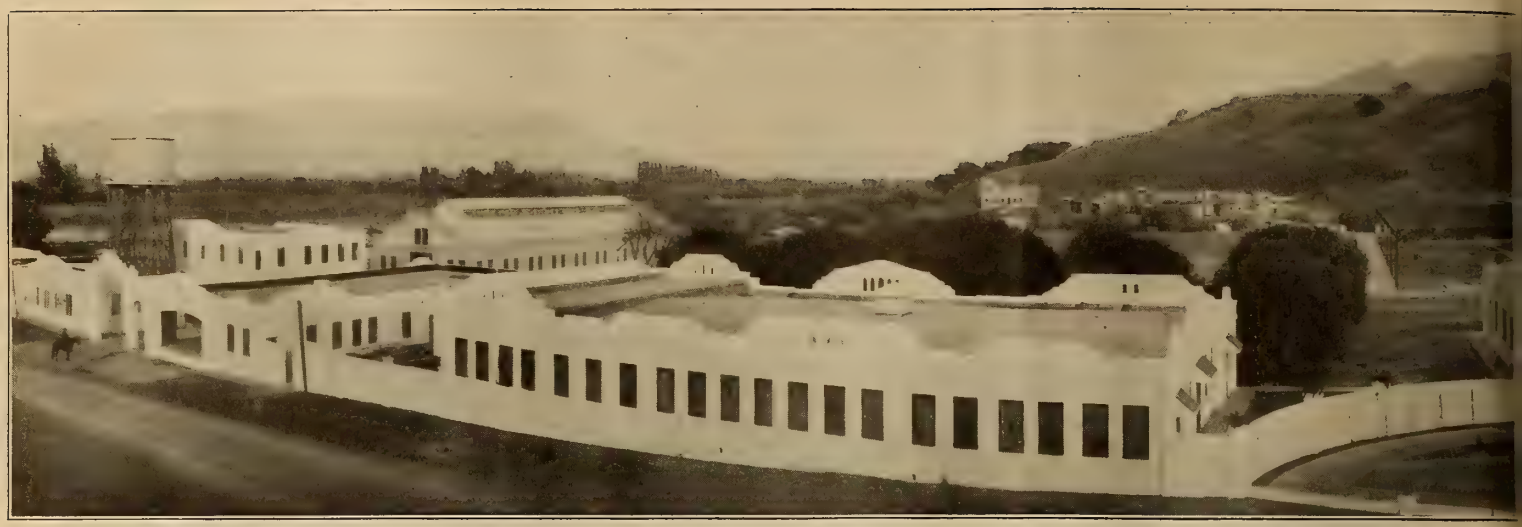
Dr. Edward A. Salisbury, whose features have been running at the Strand during the last two weeks, has just opened an office in the Candler building, 220 West Forty-second street, New York, for the purpose of not only promoting his "Wild Life Pictures," which have already been sold throughout the United States, Canada and England, but for the establishment of a further series of educational pictures, to be booked in the finest theaters throughout the United States. It has been suggested to Dr. Salisbury that he prepare from such material as he already has on hand, and also from the best of the world's productions of scenic and educational features, a program which shall be placed as a regular feature program, running in the neighborhood of 500 feet of scenic and 500 feet of educational film, for a week. Several hundred theaters, both on the Atlantic and Pacific Coast, have already applied to Dr. Salisbury for bookings on this service, so that it may be reasonably stated that he already has the foundation for a successful service.

Dr. Edward A. Salisbury.

"My Ship O' Dreams"

Will Rossiter, the song publisher of 136 West Lake street, Chicago, has just published a beautiful waltz ballad, entitled, "My Ship O' Dreams," the lyric of which was written by Francis X. Bushman, while the music was prepared by Frank M. Suttle, author of "Dear Old Girl."

Exhibitors can obtain a splendid poster featuring this song, the poster being printed in orange and blue. It is decidedly attractive and in the center bears the title page of the song which is a portrait of Mr. Bushman, the former Essanay leading man, and now a lead in Quality Films, a release of the Metro program.



The Cruise of the Universal Special

BY ED MOCK

THE rattle and bang of infantry and bands; the yipping and yowling of cowboys and Indians; the explosion of day-light fireworks; the approving shouts of hundreds of citizens attracted by the preparation of the Pacific Coast Studios of Universal City, made certain the end of the Joy Party's pilgrimage to Los Angeles. We were busy with transferring of baggage and finding places in the scores of automobiles and autobuses that were to convey us to Hollywood Hotel, eight or nine miles away. No similar parade ever invaded the peace of Los Angeles. Nothing short of a full understanding with the department of police would have permitted such wholesale disorder. It was the climax of more than two thousand miles of thrills. The women of the party still clung to their bouquets of violets. The Hollywood Hotel was advised to prepare luncheon for those who had been famishing for three hours. The whole house was turned over to the Universal party. It was ours at so much per day. It looked mighty good and refreshing. There was confusion in every room—an extraordinary demand for bath towels; valets; hair-dressers; pressers; laundresses. When the party sat down to dinner you could see the result with half-an-eye.

* * *

That was the first Saturday, following our departure from Chicago the previous Sunday. What a wonderful week it had been. The weather man had joined arms with Carl Laemmle and his proverbial luck. We couldn't ask for more propitious weather. During our sojourn in lower California, the native sons were in their element. They testified that every day was like the one we were then enjoying.

* * *

And Saturday night a great throng piled into machines and went far beyond Levy's, to a road house in the wilds. They didn't get home till morning.

* * *

Sunday was spent sight seeing. There is a lot to see around Los Angeles. All roads lead either to the ocean, the mountains or to Pasadena where lamp posts are made of bronze and cost $300 per post. That is where the multi-millionaires build mansions for their servants. It is where the extremely wealthy people go to die—where everybody would care to be when death stalks in to claim the body. It is such a tiny little step to the great unknown, and it is so beautiful. The roses were trying to crowd each other off the bushes. The oranges were wilting on the ground. The hucksters were selling them at 5 cents the bucketfull. I saw lots of interesting sights.

* * *

Me and the Missus and J. Warren Kerrigan.

Monday morning March 15 was to be the big day. That was the day we got into our flannels and wore our white hats. That was the greatest day Carl Laemmle ever knew. He was to open his very own city with his very own key. He was to pull up Pat Powers' monster green flag and unfurl it to the breeze while Pat himself did like honors with Old Glory. It was a truly imposing picture and I'm sorry you get such a small slant at it. And when Mr. Laemmle received the big gold key from his chief of police, Miss Laura Oakley, who instructed him in its use, the moment was tense. When that same key turned the

lock it was the agent that set off numerous explosions and unfurled hundreds of flags. It was also the signal for a shower of cut flowers that were flung from adjacent roofs. The parade passed through Laemmle Boulevard into the city, crushing underfoot every conceivable flower that grows. Then we sang, "I Love You California" and there wasn't a doubt left that we did.

* * *

Once through the gates the thousands of spectators found entertainment lavished in every quarter. There were reviews of cowboys, cavalry and Indians; inspection of the various Universal producing companies and their directors and camera men, all arranged in studio sets strung along a quarter of a mile in the largest single studio building ever built; a tremendous flood scene; battle scenes; courtroom scenes; a trip to the animal quarters; aviator's spectacle; visits to the various and numerous buildings; conversations with actor folk—something for everybody to do. The restaurant, large as it was could not cope with the demands made upon it. There was no thought that everybody could be taken care of. There were refreshment booths all over the lot and it proved to be some lot.

* * *

Universal City is built upon two hundred and eighty acres which is owned outright by the company, but it will be remembered that we were seeing the new, rather than the old city. Prior to the building of this new city, there was a leased campus, comprising 1,200 acres and it, too, was equipped for making pictures. The 1,200-acre tract is still retained and the old city is still used for numerous purposes.

* * *

Scattered over this great land area were tens of thousands of people and no less than 2,000 automobiles. The traffic record of the Pacific Electric Company was shattered that and the two succeeding days. Everybody took advantage of seeing films in the making.

* * *

If there is a lingering doubt that the opening of Universal City, California, was anything but a success of the greatest kind, I'm ready to lick the grumbler. The scheme may have been small at the start, but it grew into the most unique celebration ever conceived before it was all over.

* * *

The day's festivities did not end at sun down. The great indoor studio was the scene of a splendid assembly at night, where the Pacific Coast employees of the Universal Film Manufacturing Company gave a ball in honor of the board of directors, visiting exchange men and guests. The guests included those who had made the long journey from all parts of the United States and Canada, delegates from Los Angeles Commercial Clubs, bankers of Los Angeles and other local dignitaries. There were some speeches; a wealth of flowers for Isadore Bernstein and a general hurrah of high favor.

* * *

And now I want to go on record with the declaration that the Universal Film Manufacturing Company has everything that any concern may require to make motion pictures of the best sort. Nothing is lacking in equipment or facilities.

* * *

Universal City is the most unique place in this or any other country. It is a real city, planned to make make-believe things. While it is always to be Universal City, there is no reason why it may not be ancient Troy tomorrow; modern New York the day after and an African jungle by Saturday afternoon at three o'clock. The buildings present something of uniformity, taken as a whole, but they have four sides and no two sides are usually of the same architectural design. The administration building at once becomes the mecca in the maze. It is from this point where all operations radiate. It has its conning tower, where the coast manager's view is unobstructed. There is the great reception room; the director's rooms; the accounting department with every modern device; a great suite of offices for the scenario department; the library; stenographic quarters; a telephone exchange with a dozen trunk lines and a hundred extensions to all parts of the place; a telegraph office. The laboratory building; the camera men's building; the great restaurant building; the tremendous stage; the indoor studios; the scores of homes for player-folk; the dressing rooms by the hundred; the immense property depots; the theater; the zoo; the bunk houses for cowboys; the teepees for Indians; the barracks for soldiers; the great stables for horses and cattle; the garages for forty automobiles—service vehicles for the business of the day; hangers; monster property buildings; scene painting and carpenter shops—all these things are there—you see 'em in bewilderment and pleased surprise. There is a fire department; complete water works system; electric light plant; two hospitals, completely outfitted, and while I know that it is humanly impossible

This photograph was taken March 15, 1915, just prior to the official opening of Universal City.

to include everything from a mental storehouse, it is safe to assert that I have seen the wonder city of the film world.

* * *

This, then, ends the cruise of the Universal Joy Party. Its members scattered after the third day at Universal City—some going to San Diego, others to San Francisco and others back to their homes by the shortest route.

* * *

I stuck around a while. Maybe I'll be inclined to tell you how to kill two or three birds with a single stone. I know Mr. Laemmle made no mistake in finding room for some of us on his train.

* * *

In addition to the two great panoramic views shown in this issue, there is a picture of one leading lady that Mr. Laemmle failed to acquire. There is one homely guy and Jack Warren Kerrigan in her wake, but she couldn't see either of them. Don Meany got two-thirds of the picture and U. K. Whipple the rest. Strange things happen to photographs when they find my desk.

Public to View House Dynamited

Director Ricketts, of the American studios, has invited the general public to see a house blown up by dynamite for a scene in the four-part American distinctive creation, "The House of a Thousand Scandals." A whole mansion has been erected for this special purpose, and as there is plenty of action in the scenes prior to the explosion, it is presumed that a large assemblage will be present to see the fun. The rehearsing of about four hundred extras as members of the mob, which are to swarm about the house, has been progressing for over a week and it is predicted that the pictures will present one of the most wonderful scenes ever produced for the screen.

Will Immortalize Charles Frohman

Although Charles Frohman's career as the leading theatrical producer in the world ended so tragically on the *Lusitania*, the great dramatic successes made possible through his energy and enterprise will be immortal—not only in the record of the printed and spoken word, but in a manner more physical and substantial. Through his affiliation with the Famous Players Film Co., of which his brother, Daniel Frohman, is managing director, and which has already presented on the screen several of his dramatic properties, all the great Charles Frohman successes, several hundred in number, will be reproduced on the screen and thus preserved for posterity in essentially their original form.

Toward this end, and also because this was the oft expressed wish of Charles Frohman in the discussion of the possibilities of the screen development of his plays, unusual efforts will be exerted by the Famous Players to obtain as many of the original casts as is possible in the film versions of these noted dramas.

With that unerring judgment and keen artistic appreciation that made him the foremost factor in the theatrical world, Charles Frohman sensed the vast possibilities of the silent drama, and was one of the first important theatrical managers to become allied with the new art. His affiliation with the Famous Players Film Co., shortly followed the alliance between

It gives a slight idea of the throng that had reached the place at 10 o'clock a. m.

that company and Henry W. Savage, and the interest he possessed in film dramas was already characteristically intense and sincere. With that devotion which he gave to all matters in which he was interested, it was commonly known that the Charles Frohman offices were already seeking for screen possibilities in the new plays they accepted for production, and the results of this policy will still be evident in the newer Famous Palyers-Charles Frohman subjects.

"The Lure of the Mask"

The Monte Carlo gambling scene in "The Lure of the Mask," the film version of Harold MacGrath's successful novel, is considered by motion picture experts to be the best of the many gaming scenes that have been filmed. Director Tom Ricketts, of the American force at Santa Barbara, is justly proud of his achievement in reproducing to an absolute exactness, the scene from the fost famous temple of chance in the world.

"We went to a deal of trouble to make that scene exact," Ricketts declared, "and those of you who have been on the Riviera can see that our trouble has been rewarded. And here is a curious fact. One of the croupiers in "The Lure of the Mask" scene at one time was one of the best known of 'the boys' at Nice. Luck broke against him. He drifted to this country. We picked him up in California and put him in this MacGrath picture. He is one of the reasons why I consider that Monte Carlo scene so complete. You know there is no one who can play the reel part so well as the fellow who has played the real part."

Secures New Directors

William J. Bauman and Lawrence B. McGill, two prominent motion picture directors, were this week added to the long list of Metro Pictures Corporation accessions and from now on will devote their time entirely to that company's productions. McGill, formerly a noted stage director, first came into prominence with the French Eclair Company, with which he stayed a year, after which he produced "Arizona" and "Checkers" for the All-Star Corporation and "The Greyhound" for the Life Photo Film Corporation. Of late he has been with the Mutual Film Corporation and severed his connections there only last week to join the Metro staff.

William J. Bauman, remembered for his screen work as "Shylock" in Thanhouser's production of "The Merchant of Venice" has been with Thanhouser, K. B., Vitagraph and American, produced such noted features as "Ghosts," "The Yellow Streak," "White Feathers," and "The Lure of the Violin." Bauman will devote himself entirely to the productions of the Quality Pictures Corporation, in which Francis X. Bushman will star, supported by Marguerite Snow and special Metro casts.

Kleine's Seattle Office Moves

George Kleine's Seattle office has moved from 213 Orpheum Theater building to more spacious quarters at 204-5-6 Orpheum Theater building. Two additional traveling men have been added to the local force, in E. J. Moskowitz and C. H. Feldman, both well known to exhibitors throughout the West.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

SCREEN PROBLEMS

AS EXPLAINED in the first article of this series, a perfect screen would be invisible, at least while pictures were upon it. It would have many important qualities, however, and it is the absence of some of these good qualities that makes us notice the difference between the screens in the various theaters.

It has been customary to divide screens into two general classes, "reflecting" and "diffusing," but this is misleading, as all screens are both reflecting and diffusing, else they would not serve the purpose for which they are intended.

A better way to distinguish the two classes of screens is to consider the first class as comprising those having surfaces which do not reflect enough, and

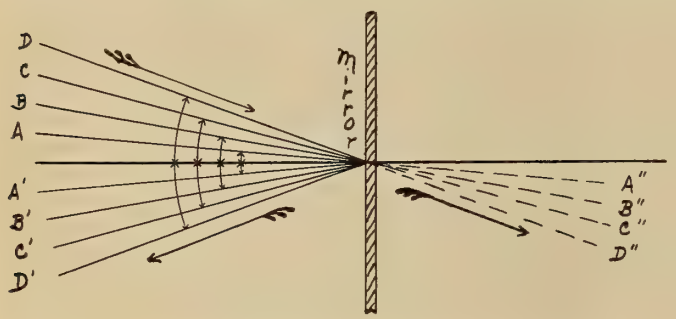


Fig. 36—Plane reflection.

the second class as those whose surfaces do not diffuse enough.

In the former class are muslin and canvas, plaster and whitewash, etc., and in the latter class are the many and variously named mirroring or reflecting screens, some of which are coated with finely divided reflecting particles, such as bronze or aluminum, while others have as a foundation a single large mirror.

Too direct a reflection will not do, as will be explained shortly, so various methods are used by the manufacturers to make their reflecting screens scatter just the right amount of light, so that everybody in the audience can see the picture distinctly. The most common expedient is to "pebble" the surface, or rather to put the "secret" coating on a pebbled or rough surface, which will scatter some of the light coming from the projecting machine.

The reason for this will become apparent after consulting Figs. 36 and 37.

One of the first principles of reflection is covered by the law that "the angle of incidence is equal to the angle of reflection," so when a "pencil" of light rays coming from the projector strikes a flat or "plane" mirror, it leaves the mirror at a similar, but opposite angle, but it is still a pencil and the separate rays of which it is composed remain at the same angle with each other as before reflection. Now unless the eye of someone in the audience happens to be in the exact line which these rays are travelling they will be wasted. (Fig. 36.)

PEBBLED SURFACES

On the other hand, let the pencil of rays strike one of the "pebbles" of the rough surface, shown enlarged in Fig. 37, and its separate rays become scattered, as each strikes a differently slanting part of the surface, and, following the first law of reflection, each ray having a different angle of incidence will also have a different angle of reflection. Therefore some ray from that particular pencil is likely to reach the eye of everyone in the audience.

With so-called naturally diffusing screens there is never any doubt that every one will be able to see, but the trouble is in seeing enough, as the ordinary white surface does not reflect anywhere near all the light that strikes it, usually most of it being "absorbed" by the substance with which the screen is coated, or scattered just behind the surface and hence lost so far as the audience is concerned. When a cloth sheet is used much of the light goes clear through the sheet, as you can be sure if you are able to see the picture from the other side of the screen.

Before going further into effects of a semi-reflecting screen, let us consider what kind of a picture we should see if the screen were a perfect plane mirror. Well, we would not see any picture at all (assuming that the projector was focused for the usual screen) for the following reason.

LOOKING-GLASS REFLECTIONS

We have just said that the separate rays composing the pencils keep on traveling in the same direction with relation to each other, but their paths upon leaving the mirror are at an angle equal and opposite to the angle at which they strike it. Now each pencil has the same size, which is as follows: It is a "cone" whose "base" is the lens or "objective" of the pro-

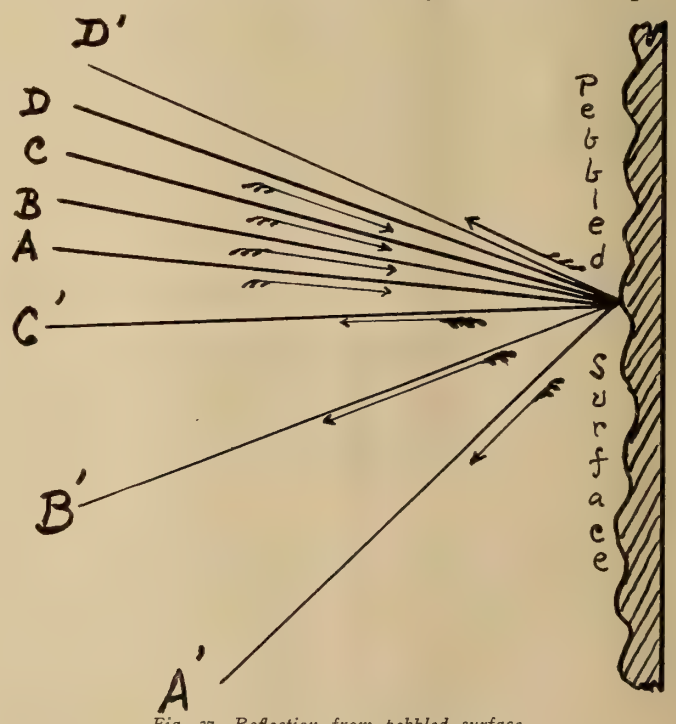


Fig. 37—Reflection from pebbled surface.

jector, and whose point is at the screen (Fig. 38.) There is another pencil corresponding to each of those which have their points at the screen, and these other pencils have their points at the film, but their bases

are at the objective. In fact, these two sets of cones all have the same base, and a straight line from the point of any long cone (at the screen) to the point of its corresponding short cone (at the film) would pass directly through the center of their common base (the objective.)

Thus we have a new light on what is meant by "focus," and it is seen to be simply the place where the rays of light come to a point. There are always two "foci" (which is Latin for "focuses" and is pronounced fo'-sigh), when projecting a picture, and if

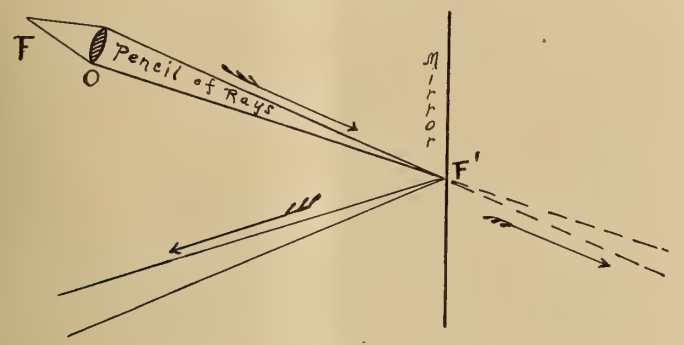


Fig. 38—Conjugate foci (F and F').

either the screen or film or objective is moved after once being adjusted the others will have to be moved also, or else the picture will be out of focus and blurred on account of the overlapping of the various pencils.

CONJUGATE FOCI

These two foci are called "conjugate" foci on account of their dependence one on the other. The rays of light leaving the film comprise a "divergent pencil," while the same rays after passing through the lens or objective have been gathered together so as to form a "convergent pencil" whose rays get closer and closer until they unite at the screen.

Now suppose that we move the screen farther away, so that the rays will "cross" and start diverging or spreading again before they strike it. The pencils will, of course, overlap and the picture be out of focus. (Fig. 36.) Then suppose that you should take the screen away entirely, and go some distance beyond where it should be, and turn around and look toward the projector. What would you see? You would see an intensely bright spot of light coming through the projector lens, and that is about all.

Now go back in the auditorium and sit down while we place a true plane mirror where the screen ought to be, and then take a look at the mirror. Will you see it? Not at all if it is clean and perfect. Neither will you see anything except the self-same spot of light that you saw when you were the same distance behind the mirror's place that you are now in front of it. For a mirror will behave just the same in a theater as it will anywhere else under similar conditions, and, as you know, a mirror simply permits you to look the other way without turning around.

How then are we going to use reflection to make a visible picture? There are two principal ways which have been proven to be practical within certain limits. One of these is to erect a large plane mirror such as we have been imagining, and then do things to it which will trap the picture and make it unusually bright.

MIRROR SCREENS

In front of the mirror (usually on the surface of the glass) is a whitish "translucent" film (which means a thin coating through which light can pass, but which you cannot see through.) The surface of the glass may be "ground" or slightly roughened, or some liquid, or "ground glass solution" may be painted upon it. This translucent surface has some of the qualities of an ordinary screen, in that the picture is partially focused upon it, but it does more than this, for it lets most of the light pass through, and when this "transmitted" light strikes the mirror and is turned back, it again illuminates the translucent surface so that we have the picture "coming and going."

Comparatively little light is wasted by passing through the mirror, and while theoretically the focus would not be as sharp as with a single surface, this is not a practical defects, as the "depth" of focus of the ordinary objective is much greater than the distance from the translucent surface to the mirror and back again. This means that the rays do not come to an actual point anyway, and a difference of an inch or two in the position of a screen is unnoticeable so far as the sharpness of the picture is concerned.

The main thing is that the audience may look at the screen and see a satisfactory picture. So let us consider just what a satisfactory picture is, and why an ordinary white surface does not always give a pleasing effect. One trouble with ordinary black and white pictures is that the light parts may be too "glary" white, and it is in these parts that the flicker is most noticeable, so anything that will soften the "contrasts" will help to please. And this is one of the things that patented and "secret process" screens accomplish.

SCREEN COLORS

An important consideration is the color of the screen, but when an ordinary white screen is colored much light is absorbed and lost. However, it happens that the substances used in making the different types of reflecting screens are in themselves colored, with the result that certain rays which distress the eye are absorbed without undue loss of total light.

This is as true of a silver coated mirror as of the bronze or aluminum coated screens. There seems to be an honest difference of opinion as to whether a bluish or a yellowish cast is most desirable, some claiming that it is the ultra-violet rays that most distress and strain the eyes (these rays being most absorbed by the yellowish screens) and others that a grayish-blue is more pleasing and restful. Here also the matter of taste enters, as well as the tinting of the film itself, and the subject.

A moonlight scene, for instance, might show up better on a gray blue screen, while a sunset would glow brighter on a yellowish screen. Neither would give the true colors (provided the film itself were properly colored), and when the naturally colored pictures arrive this screen matter is going to undergo some further changes and advances.

Let us now consider how the other type of reflecting screen produces its unusually brilliant yet soft pictures. As already stated, if the surface were flat and uniformly coated with reflecting substance, there wouldn't be any picture, for it would act like a mirror. However, if the reflecting substance were made up of finely-divided particles like metallic aluminum and were painted on a flat surface, and you should sit directly in front of the screen, at the proper angle below it, you would see a very bright and "flashy" picture, which would "fade away" as soon as you moved your eyes to one side or the other. Then let

this screen be replaced by one whose surface is much rougher, or pebbled, but with the same reflecting qualities.

ADJUSTING THE FADE-AWAY

The picture will not be quite so bright, as some of the light is being scattered, but as you move to the right and left you can still see a satisfactory picture, for the very simple reason that the little bumps on the screen are curved in all directions, and some of the rays from each pencil of light go one way and some another after reflection, so that when you are in one place a few (but enough) of them enter your eye, while in another place in the audience certain other rays from the same pencil enter the eye of some one else. Therefore, everybody sees the picture, provided nobody is sitting too far to one side or the other, for it is here that the screen manufacturer is obliged to act on the principle of "the greatest good to the greatest number." If he makes the screen surface too rough (so that the Amen corner can see) then the picture is not bright enough for anybody. On the other hand, if he makes it too smooth, then only those in the middle of the house are likely to get their money's worth. Usually two or more kinds are made, the smoother for narrow houses, and the rougher for the wide ones.

Another interesting advantage of the reflecting screens is their property of softening the contrasts. This is because a mirror will reflect about as large a proportion of faint light as of strong light, while a white dull surface favors the stronger rays. Therefore a contrasty picture is still more contrasty when shown on a whitewashed wall, while the specially prepared screens tone down the highlights, but send you the halftones and shadows practically unaltered.

(To be continued.)

To Release Through World

The All-Celtic Film Company, of 1400 Broadway, New York, producer of the Rafferty series of Irish comedy films, announces that its output will be released through the World Film program, the first release date being May 31. These comedy films are said to be funny without the aid of slap-stick or vulgarity, and to gain their laughs through the excellent acting of the players and their capable direction.

Charles O'Hara, the author of the stories, is well known throughout the United States as a short story writer as well as a scenario writer. James A. Fitzgerald, the director of the films, was formerly with the Universal, Mutual and Photodrama companies, where he gained a good deal of knowledge of picture producing which he is utilizing to good advantage now.

Secures New Features

The United Booking Office Feature Picture Company, Inc., with offices in the Palace theater building, New York City, announces the securing of the booking rights for the United States and Canada of three new features, namely, Jackie Saunders in "Reaping the Whirlwind," "Where Cowboy is King" and "The Vengeance of the Wilds." It has also secured the state of New Jersey rights for Annette Kellerman in "Neptune's Daughter," and the New York state rights for "Les Miserables."

Isn't This a Record?

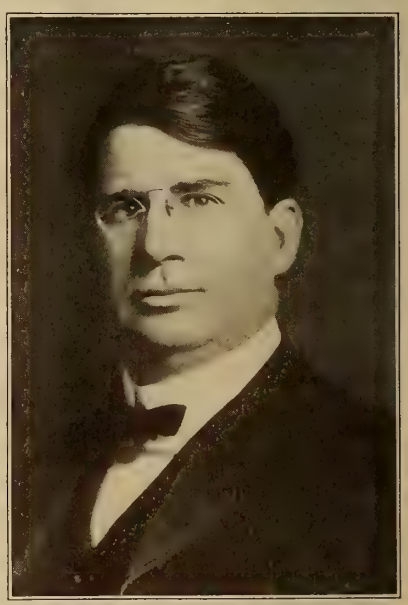
When Mr. Presburg, president of the Arena Amusement Corporation, decided to use motion pictures in Madison Square Garden, the largest amusement place in America, and where many of the most notable events in the world have taken place, he was confronted with many difficult problems, chief of which was the projection of the pictures.

Many suggestions were made as to the location of the booth for the projecting machines and among them was one to hang the booth from the iron girders and place the machines therein. W. C. Smith, the well known projection engineer of the Nicholas Power Company, manufacturers of projection apparatus, suggested placing the machines at the end of the hall and projecting the pictures a distance of three hundred feet.

This is the longest throw on record and subsequent tests by Mr. Smith proved the practicability of the long throw with the result that he was given carte blanche on the matter of projecion, and the Nicholas power apparatus was installed, consisting of two Power's Cameragraph No. 6A machines.

How the Prize Was Won

Roy L. McCardell, winner of the $10,000 prize for the North American Film Corporation's "Diamond From the Sky" picturized novel, knows that the element of luck didn't enter in the fact that he was adjudged the winner. Asked to tell of how he wrote the scenario for "The Diamond From the Sky," he said: "I have been earning my living as a writer since I was thirteen years of age. My early experience was of an amateur nature, but I soon drifted into professional work. I spent some twenty years as a member of the editorial staff of the New York Herald. I was in turn reporter, rewrite man, city editor, Sunday editor, and for a long period had charge of the Sunday magazine section. My editorial experience formed a good ground work for my career. Later I began writing for magazines and newspaper syndicates and for quite a number of years my work has appeared in leading newspapers and magazines throughout the United States.



Roy L. McCardell.

"Although I was confident of winning the $10,000 prize when I submitted 'The Diamond From the Sky,' I was, nevertheless, surprised when I was notified that I was the winner. I knew that competition would be keen. This simply proved an incentive to me. I worked harder on this competition than I have ever worked on any prize contest which I have entered.

"First of all, I knew I had a good idea for a continued photoplay in 'The Diamond From the Sky;' then I sought to write the story as I believed it could be best enacted by a star cast.

"I set to work. I wrote and rewrote, wove and rewove my story along lines I thought would be most popular and convincing. I decided on a picturized novel. I put aside all other work and night and day devoted myself to achieve a thrilling story of youth and adventure, of love and hate; a clean, sweet and wholesome story, despite the dramatic and villainous counterpoint and contrast necessary. I turned it in, carefully and succintly told, sparing no pains or effort. I could not believe that any other contestant would take the pains that I did to present a manuscript in this prize competition.

"When I was notified that my manuscript had been selected, I could only believe that it was the reward of hard work, together with my complete knowledge of literary work and motion picture production. I believe that by the time the final chapter of 'The Diamond From the Sky' is shown to the millions of people who are bound to see it, I will have established a standard of excellence in continued photoplays that will be recognized throughout the world."

Famous Dramatic Critic Joins Lasky Staff

Hector Turnbull is giving up his position as Dramatic Critic of the New York *Tribune* in order to become associated with the scenario department of the Jesse L. Lasky Feature Play Company. Mr. Turnbull is the brother of Miss Margaret Turnbull, the noted author and playwright who is assisting William C. De Mille in the preparation of scenarios for the Lasky productions.

Hector Turnbull has been widely known as one of the most popular and gifted of the younger metropolitan newspaper critics. Before he joined the staff of the *Tribune* some two years ago, he had already acquired a substantial reputation as a magazine writer for the most desirable publications.

Oil Paintings of Stars

After carefully examining the work of a number of prominent artists, the V. L. S. E. has made arrangements for special oil paintings made from enlarged portraits of the stars appearing in its big features. The pictures are intended for permanent lobby display, and are in two sizes, 30x40 inches, and 36x60 inches, mounted on compo-board and framed in handsome three inch gold frames.

The artistic excellence of the work, the perfect reproduction and warm coloring, recommend them as the richest of theater decorations. Through the arrangements made with the artist, exhibitors booking the V. L. S. E. productions will be able to secure these pictures at a very reasonable price.

Eclair Executive at Front

Claud Patin, secretary-general of Eclair, this week gave out the interesting information that E. Maurice, technical manager of the famous French film company, is now serving at the front in the capacity of sergeant with a leading French aviation corps, and fully equipped with a motion picture camera and telescopic lenses, will take many thousands of feet of the actual warfare and fighting. M. Maurice is absolutely the first man to be granted such a privilege, and Mr. Patin confidently expects to shortly startle the American public and exhibitors with films of war in all its reality and horror.

Contest Booms Business

Exhibitors who were well into the running of the Reliance serial, "Runaway June," when the free-trips-to-California contest started, and who began the contest late, are now congratulating themselves that they did so. Many of these exhibitors are writing to the Reliance, telling of their experiences in this connection.

The Reliance plan, which was worked out in response to the demands of exhibitors, permits any exhibitor to start the contest with any episode of the serial up to and including the eleventh, and they can continue the contest on terms of equality with the theaters which begin the contest with the first episode. This is accomplished by means of extra votings at which the film is not shown.

The exhibitors who have tried the plan, write to the Reliance that they have found many profitable uses for the extra votings.

One Philadelphia exhibitor, whose theater is in the shopping district, found that his matinees were not well patronized, as the neighboring department stores occupied too much of the attention of Philadelphia women. He had run six episodes of "Runaway June" before he began the contest, so a number of extra votings were necessary. He writes that he is holding these on what would be otherwise dull afternoons.

The serial is not shown on these occasions but the women vote for their candidates. He says that his afternoons have now become crowded affairs, even when there is no voting. The contest drew the women to the theater in the afternoon and they discovered that it was a very pleasant thing to go to a photoplay matinee and rest during a wearisome round of shopping.

Pretentious Fox Features

The coming summer will see a most ambitious program offered exhibitors of the country by the William Fox Film Corporation.

Such noted stars as William Farnum, Betty Nansen, William E. Shay, Claire Whitney, Nance O'Neil, Jean Suthern, Theda Bara and Ethel Kauffman are hard at work under Fox directors on a number of big multiple reel productions made from the adaptations of great screen dramas or noted novels.

Among the producers at work in the Fox studios are Herbert Brennon, Frank Powell, Edgar Lewis, Marshall Farnum and J. Gordon Edwards, while among the plays and novels for which the screen rights are held by William Fox are "The Payment," "Beggar on Horseback," "Rachael," "The Galley Slave," "The Mediator," and "The Gunner's Mate." In the case of the latter production special permission has been secured from Josephus Daniels, secretary of the navy, to take scenes in and about the United States naval stations, and on board the United States battleships, both in port and at sea.

Many exhibitors over the country are calling the combination of the V. L. S. E., Inc., the "Big Four."

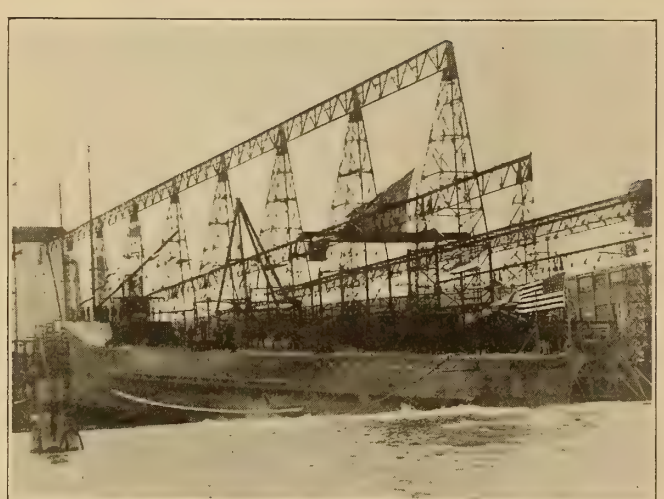
News of the Week as Shown in Films

The liner "Lusitania" leaving New York on her last voyage. Copyright 1915 by Hearst-Selig News Pictorial.

King Victor of Italy reviews his troops in the city of Rome. Copyright 1915 by Pathe News.

Heavy guns being loaded in Paris for shipment to the front. Copyright 1915 by Pathe News.

Chancellor von Bethmann-Holweg and Prince Wilhelm honor Bismarck at Berlin.—Copyright 1915 by Hearst-Selig News Pictorial.



U. S. torpedo boat destroyer "Tucker" is launched at Quincy, Massachusetts. Copyright 1915 by Hearst-Selig News Pictorial.

A naval and military parade at Norfolk, Virginia. Copyright 1915 by Pathe News.

Bill Wing, King-Pin Scenariosmith

BY ED MOCK

HERE is a page torn from the every-day-life of Bill Wing, king-pin scenariosmith. Bill Wing lives in Los Angeles. He gets as much fun out of living as it is possible for a hard-working horny-handed son to get. And he works hard—with his head and his hands. I saw him dine. He makes a full job of it. Gosh, how he eats! And the horns on his hands are superinduced by handling the steering gear of his automobiles. He has more than one. He needs more than one. Bill Wing may have corns on his feet, but they are on the bottom instead of the top. His shoe soles are worn smooth with contact, not of the street, but of the brake and clutch. Why walk when there is so much beautiful pavement.

From which it may be inferred that I know something of Bill Wing. If it was as easy to know folks as it is to know Bill Wing, this would be a perfectly acceptable little world worth while. Bill Wing is the easiest man to know there is. You walk right into his welcome. You know him straight through the very first minute. Then you settle down and visit like you've known him always, but haven't seen him for a string of years. Bill Wing is the kind you want to know. And as a film fan—he qualifies 100 per cent plus. There is one cyclopedia to Los Angeles film colony and you'll find it under Bill's hat. He knows everybody and everybody knows him. He knows where they are today; where they were yesterday and where they'll be tomorrow.

Bill Wing just naturally fits in. He saw Los Angeles first. He got in on oil and put comfort behind him, long before they began to make motion pictures in California. He lives on the top of a hill among the oil wells. They look good to him. Of course, he has a beautiful home up there and a charming wife, who does a lot of script writing on her own account, and then there are his delightful daughters—all leaning hard toward the same game that has made father and mother famous—a fame that is bound to endure.

Script-writing is Bill Wing's hobby. He knows that there wouldn't be a great deal to the film business if it wasn't for the scenarios. Everything must start at the beginning and the script is both the start and finish. That is Bill's whole belief—a simple little thing like that. He has written so many of them, of the sort that have been the vogue, that he claims proper equipment for the work to come. The business is beginning to veer around toward Bill Wing's ideas of it. He claims that script-writing will eventually come to its own.

But aside from all that, I wouldn't have missed Bill Wing for anything. A trip to Los Angeles and a visit to its film colonies is only half begun if you overlook Bill. Incidentally, should you require his services, tell him to go to it and let him send a bill—a Bill Wing bill. He uses beautiful stationery decorated with an owl and a quill pen and a great blotch of spilled ink. Bill Wing doesn't believe in platitudes—that's why you find none here. He believes thoroughly in his work and a full measure and a fair wage. If there was more room on the page he could have it and welcome, but there are two pages here, already—one beautifully illustrated. It is somewhat difficult to understand just why Bill went outside the family circle to find the picture he used, because he has daughters Dorothy's size. But after all, he's a wonderful stickler for culture.

William Everett Wing

IN AN INTERVIEW WITH HIMSELF BY REQUEST OF ED MOCK

"BEG pardon but am I addressing the right party?"

"Do you wish to borrow or lend?"

"I mean I was sent here to secure an interview with the greatest photoplay writer the world has—"

"Pause, gentle stranger; pause! What you want is a ticket to New York. You still are in Los Angeles."

"Well, anyway, isn't your name Bill something or other?"

"Mother calls me Willie."

"What might your last name be?"

"There you go again, jumping into glittering generalities."

"You haven't that distinguished appearance that I was led to expect. Where is your cane and high-water trousers?"

"I loaned them to Charles E. Van Loan. He wanted to get atmosphere for a swell, society story."

"And your face; have you met with an accident recently?"

"What right have you to criticise the handiwork of nature, anyway?"

"Beg pardon; beg pardon! Let's get along with the interview. I understand you are a western man. Tell me some of your thrilling experiences."

"Well, I married a woman who outweighed me at the time."

"No; I mean fighting Indians, subduing bad men and stampeding whole bunches of heavily armed cowboys."

"Oh; those trifles! Huh."

"I hear you traveled with outlaws at one time."

"Not long. Organized baseball soon busted us up in business."

"Show me your chaps, the notches on your trusty Colts and your pet gila monster."

"I seem to have mislaid them."

"I suppose you were born in a lonely cabin, surrounded by howling savages."

"No, Maine was about half out of aborigines when I startled the world by my advent."

"Maine? Why that isn't one of the wild and woolly states."

"Someone has been giving you inside information."

"How did you happen to go out west?"

"I received private advices that the Custer massacre was due and thought it time for intervention. I was only three years old at the time, but I made the trip in record time, three weeks. Upon arriving in the immediate vicinity of Sitting Bull, death, and disaster, I decided upon a watchful waiting program. I have followed this plan ever since to such an extent that I never need insurance of any kind."

"But your advent into literature—tell us about that."

"I hate to talk about myself, but I was sporting editor of our high school monthly once."

"When did your genius first assert itself?"

"At the age of two."

"Remarkable! Give me the details, please."

"I was visiting at the home of a young married couple at the time together with others. While seated on a blonde's lap I succeeded in getting a small handful of her hair in my cute, little fist. Later I transferred these to the host's coat thereby creating my first situation, as it were. It was very dramatic, they tell me. I was given no credit although the wife secured the biggest alimony ever granted in that county."

"Mention some of your greatest inspirations."

"Thirst, appetite and fear of Anthony Comstock."

"What was your first work?"

"Tunneling. Father kept the apples in a dirt cellar."

"When did you begin to attract general public attention?"

"About the time the community began posting bulldogs in melon patches."

"What was your first story?"

"I told it to a police judge but forget what it was."

"What do you consider your best effort?"

"Escaping from a Chicago widow."

"What is your opinion of the motion-picture business?"

"I refuse to answer on advice of counsel."

William E. Wing pronouncing the hard words for Dorothy Gish

"Do you consider writing for the pictures more enjoyable than your former vocation?"

"Are you referring to my remarkable progress in the laundry business?"

"Oh no! I have heard you once were an inmate of a newspaper shop."

"That was after I had tried journalism and porch-climbing. I decided to elevate the general standard. Therefore I allowed a newspaper to join me in the effort."

"But you abandoned that profession for the film game.

"Tell me how you go about it to write those wonderful plays."

"First I get an inspiration. I eat a mince pie, a mess of doughnuts and a deck of waffles. Then I waft away into heavenly slumber. With my system full of commissary my mind naturally loads up with golden thoughts. When I awaken in my luxurious boudoir my valet dresses me. I call on friends about luncheon time. After we dine I borrow a dollar and go to the ball game. By the time I return I find a message from the boss to hurry along a scenario or return some of his loans. My muse comes immediately. I sit down and dash off a two or three-reeler and rush it to the studio. Then I rush right away again before the boss can read it and get full command of his language. At such times he is a languager, believe me. He almost hurt my feelings once when I didn't escape in time."

"To close, Bill, what is your advice to beginners and amateur writers?"

"Take the gas route. It's shorter."

A "Close-Up" of Isadore Bernstein

WHOM YOU PROBABLY KNOW

THIS is the brief story of Bernie, the responsible builder of Universal City, California, and until recently the Pacific Coast manager of the Universal Film Manufacturing Company. It is the simple narrative of a prematurely old boy who has risen by individual effort and merit from the lowest level of East Side New York's poverty to the pay-roll importance of three hundred dollars a week. As chief executive of the strangest municipality in the world, Bernie at once commanded attention. There are few like him—none with a larger capacity for accomplishment.

Speculation is rife concerning what Bernie plans to do in the future. Right now he wants you to know that he's taking a rest. His great concern for the present is to find a mountain trout big enough to prove he's been afishing. Possibly some interest can be found in what Bernie has done in the years gone by. He isn't dead. Let's take him some sweet scented posies while he lives.

His latest and most prized portrait.

Isadore Bernstein was born in New York City, November 26, 1876, and became familiar with hard work and long hours at the toddling age. His life started right off being hard and his earliest thought inclined towards correcting such conditions. His life differed in no particular from his ghetto associates, but he knew something was wrong with the scheme of things that made his lot so treacherous. With no means to acquire education and no time to give it, he drifted instinctively into settlement work. For seven years of his boyhood life he was superintendent of the New York Boys' Institute, and his remarkable success with this occupation attracted the managing editor of the *Christian Herald,* who offered Bernie a place on his staff. He began as a special writer on Biblical and Jewish topics, but eventually became an associate editor—a position attained by none other of his race. Bernie was identified with the *Christian Herald* for fourteen years—the only Hebrew ever employed in an editorial capacity by that great paper.

His advent into films goes back to the early days of the business and recalls old organizations which, for various reasons, have disappeared. He was general manager of the Paramount Film Company; exchange manager of the Republic Film Company; general manager of the Monopol Film Company and associated in a small way with Herb. Miles, Bill Steiner and Pat Powers when the sailing was none too good.

But they called him Bernie; kept him alive and regarded his persistency to work twenty-five hours a day for twenty-five dollars a week as the redeeming qualification, whether they saw beyond that condition or not.

It was about this time that Carl Laemmle was needing a Pacific Coast manager. He sent for Bernie and put his proposition up to him, offering seventy-five dollars a week. In his embarrassment, Bernie hesitated and mumbled something about thinking it over. Mr. Laemmle raised his bid to a hundred, while Bernie stood on one foot and fussed with his hat. Before he could find words, the offer stood at a hundred and a quarter. Bernie's blood had taken the alabaster from his brow and he stammered that his answer would keep till tomorrow.

So it was that he went to the coast—out in the valley north of Hollywood, and built Universal City for the Universal Film Manufacturing Company. He did it with some mighty fine help, to be sure, but Bernie was the little man who must approve and suggest; initial the bills and pay the costs. He did it on a fixed weekly remittance from New York, and he must have had a world of problems.

Isadore Bernstein didn't work with a slide rule; his was a foot rule. He forced through his dream city by treating with the conditions as they existed, and with people who helped. There grew to be a great colony—hundreds of workmen. Besides building a film city he must supply the films of the Universal Program—satisfy the demands of scores of exchange men—thousands of exhibitors. It was a large sized man's job and Bernie is such a little fellow!

And while he is fishing in the shade that spreads so comfy along the banks of San Gabriel river, he is also planning to get back into the battle with a full program of his own. He is expecting to use his large experience, his own money and the funds of other people who have confidence in him, to further the cause of a great company he will organize after the first short vacation he has ever known. For further particulars, see small bills. This is merely a testimonial. Isadore Bernstein has earned his spurs.

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Safety in Picture Theaters

A BOOKLET, published by the Travelers' Insurance Company, Hartford, Conn. (Copyright, 1914), gives a number of suggestions for the construction, equipment and operation of motion picture theaters. The ideas advanced are excellent, but to call them "suggestions" almost implies that they originated with the author of the booklet, which is not true. As a matter of fact, they are merely a summarized description of what is actual practice among picture theaters today. Some of them are so self-evident that they are hardly necessary even as suggestions; others are incorporated in the building laws of every city in the country; but a few of them are worth consideration by exhibitors who are not sure that they have adopted all possible precautions to insure the safety of their patrons, or rather let us say, to inspire the confidence of their patrons.

In general construction details, walls of masonry, steel and masonry, or concrete are advised, with fireproof inside partitions, sashes and doors, quarter-inch wire glass windows and even a concrete floor. The latter is desirable, especially for sanitary reasons, as it is easily swept and flushed. An objection is raised to mirrors because they sometimes have the appearance of exits—a good point to keep in mind.

Cantilever trusses, or plate girders, instead of columns for the support of balconies are approved, and far better in affording an unobstructed view of the screen from all seats. The edge of the balcony should have a guard rail at least three and a half feet high, of two-inch pipe, supported at intervals of ten feet or less. Balconies should stand a safe load of at least two hundred pounds to the square foot.

The subject of ventilation, while emphasized, is not given very much space. The following rule is given, however, which is of help in calculating the capacity of the ventilating plant necessary:

To find the greatest permissible time for completely changing the air of the audience room, divide the volume of the room (as expressed in cubic feet) by the number of seats, and divide the resulting quotient by 40. This gives the maximum number of minutes that should be allowed for replacing the entire air of the audience room by fresh air from the outside.

Electric circulating fans, when fixed by brackets to the walls along the side aisles, should be placed not less than seven and one-half feet above the level of the floor, and should be protected by wire guards. Fans arranged to swing, or oscillate, in a semi-circle are now quite commonly used.

Entrances to the theater should be at sidewalk level, if possible, and in any event more than six feet difference between the sidewalk and the floor should be avoided. At least two separate balcony entrances should be provided for a capacity of over two hundred seats. A good entrance door figure is twenty inches of width for each hundred seats. At least two sixty-inch exits with out-swinging doors, opening on the street, are necessary, and a self-opening door is recommended. A theater between other buildings may well have a six-foot clear passage at each side, separated from the theater by a fire wall.

Balcony stairs should have risers not over 7¾ inches high and treads at least 10½ inches wide. Where stairs lead downward from exits there should be at least one foot between the door and the top step, and all stairways should have substantial hand-rails. Non-slip stair treads are recommended.

Care should be taken to have all seats (except box chairs) securely fastened to the floor. Good spacing allows eighteen inches width for each seat and thirty-two inches between rows (back to back).

Indirect lighting is advisable for all interior illumination except, of course, the red exit lights which burn all the time. Two separate supply connections with the street mains—one for the projection room and the other for the lighting circuits—are recommended. Either should be able to carry the entire load in an emergency. Where a theater has its own generating plant it is well to provide storage battery also, of sufficient capacity to take care of the whole demand for sufficient time to allow ordinary repairs on the generating plant.

A number of recommendations are made regarding the projecting room; but most, if not all, of those are now common practice; made so, in many cases, by legislation, and in all by good common sense. The projecting booth today is not the narrow, dangerous closet it was five or six years ago.

As we intimated before, instead of the picture theaters taking their cue from compilations of this kind, these suggestions are actually based on current practice. And while there may be a good many exhibitors who can get one or two minor ideas for improvement from such a list, it is safe to say that not one will find all its recommendations new. That could not have been said a few years ago—which is only another proof that the picture theater business is advancing as rapidly as the manufacturing end of the industry; and it has become just as substantial and permanent.

The Frohman Influence

THE passing of Charles Frohman, who went down in such good company with the ill-fated *Lusitania,* has brought his memory a shower of tributes from the newspaper writers of the country. The important part he played in the development of the American theater and drama has already been told again and again. His great influence on the motion picture, just reaching its maturity when he was cut off, will continue to work for the exaltation of the art.

Mr. Frohman's affiliation with the Famous Players Film Company made possible the immortalization on the screen of a great list of successful dramatic achievements whose reproductions will impress upon posterity the strength of this man in his chosen work. The motion picture itself has developed its own great men; but if it were not for the Frohmans who bring to it the wealth of wisdom they have gleaned from other sources, its star would not now shine so brightly in the constellation of dramatic art.

Frohman died a hero and a gentleman; he entered the unknown gulf in the spirit of adventure, expressing no vain regrets. It is not incumbent upon us to dispute his philosophy by assuming a melancholy that he would not approve. Let us rather rejoice that before he was taken away he had opportunity to mould a mark of excellence upon our art.

Film Opportunities in Cartagena

(Consul Ross Hazeltine, Cartagena, Colombia.)

MOTION pictures have not attained the popularity in Cartagena that they enjoy in other parts of South America. There are no manufacturers or exchanges, and only two theaters, one of which is rarely used. One theater shows French films two nights a week. The admissions charged are very reasonable considering the quality and length of the films.

During the calendar year 1914 cinematograph supplies were imported into Cartagena to the value of $936, of which $850 came from France and the remainder from Germany. Most of the films shown are said to be entered at Barranquilla. The import duty on developed films is $5 per kilo ($2.27 per pound), gross weight; the duty on unexposed films is $0.10 per kilo ($0.045 per pound), gross weight.

The films are purchased and resold when possible. American films are not shown, although there is little doubt that sensational western dramas would prove popular.

The opportunity for American producers does not exist, however, in the sale or rental of films, but rather in the manufacture of historical films.

Cartagena has the most romantic history of any city of the old Spanish Main. The remarkable walls, which are said to have cost $59,000,000, were constructed during the reign of Philip II of Spain, and today they are in a perfect state of preservation. Some of the forts have been destroyed, but several are in excellent condition. The ancient Palace of the Inquisition (now private property), completed in 1706, is also in excellent condition. The picturesque fort of San José at Bocachica, dating from 1698, has scarcely been touched by the passage of years. The Castle of San Felipe, begun in 1630 and completed 27 years later at a cost of $11,000,000, but now in ruins, is situated on a hill overlooking the city and harbor. These and other historical structures give Cartagena a scenic background not excelled in all Latin America.

Just A Moment Please

Gordon Trent of the esteemed (so to speak) *Morning Telegraph* raises the question of how Joe Brandt has time to attend to the new Beauty Contest and his managerial duties, too. What puzzles us is how he coaxed his Missus to permit him to have anything to do with Beauty Contests in the first place. Can anybody tell us?

—

EXCUSE US, WALLACE.

Our attention has been called to the fact that in a recent issue we accidentally referred to the renowned Wallace MacDonald of the American Company at Santa Barbara, California, as "William" MacDonald. We're inclined to believe that "Wallie" is never going to forgive us for calling him "Bill", but Honestogoodness we meant Wallace all the time.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Five: "What Happened to Marie"

(Part One.)

"Yep, I feel right to home in a studio," laughed Marie as she seated herself on a property stump in the studio of the Jumbo Film Corporation and prepared to relate her story to the assembled throng. "You see I've been in the movies now for several seasons and it's all 'old stuff' to muh." "Yes, I remember you when you were playing leads for the Eddie Sun Company," volunteered "Di" Rector, who had enjoyed a few experiences of his own with different concerns. "That right," answered Marie, "and it's right there my sad story commences. I was the featured lead of the Eddie Sun Company and had grown quite accustomed to having my name flashed in big letters on the twelve sheets, and portraits in one-sheet size issued to the exhibitors when I began to get restless. Things were coming my way all right, but not quite fast enough. I longed for the bright lights and wanted to be written up in the *Ladies' Home Companion* like the other dimpled darlings of filmdom. And then one day it happened, just as I had always dreamed it would. As I came down to breakfast, there on my table I found a big envelope bearing the globelike trademark of the Gigantic Film Corporation and inside was an offer from Phil M. Aker, the little giant of the film industry and founder of Gigantic City, the world's greatest motion picture colony. Was I tickled? Say, I could have kicked the torch out of the hand of the statue of Liberty I was that pleased. However, that was only the beginning of the fun, for when I got to the studio then things did begin to happen.

(To be continued.)

—

We heard last week about the operator taking a special examination for his job who was asked "What two special features has an operator always under his control to modify the projection of the pictures?" and promptly answered it by writing "The Million Dollar Mystery and The Black Box." If you don't believe it all happened ask Adolph Eisner.

—

OUR BURG.

Our sanctum was gladdened this wk. by a call from Bill Sweeney, the human sunbeam. Bill is just back from Mpls. and still smiling happily over that loving cup. By Heck, we don't know anybody as better deserves one than Bill. He ought to have a dozen.

J. A. Berst of this Village was to Noo Yawk this wk. on biz.

Geo. Kleine, our local commuter, is now a regular Broadwayite.

From Pal Haase, our forign cor., we learn that Harry Reichenbach, w. k. in Our Village, is a connoiseur on ties.

Also that A. E. Smith now has a house to Oyster Bay.

It is also alleged that Thanhouser's "Ruby" is absotively the first film man to wear a straw lid this year and that he'll take his oath it's not a reissue.

Charley Stark, it is rumored, has picked out a summer home in the wilds of Mich. for his Missus and the kiddies.

Ye ed and his Missus was took for a auto ride by E. J. Mock and wife on Sun. last, a great time being had. Thanks, E. J., come again.

—

Pussy Snookums, the world's greatest cat, announces the arrival on Sunday, May 9th, of twins, they being beyond all doubt the world's greatest kittens. It has been suggested that we call 'em Phil and Fillim, but we're waiting for a better suggestion.

—

Ho hum, here's where we stop.

—

No room left. N. G. C.

Some Current Releases Reviewed

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon.

THE action in the second, third and fourth reels of "The Goddess" transpires some fifteen years or more after the time which marks the beginning of the eugenic baby's hermitage which closes the first reel. Professor Stilleter, who is responsible for the idea which is to work out to the monopolization of the world's industries by the financial triumvirate, hypnotizes the goddess, Celestia, and leads her forth into the world, beautiful, resplendent, and prepared to propagate a belief which will set at rest the ceaseless turmoil of the working classes.

It happens that Tommy Steele, the son of one of the mighty triumvirate and earnest exponent of socialism, is camping in the mountains near the cave in which Celestia has been reared. He comes upon her at a time when she is not under Stilleter's hypnotic influence. The goddess is greatly impressed by young Steele's appearance, for until now she has never seen a man, and she gladly accepts his offer to help her escape from the professor.

Scene from Vitagraph's "The Goddess."

Stilleter summons his assistants, four mountaineers, and they take the couple's trail. The chase leads them up and down hills, through thickets and across streams, finally ending at the edge of a river. Steele and his companion, meanwhile, have crossed over the river in a canoe, and have camped for the night at a deserted cabin. Tommy's diplomacy is put to considerable strain in his efforts to explain to Celestia why she should sleep in the cabin and he outside, but he finally convinces her that it is one of the world's conventions, and she agrees to abide by it.

The professor and his men obtain the services of an old Indian, who picks up the trail, which has become a maze to them, and leads Stilleter the next morning to the cabin which shelters Celestia. Steele at the time is down at the river enjoying his morning plunge, a concession which Celestia granted only after much hazy discussion. Pursued by the professor and the Indian, the goddess hastens down to the river, and implores Tommy to come to her aid. She cannot understand his jumbled refusal, and is led off by the sneering professor and his accomplice, who also take Steele's clothes with them.

From here on the story develops fast. Celestia, accompanied by Stilleter, boards a train for New York

Scene from Vitagraph's "The Goddess."

and is later seen to emerge from the Pennsylvania station, leading a crowd of people. Tommy, in the meantime, has hurried to town, where he creates quite a stir in his fur garments. Learning that Celestia has boarded a train for New York, he snatches his clothes from the Indian, runs back into the woods, and a few minutes later reappears prepared to follow his goddess to the metropolis.

Lubin's "The College Widow"

Reviewed by Mabel Condon

WHEN the Lubin Film Manufacturing Company picked the George Ade play, "The College Widow," to convert into a film play, it made a choice that would have daunted a less courageous group of players than that which had Barry O'Neill as their

The celebration after the victory.

director and to whom was entrusted the fate of "The College Widow." For the action of the story runs so fast and so far that it taxes even the elastic limitations of the camera and the screen. So much of the humor

of the play is contained in the lines that an overabundance of sub-title is required, and while the capable Lubin cast, headed by Ethel Clayton, George Soule Spencer, Clarence Jay Elmer and Joseph Kaufman inject the proper spirit into the six-reel play, one feels instinctively that the task set is a big one.

One of the points where they laugh in Lubin's "The College Widow."

The locale as regards exteriors is exactly as it should be, for the reason that a Pennsylvania college furnished the back-ground for the picture's out-of-door scenes. The big foot-ball game in which Billy Bolton (George Soule Spencer) brings the year's biggest success to Atwater, is the filmization of an actual game on the college gridiron. The grand-stand with its human flag swaying as one person, is easily one of the most touching sights of the picture. The biggest scene and the one that contains the "punch" of the picture is the burning of the hotel where the victory banquet is in progress, and from which all escape with the exception of Jane, the "college widow" (Ethel Clayton), who is finally brought to safety through the heroism of Jack Larrabee (Ferdinand Tidmarsh). Peter Lane has the suitable role of Hiram Bolton, father of the popular half-back, Billy Bolton, who is coerced into serving on the Atwater team after his father has departed for Europe, having first placed a bet of $1,000 on the supremacy of the Bingham college team, for the position of half-back on which his son had been named.

An unusually large cast was necessary for the making of the play and the number of extras used runs into the hundreds.

"The College Widow" is a Lubin release of the V. L. S. E. output, and so well known is the Ade play from which the screen story is made, that the bookings for it will undoubtedly be large. The work of the principals is good, Ethel Clayton being an ideal choice for the title role. The story concerns the rival colleges of Atwater and Bingham. The former has a president opposed to rough football, but despite that fact the team shows itself to be in possession of a sufficient amount of this quality. The Atwater team is weak; it needs bolstering. The acquisition of an outsider, big and husky, seems of little avail. Then Billy Bolton, famous half-back of Bingham, visits the college with his father. The Atwater team decides he must be kept, and "the college widow," daughter of the president, is appealed to to fascinate Bolton into staying. She succeeds and the big Thanksgiving victory is Atwater's. Then follows the banquet, at the outset of which the fire starts in the kitchen, spreads unchecked throughout the hotel and the banqueters seek safety. Jane's former accepted suitor, Jack Larrabee, returns into the smoke-filled building and rescues Jane, placing her hand in that of Bolton.

"Rumpelstiltskin"

Reviewed by Neil G. Caward.

IN "RUMPELSTILTSKIN," the five-reel Mutual Master-Picture produced by Thomas H. Ince for the New York Motion Picture Company, the public will find a feature decidedly out of the ordinary, one which is refreshingly different from the usual run of features and which makes use of many of the tricks of photography that made the trick pictures of several years ago so fascinating.

Rumpelstiltskin, as everyone knows, is a famous fairy tale that depicts the wicked machinations of the little dwarf with magic power and his ultimate undoing by his own wiles.

In the photoplay Rumpelstiltskin is played by Clyde Tracy, who proves himself a character actor of note, for he creates in the title role a being without precedent on the screen, one whom the public will admire in spite of his wickedness, for Rumpelstiltskin performs all the tricks such as exhibitors used to delight in securing in their feature productions made in the olden days when Pathe, Melies and Gaumont were producing their inimitable productions. At the wave of his hand human beings are turned into pigs and gigantic dragons are transformed into frogs, while no feat of magic seems beyond his power to attempt.

Elizabeth Burbridge makes a beautiful and attractive "Polly," and Kenneth Browne a handsome and manly Prince Cole, while such characters as old King Cole, Jim Crow, the miller, the good fairy and Simple Simon are all splendidly portrayed.

Scene from "Rumpelstiltskin."

Briefly, the story tells how Rumpelstiltskin covets the miller's beautiful daughter, Polly, and when the miller refuses to sell her for gold, tells King Cole

that the girl can spin gold from straw and that she must be beheaded in case she refuses to do so.

Polly and her father, therefore, are imprisoned and faced with this impossible task, but Rumpelstiltskin offers to himself accomplish the miracle if she will agree to give him her first-born, provided it is a girl. To save her father's life she consents, and after Rumpelstiltskin has spun the gold from the straw, Polly and Prince Cole, her lover, obtain from the good fairy a magic carpet on which they fly away to a distant land to elude Rumpelstiltskin.

Years later he finds them and demands the child which has been born to them, and which is a girl. The good fairy aids them, however, in rescuing their first-born, and meanwhile the king, whose treasury is empty, demands again the appearance of the girl who can spin straw into gold. The old miller cannot produce his daughter and is about to be killed when Polly and her prince appear before the king, and the

Polly with her first born.

latter, after hearing their story, punishes Rumpelstiltskin by condemning him for life to the spinning of straw into gold. It is a picture that as a matinee attraction for children is unequaled.

Sixth Episode, "Road O' Strife"

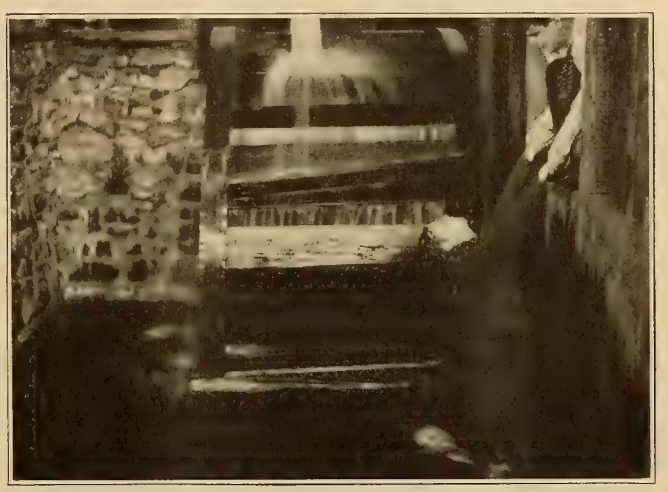
Reviewed by Neil G. Caward.

ACTION aplenty is found in episode six of the Lubin serial, "The Road O' Strife," for this latest chapter of the serial in which Crane Wilbur and Mary Charleson are being featured is the snappiest of any that have preceded, and the story advances a good bit ere the reel ends.

As episode five closed, it will be remembered, Clara, in love with Jerome and consequently jealous of Alene, had thought to put the girl forever out of her way by pushing Alene into the waters of the river below the old mill, and as this chapter begins we see Alene still struggling in the waters, while Clara stands above, scornfully laughing at the drowning girl.

To be sure of the girl's certain death, Clara turns on the water that flows over the old mill wheel, thus assuring the drowning of the helpless girl, but just as she leaves the lever that has turned on the water she is startled by footsteps outside and has barely time to hide herself in a gloomy corner of the old mill when Robert Dane and Gray appear.

They hear Alene's feeble cries for help, and Dane, throwing off his coat, plunges in to rescue his sweetheart. While Gray is standing in the open doorway through which Alene had been hurled into the water, Clara takes advantage of his distracted attention to



The rescue.

push him also into the mill pond, and departs, thinking that she has brought about the death not alone of Alene, but also of Dane and Gray.

Clara flees to the room of Jerome, who is preparing to return to the city, and there relates what she has done. Jerome is amazed at her crime, but offers to shield her, and is jubilant over the fact that now that Alene is out of his way no one can attack his fortune. Ere leaving the village, however, Jerome secures the silver cup which stood for so many years by the old spring and takes it with him as a trophy of his visit to the country village.

With much difficulty Dane succeeds in climbing into the old mill and rescuing Alene, but no sooner has he the girl in safety than he notes Gray, who is still in the water, is sinking, so he once more plunges back into the mill pond to effect the latter's rescue, while Alene rushes out onto the road in the hope of finding help for Dane.

Several farmers passing by are summoned to aid and both Dane and Gray are drawn from the water, though Gray is unconscious and apparently dead.

Alene is led away.

Realizing the importance of capturing Clara ere she can escape, Dane and Alene rush toward the little village in the hope of finding the sheriff and putting him on Clara's trail. As they arrive at the station,

they learn that the train has just departed for the city, bearing away both Jerome and Clara, and the sheriff as a passenger. The situation is thus as the episode ends.

"The Shooting of Dan McGrew"

Reviewed by Charles R. Condon

THE best manner of expressing the swing and tempo of Metro's "The Shooting of Dan McGrew," is by quoting its first sub-title:

> When out of the night, which was fifty below
> And into the din and the glare,
> There stumbled a miner fresh from the creeks,
> Dog-dirty and loaded for bear.

The scene which this introduces grips with a strength that lasts and is reinforced as the picture progresses. Can anything be more weird than the sight of a famished-looking, unkempt prospector, fresh from the snow-covered trail, stumbling into the dim light of a mining camp barroom, and sitting down at the piano to play like a virtuoso, drinking in the melody as a

Scene from "The Shooting of Dan McGrew."

wanderer on the desert would the water of a cool, clear spring? The contrast here of appearance and nature is a study in itself.

Throughout the story tingles this wild note of fascination, borne out in environment by exterior scenes and interior settings that smack of the severe weather and pioneer advancements of the country about the Yukon. It is hardly necessary to mention that the action is fast and filled with excitement, as life in Alaska at the time and place in which this plot was laid was nothing but a series of stirring, and sometimes fatal, incidents. It took red-blooded, able-bodied men to survive in Alaska in those days, and he who, in addition to these requirements, was quick with a gun was doubly fortified to survive both the weather and his fellowman in the mad hunt for gold.

Made by the Popular Plays and Players Company, "The Shooting of Dan McGrew," a five-reel adaptation of Robert W. Serviss' famous poem of the same name, is now being released by the Metro Pictures Corporation. Edmund Breese is being featured in it as Jim Maxwell, "the man who dropped out of the world." Although most of his work is done in the roles of the clean-cut family man and the stalwart prospector, he will nevertheless be long remembered as the haggard, dirty, wild-eyed miner who found so much solace in the piano. It is a masterful characterization and deserves to live. Others in the cast are: William A. Morse as Dan McGrew; Katheryn Adams as Lou Maxwell; Audrine Stark as Nell; Betty Riggs as Nell (twelve years later); and Wallace Stopp as Nell's husband.

The opening scene is of the interior of the Malamute saloon. Dangerous Dan McGrew and "the lady that's known as Lou" are seen seated at a table in one corner. A dog-sleigh stops outside, and its owner, a tired-looking, bedraggled miner, stumbles through the door. After treating the house, he sits down at the piano, and begins to play. Into the soulful, stirring music he pours his pent-up feelings of hatred, sorrow, love, and regret.

Years before, Jim Maxwell's best friend, Dan McGrew, had deceived his wife into believing him unfaithful. Their elopement completely unnerved him for a time. But finally he resolved to forget about it—until he next met Dan McGrew. Years afterwards, while prospecting, he met his daughter, now grown to womanhood and married. Her husband had been arrested for a murder committed by McGrew, and Maxwell assisted in effecting his escape. Just previous to the miner's entrance, Nell's husband had been captured in the saloon by the sheriff.

As Maxwell finishes playing, he turns about, faces Dangerous Dan McGrew, and tells him, in uncomplimentary language, what he thinks of a man of his type. The lights go out, two guns blaze in the dark, and both men fall. Maxwell recovers and is reunited to Lou, his wife. McGrew dies.

"The Diamond From the Sky"

Reviewed by J. C. Garrett.

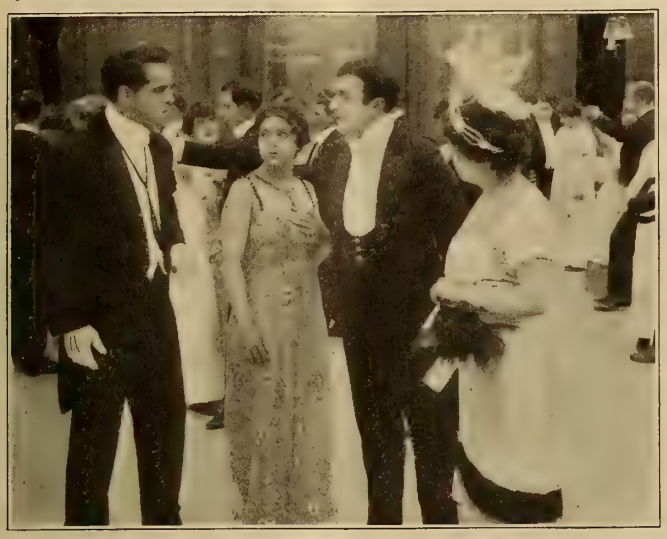
EPISODE number four of the serial, "The Diamond From the Sky" or "The Prodigal's Progress," although not as full of thrills and exciting moments as the former episodes have been, is satisfyingly tense and very interesting.

Again "The Diamond From the Sky" changes hands. The necklace is seen by Hagar, the gypsy

Hagar tells of the theft of "The Diamond from the Sky."

woman, glittering on Arthur Stanley's neck, and she takes it from him as he lies unconscious, and hides it. He notices that it is gone, and after a search finds the necklace and secretes it in his pocket. Finding

himself without any money, Arthur pawns the family heirloom, and Vivian Marston, a woman of the world, borrows it from the pawnbroker and wears it to a big ball, only to have it snatched from around her neck by some mysterious hand.



The cousins discover "The Diamond from the Sky."

This episode introduces a new character, Charlotte Burton as Vivian Marston, a woman of the world. Miss Burton's portrayal of this character is splendid

Hagar finds Arthur's body lying in a stream, near the gypsy camp, and after carrying him to the wagon there revives him. She has taken the diamond from his neck and hidden it in a box, where she keeps the papers pertaining to Arthur's adoption.

Luke Lovell does not want Arthur with them as he is with Esther all of the time, so he shows Hagar a newspaper item, telling of the murder of Dr. Lee and the disappearance of Arthur Stanley, who is thought to be the guilty one. Hagar goes to Arthur and tells him that she is his mother and shows him the paper wherein it says that should he turn out to be worthless he should be told of his parentage.

Arthur leaves the camp and after bidding farewell to Esther goes to Richmond. Hagar finds that he has taken the "Diamond From the Sky" with him, and so she and Esther and Luke Lovell also go on to Richmond.

Arrived in the city, Arthur finds that he has no money, so takes the diamond to a pawnbroker and there gets a loan on it. When he is coming out of the place he sees his cousin, Blair Stanley, who, being very much in debt, has come to borrow money. The cousins are reunited and leave together.

Vivian Marston, a woman of the world, receives an invitation to a big affair in Richmond and decides that she needs a new necklace to wear that evening. She goes to the pawnbroker's and there she gets the "Diamond From the Sky."

Arthur and his cousin have also received an invitation to the ball, and upon their arrival are introduced to Miss Marston. They both notice the necklace at the same time, and their astonishment is plainly read on both faces as they stare at the diamond and then look dazedly at each other.

Meanwhile the gypsies have arrived in town and Hagar goes to the detective that she has hired to trace the murderer of Dr. Lee, and he tells her that the two cousins are to be at the ball that night and that he will get them in as Gypsy fortune tellers. They come to the house, and as they enter Vivian Marston passes them and Hagar calls Luke's attention to the fact that she has on the "Diamond From the Sky."

Vivian Marston is sitting near a window, waiting for an ice, when a brawny hand comes through the velvet hangings and snatches the diamond necklace, then disappears.

American's "The Greater Strength"

Reviewed by J. C. Garrett

THE two-reel American production, featuring Ed Coxen and Winifred Greenwood, to be released on May 17, contains an unusually convincing plot, and the producers have done full justice to the story provided for them in "The Greater Strength."

The settings, in the mining camp at Big Creek, are excellent. The rickety old stage-coach in which Ed Coxen, as Dr. Hart, rides into the camp, is without a doubt a regular stage coach and the manner in which the coach careens around the mountain side makes you fully appreciate our civilized means of transportation.

There is an extremely well balanced cast in this production, and although Coxen and Winifred Greenwood are featured, the rest of the cast does very good work.

As the story unfolds itself, we see the mining town of Big Creek, and an injured man is brought into the town's saloon and given whisky as medicine. The foreman of the camp realizes the necessity of having a doctor there, so an advertisement is sent to a city paper for a young doctor to come to the town.

In the city Dr. Hart is run down and one evening being unusually tired he goes to the gymnasium to exercise. In a bout with his best friend his great strength gets away from him and he seriously injures his opponent. He is brooding over the fact the next morning, and tells his mother of the affair, and she cautions him never to use his God-given strength except to save lives. The next morning Dr. Hart sees the advertisement for the mining town and straightway decides to leave for the camp.

Back in Big Creek the pretty school teacher is

Dr. Hart urges the miners not to strike.

being courted by the gambler of the town, and although she does not encourage his attentions, he continued to escort her to and from the school. Bob,

the terror of the camp, is out of work because of his inability to report for work on time, and he and the gambler are bosom friends.

The doctor arrives in town and is given a cabin right near to the pretty school teacher's home. He

The insult.

meets the teacher and they become good friends, much to the dislike of the gambler, who plans to get even with him.

One morning Bob is trying to incite the men of the camp to strike, and is talking to them when Dr. Hart comes along, takes the stand opposite Bob and finally wins the men to his side. For this act Bob vows vengeance, and he and the gambler get together and are thinking of some way to injure the doctor, when they see him walking with the school teacher. They follow the couple and come upon them seated on a tree trunk. Bob insults the teacher, and the doctor, though angry, does not raise his hand to him. The teacher is provoked at this and leaves the doctor alone.

In the meanwhile Bob's little daughter has been taken ill, and the school teacher upon her arrival home goes to see her at Bob's wife's call, who goes after the doctor. Bob is in the saloon drinking, and when his wife tells him of the little girl's illness he rushes home just in time to see the doctor preparing to inject a serum into the little girl's arm. Bob, thinking the doctor is going to kill the girl to get even with him, attacks him. The doctor throws him on the floor and after tying his hands and feet goes on with his work.

After a while the little girl shows signs of improvement and Bob, who has been released, takes the hand of Dr. Hart and thanks him for his aid.

The doctor turns to the school teacher and tells her that he uses his strength to save lives, not to take them, and her reply is that his is the "greater strength."

Reliance's "Strathmore"

Reviewed by Neil G. Caward.

"STRATHMORE," the famous novel by Ouida, has been done in pictures by Francis Grandon of Reliance and his four reel production will be the Mutual Master-Picture release of next week.

The tragic story of the love of Strathmore is splendidly photographed and acted by a cast composed of Charles Clary, as Strathmore; Alfred Paget, as Bertie Errol; Francelia Billington, as Mrs. Errol, and later as the daughter; Wilber Higby, as Vavasour; Howard Gaye, as the Count de Valdor, and Irene Hunt, as the Gypsy girl.

The story begins with the love of the Gypsy girl for her Spanish sweetheart, who is enchanted by the dancing girl. The dancing girl is won by Lord Vavasour, an English traveler visiting the country, who takes her back to England with him as his mistress.

There she is introduced into society as Lady Vavasour, and is courted by numerous titled men of the realm. Bertie Errol, attracted by her beauty, pays court to her, despite the fact that he has a wife and daughter, and when Strathmore, a woman hater, sees her, he, likewise, falls a victim to her charms, and rebukes his friend Errol for forgetting his wife.

The men quarrel and Errol in anger declares that the Vavasour woman is thoroughly bad and not really Vavasour's wife at all.

This results in Strathmore challenging Errol to a duel, which takes place at sunrise the next morning, when Errol is killed.

Errol leaves a letter addressed to Strathmore in which he explains that the pretty Lucille, who is the daughter of an exiled but noble Russian, is really his wife, though he has kept the marriage a secret for fear of offending his family. The letter beseeches Strathmore to care for Mrs. Errol and her baby daughter.

The news of Errol's death causes Mrs. Errol to die of shock, and Strathmore adopts and rears the daughter, who has been named Lucille for her mother.

The Gypsy follows the woman who took her lover from her to Europe, in the hope of wreaking vengeance upon her, and several times is on the point of stabbing

Strathmore greets his guests.

the dancing girl, but each time is prevented by bystanders.

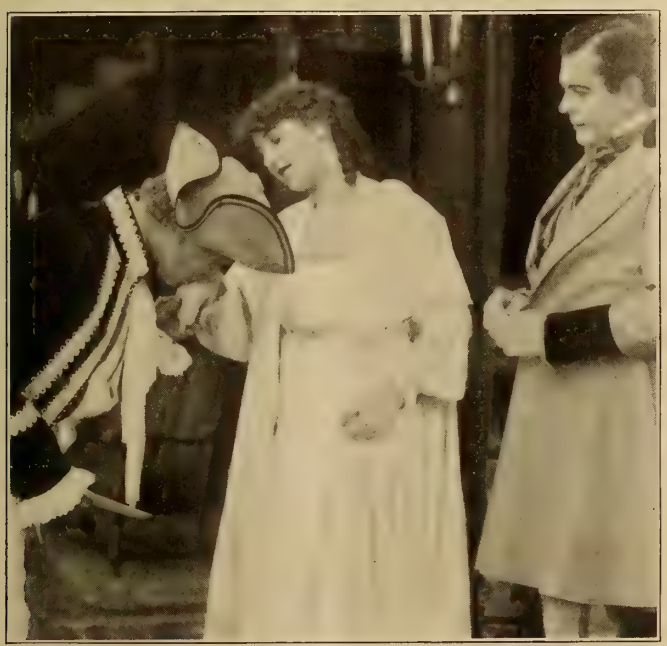
Strathmore succeeds in driving the fraudulent Lady Vavasour from society and exposes her as a

low born dancing girl, the result being that she leaves the continent and goes to Paris where she is unknown.

Years later, Lucille, now a beautiful girl, is courted by Count de Valdor, but the latter discovers that Lucille really loves Strathmore, her guardian, and when he makes this fact known to Strathmore, the latter hesitates about proposing since it was he who killed her father in the duel.

The dancing girl, now an humble street singer, returns, discovers the situation and in an effort to blight the happiness of Strathmore, tells Lucille her guardian shot her father.

The Gypsy girl arrives at this moment and kills the dancing girl and then commits suicide. Strathmore confesses all to Lucille, who, when she understands everything, finds it in her heart to forgive him and the two are married.



One after another pays court to "Lady" Vavasour.

"According to Their Lights"

Reviewed by Charles R. Condon.

THE Cumberlands, with their wild beauty, squalid habitations and slattern residents, stamp with distinction and instill with life the oft-used plot of "According to Their Lights," the Edison two-reel release of May 28. The drama centers about the misinterpretation of a young northerner's mission in the mountains. His rival in love thinks him a revenue officer, and only the noble sacrifice of a wild mountain girl, who loves him, saves the northerner from being shot.

The company's trip to the mountains, where most of the picture was made, proved unusually fruitful. True atmosphere, ideal environment and realism of the kind that spells "punch" were secured, and the photography, a most important factor, turned out to be rich in attractive lighting effects and clear throughout. The most stirring scene, naturally, comes in the climax, but it has a close competitor in the scene in which Pat O'Malley and Yale Benner, playing the part of deadly enemies, meet in the middle of a mountain stream, and proceed to wipe out their differences. Embraced, they roll down the step-like bed of the racing stream, almost drowning themselves, but injecting realism, the main object, into the picture.

Pat O'Malley makes Bob Mason an unassuming but business-like and fearless fellow of the type likely to appeal to an attractive, refined girl such as Grace Snowden (Margaret Prussing). Eric Allen's crude love-making and villainy is interpreted by Yale Benner, while William West appears fully as austere and uncouth as Nate Tracey, the father of shy, vivacious Meg (Bessie Learn), who, uneducated and invariably barefooted, gladly sacrifices herself for the man she admires, though she knows that her love is not returned. Charles Sutton and Robert Brower are dignified and satisfying in the roles of Colonel Richard Snowden and Judge Harvey. Director Nolan produced the picture.

Meg tells Grace of Bob's peril.

In the interests of the National Lands Developing Company Bob Mason journeys to the Cumberland mountains to negotiate with Colonel Snowden for the sale of certain coal lands. He is doubly successful in his mission, for not only does he win over the colonel, but he also wins the affections of his daughter, Grace. Unknowingly, Bob becomes the idol of Meg Tracey, a little mountain girl whom he meets. Eric Allen, her lover, fathers the belief that the north-

Eric believes Bob a revenue spy.

erner is a revenue officer, which information he communicates to the rest of the moonshiners.

He believes his suspicions confirmed on overhearing Bob say that he intends going to Madison Hills, the hiding place of the still. Eric and Bob meet in the woods, and in the fight which ensues Eric is badly beaten. He plans to ambush Bob the next day as he is on his way to Madison Hills.

Meg hears of her suitor's plans, and hurries to notify Bob. Unshaken in her purpose, on learning from Grace that she and Bob are engaged, Meg follows her rival, who has already left. She overtakes him just as he enters the range of Eric's rifle. The latter fires at Bob, but Meg, flinging herself forward to shield him, intercepts the bullet. A moment later Colonel Snowden's gun cracks, and Eric pitches forward, dead. Dying, Meg joins Bob's and Grace's hands, and breathes her last while wishing them happiness.

"Otherwise Bill Harrison"

Reviewed by Neil G. Caward.

AN ENTIRELY new system of sub-titling is one of the features that will make unusual the two-reel Essanay release of Saturday, May 22, entitled "Otherwise Bill Harrison," which features Joseph Byron Totten and Ruth Stonehouse.

In this picture the director fades in and out all the sub-titles that appear on the screen, the moving picture being on the screen at all times and each subtitle being a sort of vision that fades in and out of the picture without in any sense distracting the attention of those witnessing it from the action that is going on. So far as this reviewer knows there is only one other manufacturer that ever used this system of sub-titling, though it seems likely that it will become more common as time goes on, for it is exceedingly pleasing.

Mr. Totten and Miss Stonehouse appear first as a newsboy and his best girl, and later as the hero and heroine of an exciting mystery story, which at the

The girl reporter is captured.

finish of the picture proves to have been all a dream of the newsboy's.

The newsy comes down the street and meets a little girl, one of his favorite customers, who comes out from her home to buy a paper. As the newsy glances over her shoulder at the first page of the newspaper he notes a scare-head story to the effect that the government has offered a big reward for the apprehension of a ring of dope merchants.

Bill Harrison faces the dope merchants.

As he thinks of his admiration for the girl, and the opportunities that would open up before him were he to win the big reward, he day dreams, and suddenly finds himself to be Bill Harrison, a government detective sent to apprehend the ring of crooks that is disposing of cocaine, morphine and other drugs.

The girl is transformed into the star reporter on a big metropolitan newspaper, and her city editor assigns her to the story of the dope trust, with instructions to secure whatever evidence she can against the band.

The girl goes forth on her mission and, tracking a suspect to a lonely house in the poorer districts of the city, is trapped by the crooks when she opens the door to their headquarters. As the girl finds herself trapped and apparently without any hope of being rescued, an individual who has apparently been sleeping on a bench in the corner suddenly comes to life and by putting out the lights in the room so dazes the crooks that in their confusion he is able to reach and rescue the girl.

Once outside the crooks' hangout, the girl discovers her rescuer to be Bill Harrison himself, who had pretended to join the band for the purpose of securing evidence against its members. He is aided in his work by Ayura, his Japanese valet.

Later on, however, Harrison is himself captured by the dope merchants and compelled at the point of a revolver to accompany the leaders of the gang to the handsome mansion in which resides their chief.

He is bound and imprisoned in a room in the upper story of the house, and there later on the girl finds him, after having obtained entrance to the house by changing places with the maid. She aids Harrison in freeing himself and overpowering his guard.

The girl, Harrison and the Japanese valet succeed in tracking the crooks to their headquarters, and catch them red-handed in their illicit traffic in drugs. A policeman is summoned and the crooks are turned over to the law, while Harrison impulsively clasps the girl in his arms and kisses her.

Just at that point he awakens to realize that he

is only a humble newsboy, and had taken advantage of an opportunity offered to kiss his pretty little customer. The girl, frightened, runs back into her home, while the newsboy trudges along the street thinking of the wonderful dream he has had, and wishing it all might have been true.

Pathe's "New Exploits of Elaine"

Reviewed by Neil G. Caward.

IN THE latest episode of the new Exploits of Elaine, which is entitled "Spontaneous Combustion," Wu Fang, the Chinese criminal, becomes even bolder than he has been in the past, and ere the picture ends, himself confronts Kennedy, supposedly bound and helpless in an underground Chinese opium den, and taunts him with the fact that his death will occur immediately unless he ceases to aid Elaine Dodge.

The Chinaman does not depend alone on his own efforts, for Long Sing, his former accomplice, is again in evidence in this picture and a woman of the adventuress type, known as "Innocent Inez," also plays an important part in bringing Kennedy and Elaine into the net spread by the crafty Chinaman.

"Innocent Inez" receives her instructions.

Wu Fang, after some chemical experiments, contrives an ingenious concoction which can be timed most accurately to cause spontaneous combustion, and set afire any flimsy material that may surround it.

With this devilish device as the basis of his plot, the Chinaman sends Innocent Inez to the home of Elaine, helping her to obtain entrance to the place by pretending to kidnap her in front of the house and allowing the kidnappers to be apparently frightened away by the butler, who rushes out from Elaine's home.

Inez is carried within the house, tells a pitiful story, and is finally given employment as a maid. Once in the house the girl installs her trunk in a vacant attic used for discarded clothing, and from the trunk removes a trick chair which has been specially built by the crafty Chinaman and which is equipped with steel bands, which automatically fly into place and grip anyone who is seated in the chair.

After arranging this device, Inez takes from her trunk the chemical concoction of her Chinese employer and places it in such a position that at a given hour it will cause a fire. She then writes a note to Elaine, asking the latter to send some cast-off clothing to a certain Baptist missionary society, her thought being that Elaine will go to the attic in search of the clothing and there be trapped.

Meanwhile Kennedy learns of one of Wu Fang's

Craig eludes the Chinamen.

hideouts and visits the opium joint in question. However, he is detected, though disguised, and tied to a post in the basement of the opium joint. By a clever trick he manages to free himself when left alone for a few moments, and having learned that Elaine's life is imperiled, he knocks down Wu Fang and the other Chinaman who seeks to interfere with his escape, dashes out of the opium den, jumps into a taxi and is whirled to Elaine's home, barely in time to rescue her from the attic where she has been imprisoned in the chair and is about to be burned to death in the fire which has been started by the chemical explosion caused by the Chinaman's device.

Selig's "The Quarry"

Reviewed by J. C. Garrett

"THE Quarry," the second of Selig's weekly three-reel releases, to be released on May 27, is a most vivid play.

The settings are all realistic, as they are actually

The prisoners at work.

laid in a big machine shop, a big factory, a police court and a prison. Not only is this production thrilling in its startling genuineness, but is educational, in that it depicts the inside workings of a prison. One is

shown how the prisoners have their measurements taken, by the Bertillion system, and also the futility of circumstantial evidence and of the third degree and the long, long arm of the law.

A humorous moment from Selig's "The Quarry."

Frederick Hand, as the hero, is excellent, and his mother, played by Mrs. Marston, the detective and Bill Hawkins all deserve credit for their convincing work.

Jim Montgomery is supporting his widowed mother and crippled sister. The mill shuts down and he goes to seek work in a factory on the north side of Chicago, in order that he may buy a hip brace for his sister.

With his bag of tools he applies at the machine shop, but as it is Saturday they close early, so he leaves without securing the position and is followed by a couple of crooks, who are planning to rob the safe at the factory. They take Jim's tool bag and succeed in blowing up the safe but are caught by the watchman and are struggling with him, when Jim comes into the factory after them. In the struggle the crooks kill the watchman and escape through the open window. Just as Jim is leaving a detective comes in and finds him with the tool in his hand that the crooks had killed the watchman with.

After a long trial, Jim is convicted of murder and given a life sentence.

His cellmate, Bill Hawkins, manages to help Jim escape, by hiding him in a box supposed to contain old machinery, and which was carried out of the prison. When Jim's escape was reported, detective Kearney, who had arrested him, begins an endless search for him, until he is found. Jim manages to get home and there finds that his sister has died in his absence. He leaves his mother and escapes across the marshes.

In the meantime Kearney decides to have Bill Hawkins paroled, thinking that when he is free he will go to Jim and that he can follow him, but Bill sees through the detective's scheme and foils him.

Years later we see Jim, the superintendent of a large factory, in a distant city. He is in love with the owner's daughter, but after declaring his love, tells her he is an escaped convict and cannot marry her on that account.

One day Jim sees a blind advertisement in the paper, one that he and Bill Hawkins had decided upon, before he escaped, and he answers it. Bill Hawkins comes to see Jim and tells him that he will find the man who murdered the watchman and bring him back with him. Montgomery gives Bill some money to take to his mother and in delivering it, Bill is seen by Kearney and when Jim's mother goes to see him, the detective follows. Although Jim has grown a beard which partially disguises him and has assumed another name, the detective is sure he is Jim Montgomery and at last asks him to give him his thumb-print, and by that he can soon tell, but Jim with a sudden resolve plunges his right hand into the cog wheels in the machine shop, and just then, Bill, who has found the real murderer, brings him to the factory.

Jim's name is cleared and he and Mollie Bryan, the factory owner's daughter, are happily married.

Universal's "The Black Box"

Reviewed by J. C. Garrett

IN "The Ship of Horror," the tenth installment of the serial, "The Black Box," to be released the week of May 10, we are again confronted with the mysterious black boxes. Two black boxes are thrown into the rooms of the professor and Quest by some unseen hand.

The photography in this episode is splendid, and the scenes laid in Port Said and the surrounding desert country are artistically executed.

A bit of humor is cleverly introduced, when the professor, who with Quest, Laura and Lenora is watching a harem dancer, suddenly rises from his seat and grabs the dancer's ankle. After much excitement he explains his rash act. The dancer had on an anklet of a rare design which he had wanted for a long time for his collection.

Craig cannot be found on the steamer *Barton,* and now that the search for him is over, the captain tells Quest and his party that they are on a mail steamer and must sail as far as Port Said. The party makes the best of it and the captain tries to entertain his unexpected passengers. They are seated at the captain's table for their meals, and one night Quest, hearing a school teacher who is on board ship complaining because of the slowness of service, tells the waiter to give her the cup of bouillon which was meant for him. The teacher takes the bouillon and in

Forced to journey to Port Said.

a moment is in great pain and it is not long before she dies.

Lenora calls Quest's attention to the fact that he had sent the bouillon meant for him to the teacher. They take the remainder of the contents of the cup

and after having it analyzed, discover it contains a deadly poison. The mysterious hands naturally have the blame laid at their door, and the party are quite certain that Craig is aboard ship.

Meanwhile Laura, who has been promenading the deck, sees Craig suddenly appear on one of the upper decks and then pass out of sight. She and the captain rush to the spot but see only the steward, who tells them that no one has been there but himself.

The boat is again searched but no trace of the man is found. The ship docks at Port Said, and the captain's steward is told by the captain that his services are no longer needed, so he leaves, carrying with him his baggage and having a long box carried from the steamer.

Just before the detective and his party leave the ship the professor rushes to Quest with a black box which has this message in it, "Foiled again. How easy it is. All of you together have not the cunning of a Mongar child. Don't try to follow me." The note is signed "The hands." The professor is at a loss to know what a Mongar child is, so the captain's aid is asked and he tells them that the Mongars are a tribe of desert people just outside of Port Said.

Quest and the professor decide that Craig has escaped to the desert and gone to the Mongars for protection, so they set out on a search for him.

They camp on the desert over night and one of the desert men and Laura are taken very ill. The natives of Port Said thinking that the white people are cursed, decide to leave them alone on the desert.

Craig is now amongst the Mongars and in their

The detective's party leaving Port Said.

good graces, as years before he had saved the life of the chief's daughter.

We leave the detective, the professor, Lenora and Laura asleep on the desert and see the Arabs lead all the camels away and disappear toward Port Said.

Bosworth's "Little Sunset"

Reviewed by Mabel Condon.

"LITTLE SUNSET," the latest picture to be released by Bosworth Inc., is one of the best that the Paramount program has had. Viewed by the press shortly before midnight after the evening's last show at the Broadway theater, it was unanimously declared to be a splendid picture; and the lateness of the hour was forgiven the pleasant representatives of Bosworth Inc.

While the story of "Little Sunset" has to do with baseball it is not a baseball story, in that, to be understood and enjoyed, it is not necessary that the spectators know who, what or why is first base, nor

Scene from Bosworth's "Little Sunset."

how many strikes put one out. So it is a play for everybody, and one that undoubtedly will find general favor. In it, Hobart Bosworth portrays the role of Bergstrom, the "Terrible Swede," famed as a centerfielder. To motherless "Little Sunset" Jones, whose father is also a professional ball-player, the "Terrible Swede" is an idol. Jones takes his small son with him on all his trips and eventually Bergstrom becomes a member of their team. A wonderful friendship develops between him and "Little Sunset."

Mr. Bosworth as the "Terrible Swede" is an enjoyably real character. He fits the part as he did that of "The Sea-Wolf." His work was a genuine pleasure to the midnight spectators, and there is no doubt but that those who have seen it since enjoyed it equally well. Gordan Griffith, as "Little Sunset," is the real boy for which the part called; loyal to the "Terrible Swede," his enthusiasm is sustained throughout the picture's four reels in which the action never lags. He is good, genuinely good, and makes of "Little Sunset" a role to which he justly can refer with pride.

Joseph Ray as Jones, and Marshall Stedman as manager of the Apaches, completes a title cast that in itself is good and has the additional strength of a professional baseball team, the members of which classify as "extras." There is splendid photography instanced throughout, and the direction is one of the picture's splendid qualifications.

First All-Celtic Releases

Reviewed by Charles R. Condon.

WITH the release of "Rafferty Settles the War," a new style of comedy appears on the motion picture horizon. It partakes of the slap-stick in general idea but adheres to the finer class of action in interpretation. As the name of the producers, the All-Celtic Film Company, implies, the pictures play up the humorous Irish character which is so familiar and popular in plays and stories. "Rafferty Stops a Marathon Runner," is the second of Rafferty's adventures, and it surpasses the first in theme, characterizations,

and humor. J. A. Fitzgerald and Charles C. O'Hara are collaborating on the productions, the former directing and the latter writing the scripts.

A brief story of "Rafferty Stops the War" follows: Not having anything else to do, Rafferty takes it on his hands to stop the neighborhood quarrels. Sometimes the task of mediating becomes a strenuous one, but he settles war after war without great trouble, ending by calling together the rulers of Europe and effecting a general reconciliation between them—in his dreams.

"Rafferty Stops a Marathon Runner" precipitates poor Rafferty into an awful mix-up. On being told by the asylum authorities that one of their inmates, a self-appointed marathon runner, has escaped, he promises to watch for him. Rafferty meets a real marathon runner on the road, and holds him until the arrival of the asylum guards. In the meantime the lunatic has elected himself a contestant in the marathon, and, coming in first, is hailed as the winner. Shortly afterwards the asylum attendants appear, and lead the "hero" away.

Chicago's Strand Prospering

Orchestra Hall, now in the hands of the Strand Theater Company, devoted this, its second week of de luxe motion pictures, to the Famous Players' feature "Fanchon the Cricket," in which "Little Mary" Pickford is the principal member of the cast. A comedy with those inimitable funmakers, Weber and Fields, in the lead helped to balance the bill, while a travelogue subject, a Strand Topics-of-the-day release, and a tinted film entitled "Pups at Play" rounded out one of the best programs yet offered the Chicago public. The large orchestra, of which Arthur Dunham is conductor, rendered appropriate music for the pictures and between reels offered selections and accompaniments for the all star quartette and the soloists, who have really become one of the most enjoyable offerings on the program. Capacity houses still continue to be the rule at all hours. Next week's feature picture is to be "Betty in Search of a Thrill," in which Elsie Janis is starred.

Kunsky Film News

Motography is in receipt of the *Weekly Film News,* the weekly publication of John H. Kunsky, Inc., of Detroit, Michigan. *The Film News* is a snappy little fourteen page booklet with a cover bearing the portrait of some well known film star each week, while a biographical sketch of some other celebrated player appears on the first page. The rest of the book is taken up with descriptions of the feature films playing at the Kunsky houses, which include the Washington theater, the Liberty theater, the Garden theater, the Alhambra theater and the Columbia theater, and undoubtedly is read with interest by every patron of any of these houses.

Litchtman's New Plan

Al. Lichtman, recently general manager of the Select Booking Agency, has severed this connection in order to establish a direct method of contact between important producers and exhibitors.

Mr. Lichtman has opened offices in the Times building, New York City, and it is his intention to align a number of important theaters throughout the country with whom he will arrange to book as many feature attractions as can be obtained and that will conform to the highest existing standards.

In Mr. Lichtman's judgment, when the leading feature producers realize that an important chain of theaters are booking features through one central office, they will be prepared, regardless of their present program affiliations, to issue through his offices their most notable attractions, because of the wider commercial possibilities these subjects would possess, distributed and exhibited individually in a circuit of select theaters.

It is this plan of co-operation between producers and exhibitors for which Mr. Lichtman has organized the Al Lichtman Film Booking Agency, believing that the necessity for a feature program has been greatly minimized by the inception of the number of feature producing alliances now in existence, and that it is entirely propitious at present for the introduction of an independent method of booking extraordinary feature attractions too superior to the ordinary feature for inclusion on the regular programs.

De Luxe Paper

During the past year considerable attention has been given to the matter of improving the paper for multiple reel productions, and the composition and quality of the posters prepared by the Vitagraph for its V. L. S. E. release, "The Island of Regeneration," is a striking example of what can really be accomplished with care and thought.

All the paper for this big subject is printed in soft warm pastel shades, but so arranged that, while harmonious and pleasing to the eye, the reds, yellows and blues stand out and command attention.

The figures are all idealized paintings, representing scenes from the film story; the minor details on the stills from which the artist drew his inspirations are eliminated and artistic color combinations substituted. This brings out the principal figures in bold relief.

Paper of this kind is expensive, but it is appropriate to the dignity and present standing of the picture art. It will attract the class of paronage the picture deserves, and in fulfilling this mission, it is well worth the expense.

Celebrated Players Moves

The Celebrated Players Film Company is now located in its new home, 207 South Wabash avenue, Chicago, and business is going on as usual, though another week will see the office even better equipped for taking care of its patrons. The company has, as exhibitors well know, a number of excellent features already on hand, and new ones are being added at the rate of one each week.

To Book "Buffalo Bill" Pictures

The W. H. Bell Feature Film Corporation of Chicago announces that it has made arrangements with Col. W. F. Cody (Buffalo Bill) Historical Picture company for the exclusive central states distribution rights on "Indian Wars Re-fought by the United States Army."

Brevities of the Business

Among the most honored names among the constantly growing ranks of the scenario writers of the country is that of A. W. Thomas, author of *How to Write a Photoplay*, and for a long time intimately connected with the Photoplaywrights Association of America. Motography has already commented on the worth of Mr. Thomas' book and gone on record as considering this volume one of the best that has ever been prepared for the aid and guidance of the struggling amateur, anxious to become a "regular." A San Francisco writer of note comments on the work thusly: "The book is the result of Mr. Thomas' long years of study and mastery of his subject, and is instinct with his sincerity and devotion. For years Mr. Thomas has been known for his excellent work, and his continuous, untiring efforts to aid every struggling writer who sought or would accept his assistance. By his associates Mr. Thomas is acclaimed the loyal, sincere and conscientious friend of all students of the motion picture technique, and they do not fail to give him credit for his uplifting instruction. What impresses me most is the kindly, helpful tone which pervades the book—none of that mocking, self-superior, 'I-am-wiser-than-thou' air, which is so offensive, repellant and discouraging to the earnest student or the aspiring amateur. Mr. Thomas must be a gentle, kindly soul, whose satisfaction is service; 'one who loves his fellow men.' He is a philosopher and analyst as well, and his book is full of information and inspiration. While it may humble the too-assured tyro, it will bind up his wounds and set him up again." Mr. Thomas' host of friends will learn with sorrow that he is now critically ill in a Cleveland sanitarium and under the care of two physicians, and all will wish for his speedy recovery and ultimate return to the field in which he has proven such a power.

Thomas Bedding was born in England, July 4, 1869. He was educated privately by tutors from Oxford and Cambridge, St. Mary's (R. C.) College, St. Andrew's (R. C.) College, and Gospel Oak Grammar (High) School. His course consisted of special courses on law, architecture, chemistry, photography and motion pictures. He worked in London, England, as managing editor of the *Bicycling Times*, the *Surrey Magazine, Croydon and County Pictorial, Photographic News* and *British Journal of Photography*, and was also an advertising man, reporter and dramatic critic on a daily London newspaper. In 1908 he came to New York and there has been the managing editor of *Photographic Progress, The Moving Picture World, The Implet, The Universal Weekly* and *The Exhibitor's Times and Motion Picture News*. Last year Mr. Bedding was sales and advertising manager for the Itala Film Company, involving a nation-wide publicity campaign for "Cabiria," one of the best motion pictures ever made. At present Thomas Bedding is at liberty to make a new affiliation in the film industry.

The Frohman Amusement Corporation has started its new feature, "Just Out of College." Eugene O'Brien, now playing in "The Celebrated Case," Jack Boynton Sherrill, who was in "The Builder of Bridges," Wright Kramer, late of "Androcles and the Lion," Ben Hendricks, Marie Edith Wells and Kate Jepson have been cast for this breezy, bright comedy. Mark Swan wrote the scenario and George Ade, himself, will edit the titles.

Harry Spingler, excellent portrayer of juvenile roles, and popular Screen Club member, will have the juvenile lead in support of William Farnum, who is slated to appear in a picturized version of "The Bondsman," founded on Hall Caine's famous novel of the same name. The Fox Film Corporation, which stands sponsor for the new feature, has selected Edgar Lewis to direct the photoplay.

Director Archer MacMackin gave a birthday party last evening at his Victoria street house in honor of Wallace MacDonald.

Harris Gordon appears in the leading role of "The Four Seasons," a Thanhouser Mutual Master-Picture, being produced under the direction of W. Eugene Moore. Arrangements have been made with the Pennsylvania Railroad for the use of the railroad yards in Long Island City in filming many of the important scenes. It was in this picture that Mr. Gordon was severely burned while jumping from the roof of a burning house in New Rochelle.

The branch managers of the central division of the World Film Corporation were all the guests of W. R. Scates and Harry Weiss, of the Chicago office. The day (Sunday, May 9), was spent in discussing conditions. In the evening R. H. Fox took the visitors out for a tour of the city, and from reports, they saw everything that was to be seen. Among those present were: Clay E. Brehm, manager Cincinnati office; R. I. White, manager St. Louis office; Jos. Klein, manager Detroit office; W. W. Kulp, manager Cleveland office; Ph. Goldstone, manager Omaha office; E. M. Lane, manager Indianapolis office; E. D. Selden, manager Minneapolis office, and M. J. Burnside, traveling representative for the Cleveland office.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	172	....
Biograph Film Co.	57	62
General Film Co. *pref.*	45	52
Majestic Film Co.	165	182
Mutual Film Corp. *pref*	58	61½
Mutual Film Corp. *com.*	74	78
North American Film Corp. *pref.*	50	65
North American Film Corp. *com.*	50	65
New York Motion Picture Corp.	78	82
Reliance Motion Picture Corp.	30	40
Thanhouser Film Corp.	88	91
Syndicate Film Corp	100	115
Universal Film Manfg. Co.	140	....
World Film Corp.	3¾	4⅛

The film market has been quiet during the past week, owing to the general market on the New York Stock Exchange absorbing most of the attention of the public. It is a notable fact that when the general market puts in evidence one of its dramatic declines, the film market does not follow suit. In other words—there is some satisfaction to a holder of film stocks that these securities exhibit a firmness and stability in the face of a general decline.

New York Motion Picture Corporation—This stock has been the leader in the last week in point of strength. The demand has been in evidence all over the United States, but very little stock has been offered for sale.

Mutual Film Corporation—The concensus of opinion amongst exhibitors seems to be that the new service—"Mutual Master Pictures"—can now be called a success. "The Quest," "The Devil" and "The Cup of Life" have all scored heavily and there seems to be no question now but that this policy, which may have been inaugurated in something of a tentative spirit, will be continued as a regular part of the Mutual's output. Stock has ruled a little easier as was to be expected since an advance of about 14 points would naturally invite some profit taking.

Biograph Company—Offerings have been very numerous during the last week, but the discrepancy in the bid and asked prices has limited trading. Since Mr. Griffith left this company there is an absence of the "big, dominant, commanding note" in many of the company's productions. The stock, in the face of its recent advance, has met with little support at the new levels.

The second Vitagraph "Blue Ribbon" feature on the V. L. S. E. program to be released May 17 will be "The Island of Regeneration." In this feature the "Big Four" is presenting one of the strongest as well as one of the most subtle plays ever produced in motion pictures. Miss Edith Storey, S. Rankin Drew and Antonio Moreno, are in the leading roles, supported by a cast admirably selected for the presentation of the vital subject handled in the story.

Marshall Neilan has signed a contract to direct and appear in Selig motion picture productions. He has been playing opposite Mary Pickford and was formerly a successful director with other motion picture companies. Al Filson, well known in both the spoken and silent drama, has also joined the Selig Company.

Beginning with the release on the licensed program for Thursday, June 3, the maker of MinA films announces that all future releases of this brand will be made at the newly and especially constructed and equipped studios in Los Angeles.

Miss Martha Boucher, a young, pretty and talented actress from the legitimate, has joined the Edendale company, giving the Selig studio there a number of stars. Miss Boucher played the lead in "Ben Hur" on the stage, was with William H. Crane and enjoyed a splendid experience in the line of roles before entering motion pictures.

Arthur Shirley, one time famous matinee idol of Australia, and at present with the Kalem Company at Glendale, Cal., has signed a contract with the Universal Film Company, to be starred in a number of big reel dramas.

Cyrus Townsend Brady's story, "West Winds," is being prepared for the screen by the Vitagraph Company, under the direction of Lionel Belmore, who, with a party of Vitagraph Players, has just returned from Texas, where the principal scenes were taken.

Essanay has purchased the photoplay rights for the famous "Braga" detective stories, by Henry C. Rowland, which have been appearing in the *Cosmopolitan*. There is a touch to these stories that is irresistible, and critics declare they are excellent for photoplay production. They include "Braga's Double," "The Rajah's Tunic," "Jabez's Conquest," "Business Rivals," "Legrand's Revenge," and "The Return of Gentleman Joe."

Society was represented in numbers at the plant of the Centaur Film Company in Bayonne, N. J., last week. As the guests of Mr. W. H. Natter, assistant treasurer of the Centaur Company, a party including Miss Janet Fish, Mrs. Stuyvesant Fish, Mrs. Redmond, Mrs. Burke Roche, Mrs. J. Lowell Putnam and Miss Lota Robinson was given a peek into the inner workings of a big, modern film plant.

The week for the showing of the John Cort film, "The Melting Pot," at the Hippodrome, has been changed from that of May 9 to May 16.

Booth Tarkington's story, "The Turmoil," last week became the property of B. A. Rolfe, who purchased the screen rights from the author. "The Turmoil" ran in serial form in the *Century Magazine*, and was later published in book form, attaining a large sale. Mr. Rolfe is selecting a star for the picture version from the many under contract with him.

Ollie Kirkby is appearing to great advantage in the Kalem detective series under the direction of James Horne. She is a painstaking and accomplished young actress, who entered the picture world three years ago under the guiding hand of George Melford, with whom she worked two years for the Kalem Company. Miss Kirkby appeared for a time with the Favorite Players Company with Carlyle Blackwell, but later returned to her earlier love.

Estelle Allen has joined the staff of the New York Motion Picture Corporation forces and will be seen in leads under the Domino brand. Miss Allen recently returned to the screen after a needed rest in a Vitagraph picture produced at Santa Monica.

Webster Cullison, for two years managing director of the Eclair western studios, will leave that organization on June 1. His plans for the future are not yet decided upon.

Madame Ada Dew Currier, whose accomplishments as a dramatic coach include the training and bringing out of Julia Marlowe and the advancement of many other stars well known to the dramatic stage today, was a visitor at the Smallwood film studio the other day, where she witnessed the working of her protege, Miss Ruth Blair, who is appearing in Pyramid Pictures in the United Film Service as Edwin August's leading woman.

Mae Marsh, Robert Harron, Spottiswoode Aitken and Jennie Lee, old favorites, and Elmo Linkenhalt, a muscular young actor specially engaged to play the blacksmith, are busily rehearsing "Her Shattered Idol," by Ella Woods, under the direction of John B. O'Brien, who produced "Captain Macklin" and "The Outcast." "Her Shattered Idol" will be released in four parts as a Mutual Master-Picture.

A contract was entered into last week between the Allied Features, Inc., of Montreal, and the Life Photo Film Corporation, whereby the former will handle all the Life Photo productions in Canada, commencing with "The Avalanche."

For the first time in the history of the moving picture industry an entire circus aggregation has been in the hands of a film-producing company. The circus in question was the Sells-Floto and Buffalo Bill Wild West combination and the 101 Bison Company of the Universal Film Manufacturing Company had it in tow, or, rather, worked in co-operation with the whole-souled entertainers of the sawdust ring. It was all due to the creation of "Patsy of the Circus," a three-reel drama, by Hugh Weir for Henry McRae's 101 Bison Company.

The combination of Rev. Cyrus Townsend Brady, author, and Charles Richman, actor, in the making for the screen of Doctor Brady's "Heights of Hazard," spell immediate success for Mr. Richman's initial appearance as a Vitagraph star. "Heights of Hazard" was picturised by Eugene Mullin and is being produced in five parts under the direction of Capt. Harry Lambart, with Mr. Richman as Billy Williams, the unknown, Eleanor Woodruff as Olivia Martindale and Charles Kent as Mr. Martindale.

Tod Browning, who was recently made a director, is now staging his fifth Mutual picture. "The Lucky Transfer" was the first. It was followed by "The Slave Girl," "The Highbinders," "The Spell of the Poppy," and "The Electric Alarm."

Victor M. Shapiro, formerly assistant publicity and promotion manager of *Hearst's Magazine*, and late publicity manager of the *Leslie-Judge* Company, is now associated with F. C. Gunning, who conducts "The Films and Film Folk" under the name of "Wid" in the *Evening Mail*.

Miles F. Gibbons, manager of George Kleine's Denver office since its establishment, has been promoted to the managership of the Pittsburgh branch. E. W. Biederstadt, associated with the Chicago branch, succeeds Mr. Gibbons as Denver manager.

Francis Carpenter is the present leading man of the Mutual's juvenile troupe. Francis is three years old and his supporting cast includes Olive Johnson, Violet Radcliffe, Carmen de Rue, and Harold Goodwin.

Edward J. Peil, formerly with Lubin and the Santa Barbara Motion Picture companies, has been cast for a leading role in a Mutual drama now being produced under the direction of Tod Browning. Peil is an excellent actor and has a large following among film fans.

Catherine Carr, who wrote the scenario for the Cort Film Corporation's screen production of "The Melting Pot," has just finished writing the picturization of "The Price," in which Helen Ware is to be featured by the Cosmos Feature Film Company. Mrs. Carr finished the script in record time, delivering it to the producers within three days after getting the commission to write it.

The entire Lubin studio is to produce "50 Miles From Boston" the latter part of the month in Philadelphia for the benefit of the Lubin Annual Beneficial Association. Every leading man and leading woman among the Lubin players has volunteered for the occasion and in order that the public may have an opportunity to see all their favorite players, a different cast will appear in each of the three acts. Practically every player in the studio, who hasn't a part, will appear in specialties and in the chorus. Percy Winter will be the stage director.

David Horsley, head of the Centaur Film Company, is in New York this week, coming from Los Angeles, to dispose of some important business matters that required his attention. He expects to remain in the east for about a week before returning to the west coast, where his producing forces are now at work in new studios. On his trip East he was accompanied by G. J. Lounsbury.

Captain Wilbert Melville, manager of the Western Lubin Studio at Los Angeles, California, has come east for a few weeks on a business trip and is making his headquarters at the Lubin studio in Philadelphia.

FILM FOLK FLASHES.

Lottie Pickford, playing the lead in "The Diamond From the Sky," has purchased the famous saddle horse, "Ave Maria," which she will exhibit at the horse shows along the coast the coming year and perhaps in Madison Square next winter.

Harry Linkey, who has been on the road with "The Poor Little Rich Girl" for some time, is the new leading man opposite to Adele Lane, and under the direction of Burton King, who is producing "The Opening Night," a theatrical story, in which Miss Lane again takes the part of an actress. This is the second photoplay in which Miss Lane has been featured at the Universal.

Carlyle Blackwell has been quite sick the last few days, and on two occasions his director had to send him home from outside locations.

Mae B. Havey, who went to the coast in December with the Biograph Company, resigned from its scenario department and has returned to New York.

Catherine Henry, of the Reliance and Majestic studio, is recovering from her recent illness and will soon resume her work in Mutual pictures.

W. J. Tedmarsh, playing Quabba, the Italian, in "The Diamond From the Sky," was formerly a member of the Royal Northwest Mounted Police and also served with the Cape Colony Mounted Rifles in the Boer war.

ROLL OF STATES.

NEW YORK.

Posigraph Camera Company, Inc., Manhattan—Manufacturing cameras and motion picture cameras, etc.; capital, $35,000. Incorporators: J. S. Eaton, 165 West 82nd street; Hartwell W. Webb, 1777 Broadway, New York City; J. E. Rogers, 734 Euclid avenue, Cleveland, Ohio.

Bay Ridge Theater Corporation, Brooklyn.—Theatrical, etc.; capital, $250,000. Incorporators: H. M. Leverich, Wantagh, L. I.; G. W. Hess, 1133 Broadway; W. H. Clark, 60 Wall street, New York.

The Buffalo World Film office will move on May 1 to the corner of Swan and Main streets, where they will have 3,800 square feet of floor space.

The Murray theater has been opened. It is located on Murray street, near Lyell avenue, Rochester, and is owned by Joseph A. Kerber, William A. Buckley and William A. MacCormack. It cost about $25,000 and is the largest picture house in the outer district of the city.

Brooklyn will soon have a new motion picture theater, seating 2,800. Messrs. Picker and Bennett, who operate two houses in Manhattan, the Burland, in the Bronx, and the Eighth Avenue theater, at Eighth avenue and Twenty-sixth street, have purchased a rectangular lot at Flatbush avenue and Cortelyou road, Brooklyn, and will start to build a theater to cost a quarter of a million dollars immediately. It will have a roof garden to seat 1,500. The entrance will be on Cortelyou road.

A contract has been awarded for the erection of the new Ohmann picture theater, in William street, Lyons. The theater will have a seating capacity of about 950 and is to be completed about August 1.

Plans are under way for the erection of a moving picture theater in Long Island City by M. Dilnacek. The theater will cost in the neighborhood of $75,000.

Plans have been filed for the construction of an open air moving picture theater with space for dancing, in the south side of Thirty-eighth street, 175 feet west of Eighth avenue, New York, for Colonel William D. Mann. It will have a frontage of 250 feet by 100 by irregular, to the north side of Thirty-seventh street, where it will have a frontage of fifty feet. Koehler, Spyr & Farrington, the architects, have placed the cost at $10,000.

The Edisonia theater, 514 West Utica street, Buffalo, was recently damaged by fire to the extent of $2,000.

The Syndicate Film Corporation, New York, declared a dividend of 30 per cent, payable May 10 to stockholders of record May 6.

The Family theater at Le Roy has been undergoing many improvements recently. Seventy-five additional seats have been added and a new Simplex machine has been installed.

The Geneva Theater Company, Geneva; $25,000; David Cohen, Binghampton; Louis A. De Graff, Scranton, Penn.; F. J. Helriegel, Scranton, Penn.

L. & K. Film Corporation, motion pictures, $10,000; J. and L. Karasik, A. E. Love, 1,600 Broadway, New York.

The Williamson Amusement Company has purchased the Warren lot, Williamson, and will at once erect a building with accommodation for two stores and a moving picture theater on the first floor. The officers and stockholders are as follows: President, C. I. Trimble; vice-president, F. W. Lockley; secretary, E. R. Scott; treasurer, A. H. Williams.

Ground will shortly be broken for the moving picture theater to be built in Flatbush, Brooklyn, by a syndicate of New York theater men, headed by Picker & Bennett, at a cost of $250,000. The building will have a frontage of 100 feet on Cortelyou road and 201 feet on East Twenty-third street, and will have an orchestra seating capacity of 2,000 and gallery seats for 800. There will be a roof garden with a capacity of 1,500 persons.

Madison Square Garden, New York, will be transformed into the largest moving picture theater in the world. Its seating capacity is 8,000. A company called the Arena Amusement Company, with R. Preszburg as president and Julius Hopp as manager, has been formed to further the project. It is to open on May 15 with moving pictures, a symphony orchestra and other musical attractions.

OHIO.

Work will start immediately on the new Columbus theater, at Lowellville. The theater which is to be built on the Boyce lot on Liberty street near First street, will be modern in every detail. The building will be of brick and concrete construction, 24x90, with a seating capacity of 250. It will be equipped with two Baird machines of the latest model, and a mirroroid screen.

Announcement has been made by Lemotte Smith, manager of the Smith Amusement Company, of the erection of an up-to-date photoplay house on East Main street, Alliance. The theater will have a seating capacity of 1,300 to 1,400 persons.

The staff of the Lubin Company: Left to right, seated—Harry Chandlee, scenario writer; Joseph Kaufman, leading man and director; Adrian Gil-Spear, scenario writer; Norbert Lusk, scenario writer; Clay M. Greene, scenario writer; Ira M. Lowry, treasurer and general manager; J. Frank Brockliss, European representative; Lawrence McCloskey, scenario editor; Isadore Schwartz, assistant studio manager; Edward L. Simons, chief electrical engineer. Back row, left to right—William H. Kerry, purchasing agent; Stanley Lowry, treasury department; George W. Terwilliger, writer and director; Charles Goldsmith, secretary; Joseph Smiley (seated), leading man and director; J. Allen Boone, publicity manager; John E. Ince, leading man and director.

After being closed for sometime the Orpheum theater at Sharon has been leased by H. A. Durbin of Youngstown, and was reopened under his management on April 22.

E. L. Zimmerman has assumed charge of the Star theater on West High street, Philadelphia. The theater will undergo some repairs, after which it will be opened to the public as a first-class photoplay house.

The formal opening of the new Kozy theater, owned by Mr. John Tucker and located in the Tucker building in East Main street, Newark, was held on April 24. Every effort has been made to make this the most completely equipped and well arranged picture house in the state. The theater has a seating capacity of 400 persons.

H. W. Johnson is having plans drawn and is making arrangements for the erection of a moving picture theater on St. Clair avenue, N. E., near E. Fortieth street, Ashtabula. It will cost about $20,000.

The Luna theater at Fostoria has been closed.

E. M. Stanley has purchased the Main theater at Main and Exchange streets, Akron.

The new $40,000 Uno motion picture theater at Madison avenue and Ridgewood avenue, Cleveland, was opened to the public May 1. The theater which is fireproof is strictly modern in type and has a seating capacity of 800 persons.

The Theaters Operating Company, Cincinnati, $35,000; Rud K. Hynicka.

The Feer Theater Company, Cleveland, $10,000; A. E. Bernsteen.

The motion picture theater owned by James Thompson at 12016 Mayfield road S. E., Cleveland, was recently damaged by fire.

The Lincoln Theater Company, Massillon, $25,000, John E. McLain.

Elmer Gerber and George Haas, who recently acquired the Majestic theater on South Jefferson street, Dayton, will give equal time and attention to the management of the theater. Considerable improvements are being made to the pretty playhouse. The exterior and interior are being redecorated and renovated, additional equipment is being installed and substantial changes have been made in the projection room.

The new Strand-Arcade theater, Toledo, was opened to public patronage on April 17 by Manager Frank Parry.

PENNSYLVANIA.

The property of Frank P. Lauer at 533 Penn street, Reading, has been leased for a long term of years to a newly-formed company which proposes erecting on that site a modern motion picture theater.

The new Berwick theater on Berwick street, near Coal street, Easton, was recently opened to public patronage. The building is constructed of brick, steel and concrete and cost approximately $15,000.

Work has been started on a moving picture theater on Thirty-first and Wilt streets, Philadelphia, by the Northwest Realty Company. The building will be 44x124 feet in dimensions and will be constructed of brick, concrete and terra cotta.

The moving picture theater at the northeast corner of Seventh and McClellan streets, Nos. 1809-1813 South Seventh street, Philadelphia, has been conveyed by Mark Haller to Arthur I. Berlin for a nominal consideration, subject to a mortgage of $14,000. It is on a lot 50.3 by 99.9 feet, and is assessed at $30,000.

Plans are under way for the erection of an $18,000 motion picture theater at Sewickley, by the Sewickley Amusement Company.

Judge Garman and Postmaster John Kehoe, of Pittston, recently purchased the Alhambra theater, 54 Public square, Wilkes-Barre, and henceforth the theater will be under the management of Joseph Samley, who has been given full charge of the house by the new owners. The price paid for the show house was $8,000.

A permit has been issued to Anthony Yanoshat for the erection of a $5,000 photoplay house at 1613 Jackson street, Scranton.

The new Arcadia theater, Chestnut street east of Sixteenth, Philadelphia, was opened to the public on April 24. The house is absolutely fireproof and has a seating capacity of 500 persons.

Title to the motion picture theater at the southwest corner of Cumberland and Sydenham streets, Philadelphia, was conveyed recently by the Tenant Motion Picture Company to W. Henry Elfreth, subject to mortgages of $7,000. It occupies a lot 35x88 feet and is assessed at $15,000.

Ground has been broken for the new Liberty theater picture house to be erected by the East Liberty Theater Company on property at the corner of Penn avenue and Frankstown avenue, Philadelphia. The building will be 63 feet high and will have a frontage of 100 feet in Penn avenue. The entrance, from which the marquise extends, will be 32 feet in width. The theater is to have 1,667 seats, about 1,000 seats on the first floor, with standing room for 300 people and 667 seats on the second floor, 300 of which will be in loge boxes.

SOUTH CAROLINA.

After undergoing improvements the Columbia theater at Columbia will open as a photoplay house.

SOUTH DAKOTA.

Work has been started on a new motion picture theater at Britton. The theater will cost $15,000 and will be one of the most up-to-date houses in the state. C. C. Baker, manager of the American Motion Picture Company, is owner of the theater.

August Schinkel has disposed of his interest in the Cozy theater at Groton, Eli McFarland having acquired the latter's interest.

TENNESSEE.

Work is rapidly progressing on the new Parthenon theater at Nashville, and it is expected same will be ready for occupancy about June 1.

Construction work has been started on a handsome new building at Bellevue boulevard and Linden avenue, Memphis, designed for a motion picture theater. The building has a frontage of 75 feet by a depth of 100 feet. It will be built of polychrome terra cotta and brick, and will have a seating capacity of 500 persons.

The Princess theater in Jackson has been opened and is owned by the Smith Ice Cream Company.

TEXAS.

Woulf and Haufman, a Waco firm, have taken over the management of the Queen theater at Corsicana. The new firm is thoroughly overhauling the theater, and same will be opened within a very short time for the showing of first-class pictures.

William M. Browning has announced that he will, in conjunction with D. Price, erect a handsome airdome on West Elm street and the Square, Hillsboro, in the very near future, the structure to be completed and ready for opening June 1.

Fire in the Cozy theater, 1112 Prairie avenue, Houston, recently damaged the interior of the building and destroyed two moving picture machines. The damage is estimated at about $1,500.

In the secretary of state's department recently a certificate of dissolution was filed by the Texas Film Corporation of Dallas. The certificate shows that a majority of the stockholders consented to the dissolution of the corporation.

VERMONT.

W. H. Farrar and Harold C. Keegan, of Montpelier, have purchased the Empress moving picture theater at Windsor and have taken possession. Mr. Keegan will be the manager.

VIRGINIA.

Dixie Theater Corporation, Newport News. Capital stock, maximum, $50,000; minimum, $15,000; par value, $100. To conduct a moving picture business. Andrew C. Spraker, president; T. P. Duncan, vice-president; N. W. Bryant, secretary and treasurer, all of Newport News.

Amendment to the charter of the Cort Film Crporation, Richmond, reducing par value of shares of preferred stock from $100 to $10.

WASHINGTON.

A fire at Fern Hill, on April 22, damaged the Superba theater to the extent of $800.

George H. Retzger has leased the Arcade theater at Walla Walla from Walter Schumacher and took possession of same May 1.

The American motion picture theater at Spokane has been closed.

WISCONSIN.

The White House theater on Wisconsin street, Racine, has been leased by the Klondike Feature Film Company and will be known as the Strand.

A contract has been awarded for the erection of a motion picture theater in Plymouth.

Mayor Stolze of Manitowoc has ordered the moving picture theaters to pay the annual license fee at one time instead of quarterly.

Fred E. Rothermel and Thomas Dailey have purchased the motion picture theater at Plainfield.

Plans are under way by W. E. McCanna for the erection of a moving picture theater at Wausau.

A new moving picture machine has been installed in the opera house at Antigo.

Plans are under way for the erection of a $100,000 moving picture theater on Second street and Grand avenue, Milwaukee.

Fred Jacobi has sold his interest in the Idle Hour theater in Sheboygan to Otto Koch.

The Bijou theater at Oconto has undergone many improvements and is now a very comfortable and cozy playhouse.

The White theater in Whitewater is now under the firm name of Taft and Callahan, Herman Kohlke having sold his interest to Frank Callahan.

W. T. Hickey and Jas. A. Dowding, of Chicago, have completed arrangements to convert the Masonic Hall in Markesan into a photoplay theater. It will be known as the Star and operated one night a week.

Al. G. Howard is the owner of the Adams moving picture theater. A new machine has been installed and the new manager will make every effort to please the citizens of Adams.

The South Side branch of the public library, Milwaukee, has installed a moving picture equipment, which will be used to illustrate free public lectures. The library assembly hall has a seating capacity of 550.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	5-10	A Much Needed Lesson	Biograph	1,000
D	5-10	Her Proper Place	Edison	3,000
D	5-10	Home Coming	Essanay	1,000
D	5-10	A Sister's Burden	Kalem	2,000
D	5-10	The Strength of Love	Lubin	2,000
D	5-10	Ingratitude of Liz Taylor	Selig	2,000
T	5-10	Hearst-Selig News Pictorial No. 37	Selig	1,000
C	5-10	The Jarrs Visit Arcadia	Vitagraph	1,000

Tuesday.

D	5-11	The Confession	Biograph	2,000
D	5-11	An Innocent Thief	Edison	1,000
D	5-11	Means and Morals	Essanay	2,000
C	5-11	Rushing the Lunch Counter	Kalem	1,000
C	5-11	Who Stole the Doggies	Lubin	500
C	5-11	A Hot Time in Punkville	Lubin	500
D	5-11	The Yellow Streak	Selig	1,000
D	5-11	The Girl Who Might Have Been	Vitagraph	3,000

Wednesday.

C	5-12	Nearly a Scandal	Edison	1,000
C	5-12	The Fable of "The High Roller and the Buzzing Blondine"	Essanay	1,000
D	5-12	Scotty Weed's Alibi	Kalem	2,000
D	5-12	The Kick Out	Knickerbocker	3,000
D	5-12	Who Bears Malice	Lubin	2,000
D	5-12	Last of the Stills	Selig	1,000
C	5-12	When a Feller's Nose Is Out of Joint	Vitagraph	1,000

Thursday.

D	5-13	The Sheriff's Story	Biograph	1,000
C	5-13	Sweedie in Vaudeville	Essanay	1,000
D	5-13	The Gray Horror	Lubin	3,000
C	5-13	The Trouble Maker	Mina	500
C	5-13	Doctor Monko	Mina	500
T	5-13	Hearst-Selig News Pictorial No. 38	Selig	1,000
C	5-13	To Save Him for His Wife	Vitagraph	1,000

Friday.

D	5-14	The Little Scapegoat	Biograph	1,000
D	5-14	The Struggle Upward	Edison	2,000
D	5-14	The Other Girl	Essanay	1,000
D	5-14	The Black Ring	Kalem	3,000
E	5-14	The Sinews of War	Kalem	400
D	5-14	What Money Will Do	Lubin	1,000
C	5-14	A Matrimonial Boomerang	Selig	1,000
C	5-14	The Professor's Painless Cure	Vitagraph	1,000

Saturday.

D	5-15	The Oriental Ruby	Biograph	1,000
D	5-15	His Peasant Princess	Edison	1,000
D	5-15	The Awakening Hour	Essanay	3,000
D	5-15	A Fiend at the Throttle	Kalem	1,000
C	5-15	The Substitute	Lubin	1,000
D	5-15	Tiger Vail	Selig	1,000
D	5-15	The Valley of Humiliation	Vitagraph	2,000

Monday.

D	5-17	The Canceled Mortgage	Biograph	1,000
	5-17	No release this day	Edison	
D	5-17	Manners and Man	Essanay	1,000
D	5-17	The Lure of Mammon	Kalem	3,000
D	5-17	Into the Night	Lubin	2,000
D	5-17	The Jest of Jealousy	Selig	2,000
T	5-17	Hearst-Selig News Pictorial No. 39	Selig	1,000
C	5-17	Mr. Jarr and the Dachshund	Vitagraph	1,000

Tuesday.

D	5-18	Felix Holt	Biograph	2,000
D	5-18	Their Own Ways	Edison	1,000
D	5-18	A Lesson in Romance	Essanay	3,000
C	5-18	The Liberty Party	Kalem	1,000
C	5-18	A Lucky Strike	Lubin	1,000
D	5-18	Across the Desert	Selig	1,000
D	5-18	The Awakening	Vitagraph	2,000

Wednesday.

C	5-19	Chinks and Chickens	Edison	1,000
C	5-19	The Fable of "The Two Sensational Failures"	Essanay	1,000
D	5-19	The Closed Door	Kalem	2,000
D	5-19	In the Dark	Lubin	3,000
D	5-19	Love Finds a Way	Selig	1,000
C	5-19	Almost a Hero	Vitagraph	1,000

Thursday.

D	5-29	For Her Happiness	Biograph	1,000
C	5-20	Sweedie's Hero	Essanay	1,000
D	5-20	A Decision of the Court	Lubin	2,000
C	5-20	Where's Oliver?	Mina	1,000
D	5-20	The Two Natures Within Him	Selig	3,000
T	5-20	Hearst-Selig News Pictorial No. 40	Selig	1,000
C	5-20	Dimples, the Auto Salesman	Vitagraph	1,000

Friday.

C	5-21	Bobby's Bargain	Biograph	1,000
D	5-21	The Wrong Woman	Edison	3,000
D	5-21	The Revenue Agent	Edison	1,000
D	5-21	Jean of the Jail	Kalem	1,000
D	5-21	Just Retribution	Lubin	1,000
C	5-21	Cupid Puts One Over on the Shatchen	Vitagraph	1,000

Saturday.

C	5-22	The First Piano in Camp	Biograph	1,000
C	5-22	A Hazardous Courtship	Edison	1,000
D	5-22	Otherwise Bill Harrison	Essanay	2,000
D	5-22	The Broken Train	Kalem	1,000
C	5-22	The Club Man	Lubin	1,000
D	5-22	The Jaguar Trap	Selig	1,000
D	5-22	In the Days of Famine	Vitagraph	3,000

V. L. S. E. Program

4-12	Eagle's Nest	Lubin	6,000
4-19	The Juggernaut	Vitagraph	5,000
4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000

Mutual Program

Monday.

D	5-10	The Altar of Ambition	American	2,000
D	5-10	At the Hour of Eleven	Reliance	1,000
C	5-10	Our Dare Devil Chief	Keystone	2,000

Tuesday.

D	5-11	The Song of the Heart	Thanhouser	2,000
D	5-11	The Smuggler	Majestic	1,000
D	5-11	Life's Staircase	Beauty	1,000

Wednesday.

D	5-12	His Affianced Wife	Broncho	2,000
C	5-12	The Broken Window	American	1,000
D	5-12	The Son of the Dog	Reliance	1,000

Thursday.

D	5-13	The Shoal Light	Domino	2,000
C	5-13	Title not reported	Keystone	
T	5-13	Mutual Weekly No. 19	Mutual	1,000

Friday.

D	5-14	The Human Octopus	Kay Bee	2,000
C	5-14	Ferdy Fink's Flirtations	Falstaff	1,000
D	5-14	Mike's Elopement	Reliance	1,000

Saturday.

D	5-15	Added Fuel	Reliance	2,000
C	5-15	Title not reported	Keystone	
C	5-15	Casey's Tribulations	Royal	1,000

Sunday.

D	5-16	At the Stroke of the Angelus	Majestic	2,000
C	5-16	Ethel's Romance	Komic	1,000
D	5-16	Three Roses	Thanhouser	1,000

DAILY LICENSED RELEASES

MONDAY: **Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.**
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Monday.

D	5-17	The Greater Strength	American	2,000
D	5-17	When Cameron Passed By	Reliance	1,000
C	5-17	Title not reported	Keystone	

Tuesday.

D	5-18	The Heart of the Princess	Thanhouser	2,000
D	5-18	The Electric Alarm	Majestic	1,000
C	5-18	Naughty Henrietta	Beauty	1,000

Wednesday.

D	5-19	The Operator at Big Sandy	Broncho	2,000
D	5-19	At the Edge of Things	American	1,000
D	5-19	Grigley's Wife	Reliance	1,000

Thursday.

D	5-20	Her Alibi	Domino	2,000
C	5-20	Title not reported	Keystone	
T	5-20	Mutual Weekly No. 20	Mutual	1,000

Friday.

D	5-21	Bad Buck of Santa Ynez	Kay Bee	2,000
C	5-21	The House That Jack Moved	Falstaff	1,000
D	5-21	The Refugee	Thanhouser	1,000

Saturday.

D	5-22	The Huron Converts	Reliance	2,000
C	5-22	Title not reported	Keystone	
C	5-22	When Beauty Came to Koskob	Royal	1,000

Sunday.

D	5-23	Eleven-Thirty P. M.	Majestic	2,000
C	5-23	The Rivals	Komic	1,000
D	5-23	Daughter of Kings	Thanhouser	1,000

Universal Program

Monday.

D	5-10	The Girl Who Had a Soul	Victor	3,000
C	5-10	Uncle's New Blazer	Imp	1,000
	5-10	No release this week	Joker	

Tuesday.

D	5-11	The Torrent	Gold Seal	2,000
D	5-11	A Shot in the Dark	Rex	1,000
C	5-11	He Fell in the Park	Nestor	600
S	5-11	Seeing India with Homer Croy	Nestor	400

Wednesday.

D	5-12	Profit and Loss	Laemmle	2,000
C	5-12	A Stool Pigeon's Revenge	L-Ko	1,000
T	5-12	Animated Weekly No. 166	Universal	1,000

Thursday.

D	5-13	An Idyll of the Hills	Rex	2,000
S	5-13	A Buried City in Egypt	Big U	1,000
C	5-13	Pokes and Jabbs	Sterling	1,000

Friday.

D	5-14	The Corsican Brothers	Imp	3,000
C	5-14	A Stranger in Camp	Victor	1,000
C	5-14	Following Father's Footsteps	Nestor	1,000

Saturday.

D	5-15	The Smuggler's Lass	101 Bison	2,000
D	5-15	Framed	Powers	1,000
C	5-15	Nothing Ever Happens Right	Joker	1,000

Sunday.

D	5-16	Where Brains Are Needed	Big U	2,000
D	5-16	Fate's Alibi	Laemmle	1,000
	5-16	No release this week	L-Ko	

Monday.

C	5-17	Baby	Victor	2,000
D	5-17	Destiny's Trump Card	Imp	1,000
C	5-17	A Day at San Diego Fair	Joker	1,000

Tuesday.

D	5-18	The Dancer	Gold Seal	3,000
	5-18	No release this week	Rex	
C	5-18	When Cupid Crossed the Bay	Nestor	600
E	5-18	Along the Nile	Nestor	400

Wednesday.

D	5-19	From Italy's Shores	Laemmle	2,000
C	5-19	Love and Sour Notes	L-Ko	1,000
T	5-19	Animated Weekly No. 167	Universal	1,000

Thursday.

D	5-20	A Fireside Realization	Rex	1,000
D	5-20	Celeste	Big U	1,000
C	5-20	The Battle of Running Bull	Sterling	2,000

Friday.

D	5-21	Court Martialed	Imp	4,000
	5-21	No release this week	Victor	
C	5-21	They Were Heroes	Nestor	1,000

Saturday.

D	5-22	When Love is Love	Rex	2,000
D	5-22	Diamonds of Fate	Powers	1,000
C	5-22	The Lady Doctor of Grizzly Gulch	Joker	1,000

Sunday.

D	5-23	The Old Doctor	Big U	2,000
D	5-23	One Kind of Friend	Laemmle	1,000
	5-23	No release this week	L-Ko	

United Film Program

Monday.

D	5-17	The Little Band of Gold	Ideal	2,000

Tuesday.

C	5-18	Davy Crockett	Superba	1,000

Wednesday.

D	5-19	The Spender	Empress	2,000

Thursday.

C	5-20	The Ghost Fakirs	Starlight	1,000
C	5-20	The Poor Fixer	Luna	1,000

Friday.

D	5-21	The Curse	Premier	2,000

Saturday.

D	5-22	Alias Holland Jim	Lariat	2,000

Sunday.

C	5-23	Can a Jealous Wife Be Cured	Cameo	1,000

Miscellaneous Features

The Commuters	Geo. Kleine	5,000
The Woman	Lasky	5,000
The Shooting of Dan McGrew	Popular Plays and Players	5,000
The Butterfly	Shubert	5,000
The College Widow	Lubin	5,000
The Absentee	Majestic Master Picture	5,000
The Victim	Majestic Master Picture	3,000
The Unwelcome Wife	Ivan	5,000
Pathe News No. 39	Pathe	1,000
Pathe News No. 40	Pathe	1,000
From Oxford to Windsor, England	Pathe	333
Giraffe Hunt, Africa	Pathe	333
Some Interesting Birds	Pathe	333
Ladder of Love	Balboa-Pathe	2,000
Ima Simp, Goat	Balboa-Pathe	600
The Bay of Ha-Long, Tonkin	Pathe	400
Unto Herself Alone	Balboa-Pathe	3,000
Whiffles and the Emperor	Pathe	1,000
In the Vosges, Picturesque France	Pathe	333
The Otter	Pathe	333
The Agouti	Pathe	333
Father's Brilliant Idea	Pathe	1,000
Eyes That Cannot See	Balboa-Pathe	2,000
Houses of Glass	Balboa-Pathe	3,000
Whiffles Wins Out	Pathe	333
Picturesque Caucasia	Pathe	333
Apple Industry in the State of Washington	Pathe	333
The Moth and the Flame	Famous Players	4,000
Something Just as Good	World Comedy	1,000
When It Strikes Home	Harris	5,000
The Island of Regeneration	Vitagraph	6,000
Rumpelstiltskin	New York Master Picture	4,000
Strathmore	Reliance Master Picture	4,000
Without a Country	Great Northern	4,000
Who's Who in Society	Kleine	4,000
Little Sunset	Bosworth Morosco	4,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

The Strength of Love—(Episode No. 6 of "The Road O' Strife")—Lubin—May 10.—Clara, as this episode opens, pushes Alene into the waters of the old and abandoned mill in the hope of drowning her and thus preventing Jerome from a marriage with her to save his fortune. Dane and Abner Gray visit the mill in search of Alene, and Clara pushes them both into the mill pond also, and flees in terror from the scene. Gray is rescued in an unconscious condition and seems likely to die, but Dane and Alene rush away to get the sheriff and arrest Clara. Jerome and Clara board a train for New York, however, and elude arrest as the sixth reel of this exciting serial ends. See review, page 831, this issue. N. G. C.

Hearst-Selig News Pictorial No. 37—Selig—May 10.—Yacht *Sea Call* launched at Neponset, Mass.; Centennial celebration in honor of Bismark in Berlin, Germany; big suffragette parade in Philadelphia on May Day; "Uncle Joe" Cannon arrives in San Francisco for the exposition; latest fashions by Lady Duff Gordon; Lord Wimborne, new Governor General of Ireland, arrives to take up his duties; recruits called to near Dieppe, France; Germans held as prisoners at Southend-on-Sea on big war steamer; soldiers take charge of Maldon, 40 miles from London, where Zeppelins tore great holes in the earth and demolished buildings. J. C. G.

Manners and the Man—Essanay—May 12.—Featuring Beverly Bayne and Joseph Byron Totten. A club discussion results in a wager between Jack Forsyth and Kent Harding, that Harding can pose as a butler in a rich man's home without fear of detection. Kent, to win the wager, takes service in the home of Mr. Westevelt. Claire Westevelt, the daughter of the house, has seen Kent in college. She recognizes him, and having learned of the wager from Jack Forsyth, determines to become a maid in her own home. This is possible because of the absence of her father from home. Kent falls in love with the new maid and affairs are progressing finely when the old gentleman returns. He sees his daughter in maid's costume and demands an explanation. Meeting Kent, she tells him that her employer has scolded her without reason. Kent, angered, goes in and reprimands Mr. Westevelt. Then he asks Claire to marry him. She consents and they elope right under Mr. Westevelt's nose. He tells her he is not a butler, and she also confesses. Kent loses the wager but wins a bride.

Hearst-Selig News Pictorial No. 38—Selig—May 12.—Fleet gathers for formal review by navy department and President Wilson; story of the west is told in historical parade, Los Angeles; torpedo boat destroyer, *Tucker*, launched at Fore River Yards, Mass.; Maharajah of Kapurthalia brings his favorite of four wives to Panama Exposition; veteran corps of artillery act as escort of honor at special service of Colonial Historical society; school ship *Newport* sails with 1,500 cadets for Honolulu; famous aerodrome transformed into an aeroplane base at Hendon, England; pictures of the great liner, Lusitania, as she appeared on her fatal voyage, showing one of the German submarines now patroling the war zone off the British coast.

The Cancelled Mortgage—Biograph—May 17.—In holding up a stage coach one of the robbers is shot by the stage driver. The robbers stop at a lonely cabin, where a widow and her daughter live, and ask for aid. The wound is dressed by the widow and the men fed. Learning that she is about to be dispossessed by a landlord for her inability to meet a mortgage, the men give her part of their loot, to meet her debt. They hide outside the cabin and when the landlord emerges with the money, they hold him up. The landlord runs from them and meets the posse which is going after the stage robbers. He leads them to the scene of the holdup, and they follow the trail and arrest the kindly road agents.

The Lure of Mammon—(Three Reels)—Kalem—May 17.—Fania Marinoff is featured in this production. Dorinda is on the vessel, which is destroyed by fire, and is washed ashore and rescued by Thorston, a millionaire, and he falls madly in love with her. Just before her wedding Ladue, Dorinda's father, dies, and, bound by her promise, Dorinda marries Thorston. One day, in the midst of a quarrel, a bolt of lightning crashes through the window and kills Thorston. The young wife keeps the secretary, with whom she is in love, to look after the estate, but believing him in love with Celeste, her chum, she endeavors to further the match. Dorset, a fortune hunter, soon learns the true state of affairs, and also learns that he must get Hastings out of the way before he can marry Dorinda. Dorset levels a pistol at Hastings, but the girl disarms the would-be murderer, and she and Hastings fall into each other's arms.

The Jest of Jealousy—(Two Reels)—Selig—May 17.—Featuring Frances Marion and Frank Mayo. Cyrus Green and Edith Hines, daughter of Sheriff Hines, are practically engaged to marry. During Sheriff Hine's term of office several murderers have escaped capture, and he receives a letter to the effect that unless he makes good they will have to appoint another sheriff. Mexican Pete, a notorious outlaw, shoots a mail carrier and escapes, but the search they make for him is fruitless. Edith, returning from school, brings with her an Eastern friend, Bradner Phillips, and Green believes that she is in love with him. He sees the young people riding one day from town and fires at Phillips. Another search is made for the outlaw and he is captured. Phillips recovers and Edith tells Green that he is to marry her girl chum at college.

Mr. Jarr and the Dachshund—Vitagraph—May 17.—Featuring Harry Davenport and Rose Tapley. When Jarr finally gets in, after a lodge meeting, his wife scolds him. The following day Jarr buys a dachshund dog. The same day a big Polack coal heaver also buys a dachshund like Mr. Jarr's, for his family. While Willy Jarr is out with his dachshund, Izzy Slavinsky, the glazier's son, takes Willy's dog and leaves a dead cat in its place. Jarr, thinking that the coal heaver has stolen his dog, sallies forth to the Polack's domicile, and after a royal battle returns home triumphant, only to find his own dachshund on the front doorstep.

Felix Holt—(Two Reels)—Biograph—May 18.—Bycliffe, a prisoner of war in France, changes place with another prisoner, who is a forger, and returns to England to claim the Transome estate. Jermyn, who is in possession of the estate, denounces Bycliffe as the forger and he is put in prison. His wife and daughter are found by the Rev. Rufus Lyon, and after the mother's death Esther, the daughter, is adopted. When she grows older, Felix Holt falls in love with her. Jermyn calls on The Rev. Lyon and loses his pocketbook. This is found by the minister, and upon opening it he sees a picture of Esther's mother. He tells Jermyn this, and he holds this fact over Harold Transome's head, who goes to Esther and tells her that she is the rightful heir to the Transome estate. Esther and Felix Holt are happily married.

Their Own Ways—Edison—May 18.—Silas Gray and his wife are visited by their daughter, Elizabeth, and her husband. The young couple insist upon the old folks visiting them in their city home, forgetting their farm and its cares for a time. But, on arriving at the beautiful city residence, Mr. and Mrs. Gray cannot forget their country ways or the old home, and are continually taken to task for endeavoring to assist the servants in the housework. One day, while Elizabeth is out with some friends and her

husband is at his office, the old couple sneak out of the house, and board the train for home. Elizabeth and her husband insist on their returning, but they have decided that their own ways and old home are good enough for them, and they refuse. C. R. C.

A Lesson in Romance—(Three Reels)—Essanay—May 18.—Richard Walton, a wealthy society man, disgusted with the schemes of every marriageable woman to get him into their net because of his wealth and social standing, flees from the city. He goes to the home of his friend, Sidney Wright, who has a beautiful sister, Emily. She, however, is romantic and has no use for social lions. She leaves a note for her mother saying she prefers Gypsies to society men, and goes to her aunt. Walton thinks she must be the girl for him and pursues. He kidnaps her and takes her to a Gypsy camp, where he poses as the chief of the Gypsies. After her first anger she falls in with the spirit of adventure and, dressing in Gypsy costume, tells fortunes. Finally she tires of it, and the climax comes when two women accuse her of stealing a watch. She has learned to love Walton, but does not want to marry a Gypsy after all. Great is Emily's surprise on entering the reception room that evening to find her Gypsy in conventional clothes. He begs her to become his Gypsy queen for life, and she consents.

The Liberty Party—Kalem—May 18. Featuring Lloyd V. Hamilton and Bud Duncan. Ham and Bud take French leave of prison, and seek refuge in a paperhanger's store. They receive a telephone call from a Mrs. Smith, asking them to come at once. Donning overalls, Ham and Bud grab all the necessary utensils, and arriving at the Smith cottage start right in to work. In the meantime Mrs. Smith has phoned her husband to come home. The police discover the convicts' escape and the guards are sent out in search of them. Mr. Smith arrives home and Ham and Bud paint his clothes into a resemblance of prison garb and turn him loose. He is captured by the police and Ham and Bud flee from the house, but before long they grow lonesome for their prison home, and donning the striped suits they return and ask the jailers to lock them up.

The Lucky Strike—Lubin—May 18.—Nellie Crehan and her niece, Elinore, answer an ad in which Bill Meyers, a rich miner, advertises for a home and a wife. The letter arrives, and Bill goes at once to call upon the writer of the letter. The aunt and niece decide to carry the joke further and have Nora, the cook, pose as the writer of the letter. He falls in love with the girl and proposes to her. Gray and Vincent, financiers, trace Bill to the house and there give him a check for one million dollars for his mine. Realizing the opportunity they have lost, Nellie and her niece decide to show Bill that Nora is the cook. He asks Nell if she baked the pie which he samples, and she scornfully denies it and points to Nora. Bill is delighted, and Nora goes back with him.

Across the Desert—Selig—May 18.—Bess receives a message from her sister, asking her to come and rescue her, her daughter and their gold. Marsh, a mountaineer, accompanies her and they arrive too late, as Bess' sister, Madge, has died. They take the baby and gold and start back across the desert. The horses run away and Bess and the mountaineer are left alone. Hooper, another of Bess' suitors, finds the horses and goes to their rescue, but finds Marsh has been overcome and has died from exhaustion. Later Bess shows her gratitude to him for having saved their lives.

The Awakening—(Two Reels)—Vitagraph—May 18.—Featuring Earle Williams and Anita Stewart. While on a tour through the tenement district Roscoe Thane, who is engaged to Vivian, a society girl, meets Jo, a beautiful girl of the slums, and Jim, her brother, who is a cripple. He is touched by their condition and has his father operate on Jo's brother, and the operation proves successful. Jo's gratitude develops into intense love and devotion for Roscoe, and he also finds that he is in love with the girl of the slums. He takes Jim under his tutelage and makes a doctor of him. He goes to live in the poor quarters of the city, as he believes he and Jim should work there. Vivian visits them and is disgusted at everything. Thane is overcome by a contagious fever and Vivian refuses to go near him for fear she might catch it. He is nursed back to health by Jo, and Vivian, who condescends to visit him, finds the girl in Thane's arms and leaves them to their happiness.

Chinks and Chickens—Edison—May 19.—William Wadsworth and Arthur Housman are here seen as two farm hands, who take their employer's order to "close up the chinks in the hen house" literally, and make a canvass of the laundry shops in the nearby village. The Chinamen demand financial balm for their confinement in the hen house, and the owner, to avoid trouble, complies with their request. Waddy and Artie are then instructed in the art of closing up chinks. C. R. C.

The Fable of the Two Sensational Failures—Essanay—May 19.—Mr. and Mrs. Rutherford Wilton told their son, Oliver Cornwall, that he was going to be a great diplomat. As soon as Oliver was planted in college, the parents turned their attention to Eloise, their daughter. While they worried, they got word that they might expect Oliver home any time now. He had refused to meet the professors, except socially. The two apples of Paradise had turned out to be a lemon and stringbean. Oliver was some dancer. After the music started he was the big chief. Eloise went to see the great hedressmaker. The world was going crazy about dances, from Argentine to the Barbary coast. No wonder the queens of the smart set sent for Oliver to teach them the latest steps. Well, while Oliver was becoming a notorious character, Eloise put on one of the new gowns and she married a millionaire. Old Rutherford was just going into bankruptcy when Oliver showed up with the week's dancing receipts. He is still a respected member of the wholesale district. Ruth Stonehouse featured.

The Closed Door—(Two Reels)—Kalem—May 19.—All star cast. Mabel, a bride of a few weeks, discovers that her husband has married her for her money. She enters a room which the doctor has forbidden entrance to, and she is tied to one of the chairs by him. In order to get money from her he resolves to hypnotize his wife, and Mabel pretends to succumb and makes out a check for $25,000. While Keene is on his way to the bank, Mabel releases herself and phones the bank not to honor the check. Bertha, a detective, is sent to investigate. In the meantime, Keene returns home and decides to place his wife in an insane asylum. Both Mabel and the girl detective are placed in the sanitarium, but Bertha turns upon the guard when he enters with food, and disarms him, forces him to surrender the keys and then locks him in the cell. They return home, and while the girl detective covers Keene, Mabel phones for the police.

In the Dark—(Three Reels)—Lubin.—Rex Mansfield paints the picture of Julia Duval, an actrees, who, after the picture is completed, confesses her love for him. He tells her that he does not care for her and in a moment of anger she throws a bottle of acid in his eyes,

thereby blinding him. Mansfield's wife, Edith, believes that he has had an affair with the actress and elopes with Lechmeer. Lechmeer leaves his apartments to get steamer tickets, which he had forgotten, and is run over by an automobile and killed. In his desk Edith finds a letter which shows her the true state of affairs, and she returns to her husband, who, after another consultation, has found out that he will have his sight restored to him. Ethel Clayton, Joseph Kaufman and Jack Standing featured.

Love Finds a Way—Selig—May 19.—Prudence Gordon eludes her aunt and goes into the woods, where she meets Ned Warner of the Continental army. Captain Gordon, of the English army, comes upon the scene, and tells Ned that no soldier of George Washington shall marry his daughter. As punishment, Prudence is put in the attic of her home, and there she finds her mother's diary. Later love finds a way and Ned and Prudence are united.

Almost a Hero—Vitagraph—May 19.—Archibald Masher, a fresh traveling salesman, arrives in Slumberville at the same time as a meek, inoffensive little man, Mr. Jabb, does. The two men are assigned rooms across the hall from each other, numbers 13 and 15, respectively. Masher meets Lil, the village flirt, and they are seen by her steady beau, Si Heck. Masher returns to the hotel and tells Jabb that he is very superstitious of the number 13, and asks him if he will not change rooms with him, the real reason being that he learned that Si and some of his friends were coming to the hotel to kidnap him. Jabb changes with

him, and succeeds in knocking the three men downstairs, and tells Masher he wants his own room back. The next morning the news of Masher's supposed heroism spreads, and he is made a hero, but his heroism is short-lived. Otto Benninger featured.

For Her Happiness—BIOGRAPH—MAY 20.—To support her invalid husband, the young wife seeks employment. She meets no success and is turning disconsolately away when a friend of the manager asks to speak to her. He is an artist and she is just the type he has been looking for. She accepts his position, but her husband deplores the necessity. When the picture is completed, she again faces the problem of employment, because the artist has confessed his love for her. Her husband, realizing that he is the obstacle in the way of their love, secretly spills his medicine and leaves her free to marry the artist.

Sweedie's Hero—ESSANAY—MAY 20.—Sweedie gets a job as mop artist. Arrived at the hotel, she is given two pails and a mop and she starts to work. The first thing she does is to mistake a train on a woman's gown for a mop. The bell-hop in charge of the elevator will not let her ride, so she walks up the ten flights of stairs and falls down the whole ten again. She goes out on a ledge on the steenth floor of the hotel to wash windows, loses her balance, and almost falls. The bell-hop appears and pulls her back to safety and she falls on his neck, calling him "My hero." Wallace Beery featured.

A Decision of the Court—LUBIN—MAY 20.—Judge Hall sentences a youth to a long term in the penitentiary, and thereby makes a lifelong enemy of the culprit's mother. A year later the boy dies. Years pass before Madge Cord, the mother, and Judge Hall meet again. She has prospered and remarried. Her hatred for the Judge is revived, and she makes the acquaintance of his son, Elwood, determined to ruin him by teaching him to gamble. Young Hall is heavily in debt through gambling, and cannot pay, and Mrs. Cord uses these debts to force Elwood to obtain an advanced copy of his father's decision on a case involving railroad rates. Through his son's story Judge Hall learns that it was an early draft of the opinion which Elwood gave out, and he shows Mrs. Cord that this decision was written before new evidence had come to light, and is just opposite to the original.

"Where's Oliver?"—MINA—MAY 20.—Harry dreams of the "kindness to prisoner" system at Ting Ling prison. His dream takes him to the prison window, where he sees the members holding a singing club rehearsal. Refreshments and cigars are passed to prisoners after rehearsal. Ting Ling prison is a haven of bliss, and he makes application for membership. He pounces upon an officer, but is not arrested. Then he starts a roughhouse in a cafe. All the participants in the cafe are carried off in the wagon but Harry. He then steals a Flivver car and runs down pedestrians, but runs across the state line and is arrested and put on the rock pile in another prison. Harry awakes and decides that he is happy in that his experience was only a dream.

The Two Natures Within Him—(THREE REELS)—SELIG—MAY 20.—Featuring Thomas Santschi and Bessie Eyton. A remarkably clever story, based upon scientific studies. The Rev. William Morris is a director of a small

church, near a state penitentiary. He has one idea in life, and that is to save criminals. Dr. Bishop and his daughter, Mary, with whom the rector is in love, are also interested in this work. One night a thief enters the rectory, and after a hard struggle the Rev. Morris is slugged, and after regaining consciousness his "other nature" asserts itself, and he becomes a thief, and boards a passing freight. He arrives in a near-by town and there meets with the thief who had slugged him, and asks him to not desert a pal but go with him. The thief returns to the rectory to see if the rector is still there, and here Rev. Morris, now a criminal, follows him. Mary and her father are now living in the rectory, and when the former rector enters she rushes up to him, but he does not recognize her but roughly throws her aside. Just then her father comes in and both the former rector and the thief are arrested. The thief confesses to his crime of a few years past, and after an operation William Morris is restored to his former self and he and Mary carry on their work of saving criminals together.

J. C. G.

"Dimples," The Auto Salesgirl—VITAGRAPH—MAY 20.—Featuring Lillian Walker and Billy Quirk. Van Dyke, agent for the Flivver car, goes for a spin on the boulevard. His car breaks down and Dimples, in her own big car, comes to the rescue. Van Dyke and Dimples fall in love, and he asks Mr. White for his daughter's hand in marriage. Mr. White will not hear of this, as he says that no man can make a living selling Flivver cars. Despite Van Dyke's prospering business, Mr. White still proves obdurate, after Dimples sells some cars, so one day Van Dyke steals Dimples and they set off at full speed in a Flivver car, chased by Mr. White in his big touring car, but thanks to a stroke of luck at the railroad crossing, Van Dyke and Dimples escape and turn to the right to the minister's house.

Bobby's Bargain—BIOGRAPH—MAY 21.—Bobby has had many toys, but wants a baby sister or brother to play with. The teacher at the kindergarten asks the children to bring toys for the poor children who have no playthings. One little girl had nothing to bring but her baby sister. The teacher refuses the child, but Bobby barters with the little girl and gets the baby. The child's mother, after finishing her work, comes to claim it, but Bobby will not hear of the child's leaving until it has been dressed up in clean white rompers.

The Wrong Woman—(THREE REELS)—EDISON—MAY 21.—The story of a girl who alienates the affections of her friend's husband and later, thinking her former chum dead, impersonates her, at the home of her wealthy relative, hoping to win his favor and be named in his will. By a turn of affairs the rightful heiress is rescued from the deserted island, on the shores of which she was left as drowned, and appears to refute the impostor's claim. For further review, see page 786 of issue of May 15.

J. C. G.

Jean of the Jail—KALEM—MAY 21.—A Carlyle Blackwell-Alice Joyce re-issue. Due to the aid rendered by Jean, his daughter, who is engaged to Jose, Pedro boasts that in all his years as keeper of the jail he has never lost a prisoner. Garcia, a notorious bandit, is captured, and the same day Pedro is suddenly taken ill. Jean fails to notice that Garcia, aided by his sweetheart, Luisa, is making an attempt to escape, and not until they are mounted on their ponies does she discover what is taking place. The knowledge that the alcalde is coming for his prisoner fills Jean with fear, and she summons Jose and promises to wed him on condition that he bring Garcia back. Jose pursues the bandit and a wild struggle follows, in which Jean's sweetheart proves victorious. He brings his prisoner back just in time to give him into the hands of the alcalde.

Just Retribution—LUBIN—MAY 21.—Will Duncan, a wealthy man, has a dissolute nephew. His daughter is in love with the old man's lawyer, Harry Campbell. The father dies, and the will is made out bequeathing all his money and property to his daughter, and if she should die before having an heir herself, it would revert to the nephew. Meanwhile the nephew plots to put the girl out of the way. She is abducted, but the lawyer gets a clue and learns where she is imprisoned. He gains entrance to the upper part of the house. Downstairs a quarrel ensues and a lamp is overturned which sets fire to the house. The men, thinking the girl has not been able to escape, leave when they see the house fall. The nephew makes application for the estate but is told to come back, and when he does he finds the lawyer and the girl awaiting him.

Cupid Puts One Over on the Shatchen—VITAGRAPH—MAY 21.—Wally Van and Nitra Frazer featured. The widow Greenberg goes to Shatchen Meyer's to arrange for a match for her daughter, and after a little argument Rosie, her daughter, is placed on file. While Mrs. Greenberg is there, Mr. Goldstein, a widower, whose son, Bennie, is in love with Rosie, enters his name and is introduced to Mrs. Greenberg. Bennie and Rosie are broached on the subject, but no names are mentioned, and they refuse to enter into the contract. The young people elope and wire their parents that they are married. The parents rush to the

Shatchen's, but Shatchen will not give up the money, so they return home to find Bennie and Rosie married, and they prepare for a regular marriage feast.

The First Piano in Camp—Biograph—May 22.—Rumor reaches camp that a box is on its way, and when the box arrives it is opened in a saloon and found to contain an old grand piano. Presently a tattered old man comes into the saloon and sits down before the piano and draws from it music which kindles the memories of all present. The old man is asked to sit down and rest on the sofa. He tells them that his name is Driscoll, and the saloonkeeper remembers one of the loungers of the same name and goes after him. He returns and finds the money gone from the bar safe. He rushes to the cabin of Driscoll, whom he could not find in his first search, and finds him removing the disguise of the old man.

A Hazardous Courtship—Edison—May 22.—Thaddeus tires of his bachelor existence with Timothy, and asks his young married friend, Devine, to introduce him to some marriageable girls. Mrs. Devine gives Thaddeus a letter of introduction to all of the girls at the athletic club. Flushed with his success in being accepted by the girl whom he meets at the door, Thaddeus proposes to every girl in the club. When, on coming together, the girls learn that they are all engaged to the same man, they plan revenge upon Thaddeus. Pieces of his coat, shirt, hat and trousers tell their own story when the Devines call to see how he has progressed in his love-making. C. R. C.

Edison's "According to Their Lights."

Otherwise Bill Harrison—Essanay—(Two Reels)—May 22.—This two-reel production features Ruth Stonehouse and Joseph Byron Totten, first as a newsboy and his girl, and later as the hero and the heroine of an exciting detective story, which proves to be only a dream of the newsboy. Oney Fred Sweet, one of the star men of the *Chicago Tribune,* appears in one of the minor roles of the production, which is unique in that instead of the usual subtitle, conversation is thrown on the screen, and the characters are introduced as they appear by a very brief sub-title, which is double exposed in and out of the picture, giving a very pleasing effect. See review on page 836, this issue.

The Broken Train—Kalem—May 22. An episode of the "Hazards of Helen" railroad series. Express car No. 7 is robbed of a package containing $10,000 in gems. Hearing the rapping of a transmitter and guessing the import of the message, Norris and Wheeler, the crooks, sever the wires and then make a dash for a passing freight. Helen, upon seeing them climb into the car, jumps into a racing automobile and goes in pursuit. The engineer of the freight finds his airbrake is out of commission, and decides to bring his train in by the handbrakes, but the coupling gives way and the train breaks in two. A mile further, the road runs parallel with the tracks and Helen, running her machine along the side of the freight train, leaps on a flat car, runs forward and informs the train crew of what has taken place, and Norris and Wheeler are captured.

The Clubman—Lubin—May 22.—Billy Reeves, as a ridiculously inebriated man about town, is summoned home by his wife. Billy's tour of inspection of his rooms leaves in its wake the debris of

an earthquake. He wanders into the music room and becomes entangled in a tiger-skin rug and somehow gets between his jaws. His wife, awakened by her husband's frenzied howls, rushes downstairs and finds him deliriously trying to escape the beast. He escapes, and after battling with a pillow becomes almost stifled by the cloud of feathers which rise from the scene. He silences the innocent canary by eating him, and exhausted he falls into a deep sleep.

The Jaguar Trap—Selig—May 22.—A Selig jungle-zoo wild animal story in one reel. Wild beasts enact the important

parts in this release. Every Friday a jungle-zoo wild animal comedy or drama is released, and they are deservedly popular.

In the Days of Famine—(Three Reels)—Vitagraph—May 22.—Jan De Bar is sent out from the Hudson Bay Company's post to burn the plague-stricken cabins of those who have died from the dreaded smallpox. He finds Jeanette, a little girl, in one of them, who has escaped the plague. Five years later Jeanette, now a beautiful young lady, who has been educated by Jan, returns from school. Walker, a young sergeant in the Royal Mounted Police, falls in love with the girl, and Jan, noticing this, awakens to the fact that he no longer cares for Jean in a fatherly manner, but he hides his love from her. Just before the two men start out on a long journey Jean places a note confessing her love in what she supposed to be Jan's sack. Walker finds it in his pack and then Jan gives up all hope. Later their guns and food are stolen in the North, and Jan breaks his leg. Walker returns and learns from Jean's own lips that she loves Jan, and Walker goes back after him. Dorothy Kelly and James Morrison featured.

Mutual Program

The Mission of Morrison—Reliance—May 3.—Douglas Kent sends his secretary, Arnold Morrison, to Iviswold, the Kent country home, with a valuable necklace, his wedding gift to his niece, Dora Kent. In order to escape a loveless union with Count Luigi, who has been betrothed to her by her matchmaking mother, Dora runs away. It happens that she and Morrison both decide to stop at Mountain Inn for the night. Count Luigi appears on the scene and attempts to force Dora to return to Iviswold. Morrison intervenes. In the fight which follows the necklace drops to the floor. The innkeeper sees it, and tells the count. Morrison, unaware of Dora's identity, gives her the jewels for safe keeping. Dora's mother misses her, and 'phones Douglas Kent. Passing the inn, the uncle hears a girl's scream, and investigates. He saves her from the count, and rescues Morrison who has been imprisoned in the cellar. The necklace proves to be a wedding gift after all, as shortly after their meeting Dora and Morrison marry.

Three Roses—Thanhouser—May 16.—Time does not change the old colonel's hatred for all Northerners. When his daughter Rose, named for her mother, seeks his consent to marry a Northerner, he haughtily refuses. The young lovers elope. Years afterwards, the old Southerner loses his property. Then his wife dies. Her last request is that he find Rose and make peace with her. The old man goes North, but is unable to locate his daughter. He is befriended by a little girl who takes him home to her mother. It is the third Rose who has found her grandfather. Reconciled to his daughter, the colonel's declining days are happy.

The Greater Strength—(Two Reels)—American—May 17.—Winnifred Greenwood and Edward Coxen featured. Dr. Hart comes to the mining camp and falls in love with the pretty school-teacher. As usual the mining camp is possessed of a bully and coward. He being out of work tries to incite the rest of the men into striking. Failing in this, because of the doctor taking sides against him, he decides to "get even." The school teacher is insulted by the bully, but the young doctor does not raise a hand against him. The bully's little daughter is taken ill and in order to inject a serum the doctor has to tie the bully to the floor. After this the school teacher realizes that he uses his strength to save lives and not to take them. For review, see page 833 of this issue.

J. C. G.

When Cameron Passed By—RELIANCE—MAY 17.—Cameron, living in the open by doctor's orders, sees a rascally-looking man pursuing a girl along the roof of a lonely house in the country one day and decides to investigate. Hiding, he overhears them talking, and learns that the man is going to force the girl to marry his pal. Cameron meets the minister on the road, holds him up, and, dressed in the other's garb, returns to the house to perform the ceremony. Suddenly he draws a revolver, holds up the crowd, and escapes with the girl. They are pursued to a deserted house, where they wage a fierce battle in which Kalt, the girl's guardian, is killed. Meanwhile the bound minister has been found and released by the sheriff's posse. He tells his story, and they trace the "highway-

man" and the gang to the scene of the fight. Cameron and the girl are rescued, and later marry.

Naughty Henrietta—BEAUTY—MAY 18.—Neva Gerber and Webster Campbell featured. Henrietta is the town flirt and one night at a dance she sees Dan Matthews, who refuses to even notice her. She decides to make him pay attention to her and hits upon a clever plan. For six succeeding months she posts a pic-

ture of herself on a monthly calendar and mails it to him. In the meantime her friend, Alice, has become engaged to Bob Henshaw and Henrietta is chosen maid of honor. On the day of the wedding she discovers that Dan Matthews is to be best man. After the ceremony Dan secures a confession from Henrietta that she is the author of the calendars and proposes marriage to her.

J. C. G.

The Electric Alarm—MAJESTIC—MAY 18.—Dick Ray, a young electrical engineer, is installing a fire alarm system in a Pennsylvania town. All that yet remains to be done is to connect the wires from the alarm boxes with the bell in the Town Hall tower. While Ray is waiting for his assistant to bring some more wire, he discovers that a distant railroad trestle is afire. Remembering that his mother and sweetheart are on the train due in a few minutes, Dick grasps the loose ends of the wires with his hands, completing the circuit with his body. The alarm is sounded

and the train saved. The young engineer recovers from his injuries, and receives a check from the railroad company big enough to permit him and his sweetheart to marry.

The Heart of Princess Marsari—(TWO REELS)—THANHOUSER—MAY 18. — Marguerite Snow and Harry Benham featured. An Indian prince marries an American girl. On his wife's death he sends their little daughter to America to be educated. Some years later, her father joins her there. Princess Marsari falls in love with a young artist. When Paul Leighton is accused of his uncle's murder, the girl is the only one who believes in his innocence. One point especially weighs with her. The victim's body, on its discovery, was stone cold, though he had not lain long dead. She sets her wits to work, and traces the crime to a half-crazed painter. Liquid air was used to kill Leighton's uncle. Marsari forces the artist to confess, but just as she is about to give him up to the police, he meets with a still stranger death than did his victim. The Indian prince recognizes "kismet" in all of these happenings. The story ends with Paul's marriage to the princess.

At the Edge of Things—AMERICAN—MAY 19.—David Lythgoe and Vivian Rich featured. Tom Carter is a gambler on the stock market. A sudden drop in the price brings him to a realization that he is ruined. His wife learns of this and goes to her father to ask him for aid, leaving a note telling her husband of her errand. In the meantime the butler, who has also been dabbling in the same stock, decides that he can use the money in his master's safe and goes back at night just in time to save his master from committing suicide. He ties him to a chair and rifles the safe.

The wife, not succeeding in getting the money from her father, returns to the house and finds her husband bound. The next morning the stock market rises and the broker is thankful to the robber for having saved him from committing suicide.

J. C. G.

The Operator at Big Sandy—(TWO REELS)—BRONCHO — MAY 19. — Featuring Rhea Mitchell and Thomas Chatterton. Nell Oakley begs her father to leave the gaming table in the saloon at Red Fock, Arizona, but he refuses. Losing his pile, he bets his daughter's hand and loses again to Jack Ransom. A young miner takes Nell's side against her father and the gambler, and the latter, after a general melee, makes his getaway. Nell makes her way to Big Sandy where she is taken care of by Tom Loomis and his mother. Tom, a station agent, teaches Nell telegraphy. Meanwhile, Jack Ransom and his band plot to rob the trea-

sure train. Tom is overpowered, but Nell succeeds in notifying Red Rock of the planned hold-up. Ransom is killed, and Tom and Nell marry.

Grigley's Wife—RELIANCE—MAY 19.—Claire Anderson starred. U. S. Marshal Grigley, with his wife and mother, lives on the South West border. While he is away on an opium smuggling case, his new secret service agent, Clarence Kirby, whom he has not yet met, arrives. He falls desperately in love with Mary, Grigley's wife. Grigley's mother, thinking that Mary returns his love, notifies her son who hurries home. While waiting for Kirby to keep a midnight appointment with his wife, Grigley sees her meet him at the door, and threatens to shoot him. Convinced that his wife is true, Grigley forces Kirby to drink to her health.

Her Alibi — (TWO REELS) — DOMINO — MAY 20.—Joe Bailey is drawn into debt and then implicated in an embezzlement by his chum, Jim Channing. He is sent to prison. Marion, his sister, obtains employment in a store in a distant town, and later marries Latimer, the general manager. Channing blackmails Marion, and she promises to meet him at a road house to pay him hush money. Latimer becomes suspicious of his wife's actions, and follows. When he sees her enter a private room with Channing, he bursts in upon them. Channing, thinking him an officer, opens fire on him and escapes. The blackmailer is wearing a suit very much like the one worn by Joe Bailey, for whom the prison authorities are searching in the vicinity. They mistake Channing for the escaped convict, and fatally wound him. Latimer and his wife, hurrying into the taxi, find Bailey hiding within. Marion makes a clean breast of everything to her husband. They get Joe away in safety. Channing dies of his wounds.

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The House That Jack Moved—Falstaff—May 21.—Arthur Ashley and Mignon Anderson are seen in the principal parts. The reform nominee for mayor has the political boss so worried that the latter decides to rid himself of his rival by having his house, which is on the outskirts of the city, declared out of town. Joan Seldon, daughter of the editor of the ring's newspaper, overhears the conversation between Sheehan and the public surveyor, and warns Mitchell. Together they work out a scheme which more than meets the boss' plans. Mitchell's house is moved into the center of the city, and he wins the election by a large majority. He also wins Joan.

"Bad Buck" of Santa Ynez—Kay Bee—(Two Reels)—May 21.—William S. Hart starred. Westward bound in a prairie schooner, Mary Gail's husband dies, leaving her and her little girl, Honey, alone in the world. "Bad Buck" of Santa Ynez,

pursued by the sheriff, comes upon them, gives in to little Honey's pleadings, and buries Gail. He then takes the woman and child to his shack in the hills. Some days later, Honey is bitten by a rattlesnake. Buck, taking his life in his hands, rides to town for a doctor. He returns pursued by the sheriff's posse. The doctor saves Honey, but Buck, with his face pressed against the child's, breathes his last.

The Huron Converts—(Two Reels)—Reliance—May 22.—A Jesuit missionary and Abasan, one of his Indian converts, are tortured by a tribe which resents their teachings. Awed by their "miracles" the Indians allow them to con-

tinue their work. Among their converts is Monoka, the daughter of a witch who, angered at her daughter's new belief, places the girl under a spell during which she becomes blind. The Jesuit drives out the evil spirit and restores Monoka's sight. Soon afterwards, she is dragged off to the mountains by her mother's spies, and bound to a rock to perish unless she denounce the Christian faith. The Jesuit and Abasan find Monoka in the wilderness just in time to save her. Abasan and Monoka are later married by the missionary.

When Beauty Came to Koskob—Royal—May 22.—A charming young lady opens up a beauty parlor in Koskob. The villagers flock to her for treatment. One farmer, whose nails have become sore from her manicuring, decides to be revenged by mixing the contents in the bottles. In the meantime, the jealous village belle buys the beauty parlor. Her treatments prove horrible. Her establishment is raided, and she is drenched with her remedies.

The Rivals—Komic—May 23.—George and Willie are rivals for the smiles of Nell, the neighborhood beauty. A third

party enters the race in the person of Johnny. He and Nell plan to elope, and meet at a certain barn at eight o'clock at night. Willie and George interfere, and a fight starts, during which Nell kicks over the lamp, setting the barn afire. George rescues Nell, and Johnny and Willie later discover him kissing her good-night at the gate. They shake hands and swear off on girls. The next morning Johnny's mother is surprised to see on her son's nose a big scratch which was not there when she put him to bed the night before.

Eleven-Thirty P. M.—(Two Reels)—Majestic—May 23.—Lloyd James, a banker lures away the wife of Thomas Main, a farmer. One night, years later,

a policeman hears sounds of struggling near the James mansion. While listening, he glances at the tower clock which indicates exactly eleven-thirty. Hearing no further noise, the policeman passes on. The next morning the banker is found murdered. Circumstantial evidence points to either Ralph Windsor, the lover of Muriel Main, the farmer's daughter, or the butler as the guilty one. One of the detectives notices the imprint of a hand near where the banker fell. One of the fingers is peculiarly mangled. This new clue leads to Farmer Main. Before he can be brought to justice, he contracts a severe illness and dies.

Universal Program

The Master Rogues of Europe—BIG U—(THREE REELS)—MAY 9.—James Langtry, an English chemist, sees Olga, an adventuress, and her companion, Peter, rob Count Von Rade, whom they have drugged with a doped cigarette. By means of Olga's fur hat, which she has dropped in her haste, the pair are traced by the police, and the adventuress is arrested. Peter, however, makes his escape. Later he reads of Olga's sentence to Siberia for life. Disguised, he meets the soldiers on the way, and, by a clever ruse, manages to escape with Olga in an automobile. Olga then tries to entrap Count Feauchon into marrying her. It happens that Dr. Langtry, who is Feauchon's nephew, meets Olga and recognizes her. This time she and her accomplice are caught in the police net and convicted.

Universal Animated Weekly No. 166—UNIVERSAL—MAY 12.—Knight Templars hold 57th conclave at San Francisco; prominent women participate in Suffrage Day; display of fashions at race at Hewlett Park, L. I.; celebration of the 17th anniversary of the battle of Manila Bay, Norfolk, Va.; the *Tucker*, one of the largest destroyers of the U. S. Navy, launched at Quincy, Mass.; S. S. *Lusitania*, which was torpedoed off the coast of Ireland, causing great loss of life; San Francisco, Calif., fair by night; shipment of aeroplanes for Czar's army; Kitchener's army parades before Marble Arch, London, England; bombs dropped from Zeppelins wreck buildings and cause huge excavations, Maldon, England; the Atlantic fleet in New York harbor.

The Corsican Brothers—(THREE REEL)—MAY 14.—Louis and Fabian are born as the Siamese twins; the ligament binding them is severed, but they are just as closely united, mentally. The girl Louis loves is married to an elderly officer, who goes to war, leaving his bride alone. A noted libertine ensnares

her into a compromising affair, and Louis fights a duel with him and is killed. At that moment Fabian, in the mountains, has a pain in his side, and finds it covered with blood. He has a vision of the duel, and sets out in quest of his brother, and after killing the libertine, returns with the body of Louis.

A Stranger in Camp—VICTOR—MAY 14.—Baits, visiting with his chum in the woods, drinks too much, hits his chum, and thinking he has killed him escapes to a lumber camp, where he becomes cook. The sheriff, on the search for a convict-murderer, enters. Baits, thinking it is he the sheriff wants, hides in a bedroom. A bureau is knocked over, and the convict-murderer rushes from

Scene from Victor's "The Girl Who Had a Soul."

behind it into the arms of the sheriff. Baits returns to his kitchen, spills soot over him and the boys, thinking he has small-pox, run from him. He returns to his chum's home, where he finds his chum is all right, and the two start out for a good time.

The Smuggler Lass—(TWO REEL)—BISON—MAY 15.—Donald informs the authorities that Bryan is smuggling brandy. Sheilla, Bryan's sweetheart, goes to warn Bryan, but is not in time, and a fight ensues but Bryan escapes. He goes to Sheilla's cottage next morning, and is apprehended there and arrested. Sheilla sends him a loaf of bread; in it he finds a rope by which he escapes. He meets Sheilla and her mother and the three of them set off for America and freedom.

Nothing Ever Happens Right—JOKER—MAY 15.—A young author decides to try for the prize offered for the best scenario by the "Avalanche Motion Picture Company." While seated in a Mexican restaurant he witnesses an amusing incident—a girl's wild hunt for a coat which is not lost but only out of sight. He falls asleep, and dreams in a melodramatic strain. He is awakened by the waiter's shaking him. Realizing that his dream contains some splendid material for a play, he submits his script to the contest judges, and, of course wins the prize.

Framed — POWERS — MAY 15. — Sydney Ayres and Doris Pawn featured. Ned Benton, wishing to try his luck in the West, has his mother mortgage their home to pay his expenses. At a time when he is without a cent, thanks to the gaming tables in the town's one saloon, he receives a wire from his mother stating that unless she receives five hundred dollars at once, the deacon will 'foreclose the mortgage on the house. Downhearted, Ned accepts the treats offered him, drinking himself into a stupor. Doris, the gambler's daughter, who has won Ned's money by dishonest methods repents on finding the telegram on the floor, and telegraphs one thousand dollars to Ned's mother. The next day as he is passing the gambler's cabin, Ned hears him threaten his daughter because a bag of gold dust has been lost. He rescues her from her father's anger. The gambler's dishonest methods are discovered, and he is driven out of town. Ned learns that Doris is the one who sent the money to his mother, and they come to an understanding.

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When Brains Are Needed—(Two Reels)—Big U—May 16.—Tom is discharged from the detective force on account of his age. His granddaughter, Agnes, obtains a position with the heiress, Marion, whose fiancee, Henry, gives her a beautiful necklace. That night

the orang-outang escapes, enters Marian's room and takes the necklace. Agnes is accused of the theft and arrested. Tom begs to see the room, finds the orang-outang's hand-print and follows the clew to a den of crooks, where the necklace is taken for disposal. He clears the name of Agnes, and is returned to his desk at headquarters, where brains are needed.

Fate's Alibi—Laemmle—May 16.—Ruth Hope, a cartoonist, sees fine material for a cartoon in the person of Daggett, a down-and-outer, who sits next her in the street-car. Arising, Ruth drops her purse. Daggett keeps it and with the money purchases new clothes, and thereafter becomes successful. Ruth, indignant, sketches the features of Daggett and gives the cartoon to the police. Daggett, remorseful, writes to the address on the card which the purse contained, and explains why he had not returned the money previously, but does so now. Daggett is arrested, but Ruth explains away the charge and Daggett accompanies her to her home.

Baby—(Two Reels)—Victor—May 17. Harry is so absorbed in his little child

that he forgets about everything else when playing with it. Times without number he does not get downstairs until dinner is cold. More than once Mr. Vale, his employer, warns him that unless he turns over a new leaf and gets to the office in time and tends to his work while he is there, he will be looking for a new position. But through it all, Harry is contented and happy. The answer to it all is—baby. Almost at her wits' end, his wife hires a maid to care for the child and keep it from its father. One day the girl calls Harry up at the office, and tells him that he is wanted home by three. Thinking, of course, that she means three o'clock, he explains to the others that his wife is expecting a child, and goes home. There he finds, not one new arrival, but three. The scene fades out with his falling out of the window backwards.

A Day at the San Diego Fair—Joker—May 17.—The Shultz family visit the fair and from the moment of their entry, to the final disappearance of "Pa" Shultz into the clouds hanging to the basket of a balloon, all is confusion of domestic entanglements, engendered by the mischievousness of the Shultz kids and the flirtatiousness of "Pa." There are many laughs throughout the film.

The Dancer—Gold Seal—(Three Reels)—May 18.—Gerald Temple, to please his dying mother, consents to marry his foster sister, Myrtle, though he really loves Stella, a celebrated dancer. Myrtle was adopted into the Temple family years before, when she was found deserted upon the steps of their mansion at Wilshire. Gerald is unable to control his love for Stella, and,

after a few weeks of married life, he returns to her. Unknown to Gerald, Stella is a mother. She left her babe, when she found herself unable to care for it longer, upon the steps of the Wilshire mansion. Now, her maternal longings return with renewed force, and she engages private detectives to trace her child. Stella and Gerald plan to elope. On the day set for the elopement Stella learns from her detectives that Myrtle, Gerald's wife, is her daughter. The young husband, stunned, on being told by the dancer that she will have nothing more to do with him, returns to his wife. Before leaving to fulfill a London engagement, Stella steals up to one of the windows in the Temple mansion to see again her daughter, whose life she so nearly ruined. The affectionate manner in which Gerald and Myrtle embrace assures her that all differences have been smoothed over. Cleo Madison, Joe King, and Agnes Vernon are among the members of the cast.

When Cupid Crosses the Bay—Nestor—May 18.—The boys flirt with Billie, a "peach," on board a ferry boat crossing from Oakland to San Francisco. This arouses father's ire. The boys see Billie again at the Golden Gate Hotel, and one of them makes an appointment with her. She slips away from her sleeping father's side, one of the boys taking her place on the bench. When father awakens, he attempts to have the boys arrested, but when Billie insists that she, too, go to jail, father relents, and forgives the boys.

From Italy's Shores—Laemmle—(Two Reels)—May 19.—A real life story of immigrant joys and sorrows. Accidentally separated in a great city, an immigrant girl and her brother both find good friends, and are, finally, happily reunited through the girl's remarkable gift of song. A picture which should meet with popularity everywhere.

Love and Sour Notes—L-Ko Comedy—May 19.—Billy, a cornetist and Oscar his rival, who plays a trombone, are suitors for the girl's hand. She prefers Oscar's music and that makes Billy sore. Oscar gets a job as soloist in the village and that is the job that Billy had been trying to land. The night of the first concert Billy brings a lemon and squeezes it into the trombone. A big row follows, in which Oscar chases Billy onto the roof, the roof caves in and the audience are given a plaster-bath.

A Fireside Realization—Rex—May 20.—Richard Thornton is interested in literature and neglects his frivolous wife. She asks him, one night to take her to the theater but he tells her that he is too busy. She goes into the bedroom and Thornton gets out an old diary, and drawing his chair up before the fireplace begins to read. He falls asleep and has an awful dream, in which he thinks that his wife goes to the theater with a friend of his. Afterward they go to a cafe and the friend persuades his wife to elope with him. Thornton awakes and rushes into the bedroom, tells his wife to hurry and get dressed, as they are going to the theater, when a friend comes in with three tickets for the theater but Thornton refuses the invitation and takes his wife himself.

Courtmartialed—(Three Reels)—Imp.—May 21.—Jules, son of General Bleriat, steals valuable papers from his father. He wears a mask. In a scuffle Jules is wounded in the arm. He escapes and exchanges the papers for two bags of gold, with which to pay his gambling debts. Going to the home of Marie, whom he loves, he learns that his rival, Jeffry, is successful. Feigning to attempt suicide with a knife, Jules is rescued by Jeffry, but not until the latter has received a wound corresponding to that on Jules' arm. Jeffry is convicted of stealing the papers on the evidence of the wound. Marie implores Jules to help her save Jeffry. Jules confesses the crime to his mother, who begs the general not to convict him. The general frees Jeffry; Jules is convicted. The general promises his wife he will substitute blanks for cartridges. He does so, thereby making the heart of his wife happy, but feeling that he has betrayed a trust to his country.

They Were Heroes—Nestor—May 21.—Mr. Smith invites his man-chum out for his vacation. Mrs. Smith invites her girl-friend. They arrive at different depots before the Smiths reach the stations to meet them and they find their

respective ways to the Smith home. There, Eddie mistakes the girl for a burglar; the girl mistakes Eddie for a thief. Eddie summons the police; each accuses the other and both are arrested. Mrs. Smith goes to bail out her friend; Mr. Smith goes to bail out Eddie. Each tell how he and she saved the Smith home. They confront each other in the Smith kitchen and decide that neither is a hero.

When Love Is Love—REX—(Two REELS)—MAY 22.—An unusual story of life in a department store. Amy has had to renounce a career as a singer to work as a stenographer. Will Braddon, the

cashier, befriends her against the sneers of her fellow clerks. Dick, his brother, is a handsome, reckless spendthrift, who finally cashes a bogus check. Will and Amy buy tickets in a big lottery. Meanwhile, Dick gets into the hands of a blackmailer. To enable Will to help his brother, Amy changes the tickets after it is announced that she has won the big prize. Although Will accepts the money, he finally discovers Amy's love and her secret. Pauline Bush and William Clifford featured.

The Lady Doctors of Grizzly Gulch—JOKER—MAY 22.—Dr. Shultz finds Grizzly Gulch, a disgustingly healthy town. Then Dr. Helen Hurtmore comes to establish a practice and immediately all the boys need treatment. Dr. Shultz disguises himself as a woman and soon the Hurtmore practice flows toward the new lady doctor's office. Then Dr. Hurtmore penetrates the disguise and the boys string Dr. Shultz to a tree. But the lady doctor cuts the rope and they decide union is better than opposition and are married.

Diamonds of Fate—POWERS—MAY 22.—Valentine, who poses as an artist but practices burglary, is in the power of Hargreave, a millionaire. The latter threatens to expose him if Valentine does not place his beautiful model, Doris, in Hargreave's power. Valentine gives Doris a stolen necklace to wear and tells Hargreave. The latter accuses Doris of the theft of the jewels and forces her to accompany him to his home. Grant, Doris' lover, follows the pair and rescues Doris, then returns in time to intercept Valentine's escape and have him placed under arrest.

The Old Doctor—BIG U—(Two REELS)—MAY 23.—Doctor Jones, modest and unassuming, is of national fame under the name of "Old School," his nom de plume in a medical journal. His home is in the village of Condon, where he struggles along with a large but unremunerative practice. This, however, is the least of his worries, as his main desire is to aid the people. Richard Carleton, a young doctor, arrives in Condon with a letter to John Emerson, its most prominent citizen. Carleton and Enid Emerson become sweethearts, and the girl's father fits up a luxurious office for him. Jones is glad to hear of the new doctor's advent, and, thinking to be friendly,

offers his good wishes and assistance to the young man. But Carleton is too self-confident to pay any attention to him. Jones' remunerative patients are

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attracted by the splendor of Carleton's offices, and soon Jones has none but the poor for his patients. By self-denial he keeps his wife and "Blackie," his horse, from want. One night, at an affair at which Enid's and Carleton's engagement is announced, the girl is taken ill. Carleton's petty skill proves inadequate, and he sends to a distant town for two specialists, but they, too, fail to diagnose the case. One of the doctors suggests that they get "Old School." A wire to the editor of the journal brings the reply, "See Jones." The old doctor, whose aid was at first scorned, succeeds in saving Enid. A new understanding comes between Carleton and Jones. Murdock MacQuarrie featured.

One Kind of Friend—Laemmle—May 23.—Bill Westcott, a civil engineer in Her Majesty's service on the desert, becomes somewhat of a drunkard, owing to the monotonous life. Danny Bowen, an especial friend of Westcott's, notes the latter's neglect of his pretty wife, and constitutes himself her friend. This makes Bill jealous, and in one of his drunken rages he strikes her. Cecil leaves him, and wanders on the desert. Danny sees her farewell note, and starts out to overtake her. Luckily, he finds her, and brings her back home. Bill has a terrible dream in which he sees the evils of drink. He awakens in the morning, cured. A happy reconciliation takes place between the husband and wife. Francis Ford and Grace Cunard featured.

Feature Programs

Metro

The Melting Pot—(Five Reels)—Cort Film Corporation—David Quians, a young Jewish violinist, is left an orphan through the massacre of the orthodox Jews under the leadership of Baron Revandal, Governor of Kishineff. Vera, daughter of the baron, while on an errand of mercy attracts the attention of the Czar's spies and is made a prisoner. Her father refuses to recognize her, and she is sent to Siberia. She changes places with a Jewish woman, and makes her escape to America. David is exiled with the Jews to America. Vera, in America, finds employment in a Russian mission and there attracts much attention by her beauty and culture. David interests a German music master in a wonderful symphony, symbolic of the amalgamation of all the foreign races in the great "melting pot" of America. Much to the horror of David's uncle, David and Vera fall in love with each other and some one cables Vera's father of her engagement to a common Jew peddler. The baron hastens to America and meets David, who recognizes in him the specter of the past and declares that a river of blood separates them forever. The great symphony finished, David appears before a brilliant audience and is proclaimed a genius. Overcome by his success, David goes out into the night, where he is followed by Vera, who convinces him that here in the new land all race prejudice has been swept aside and love and liberty can walk unmolested together.

The Shooting of Dan McGrew—Popular Plays and Players—(Five Reels).—A strong story of lawless Alaska during the gold rush, splendidly staged, clearly photographed, and finely acted. Years after Dan McGrew has stolen Jim Maxwell's wife, the two men meet in the saloon at Malamute. Maxwell, bearded, dirty and savage-looking, plays the piano for a while, then whirls about and faces his enemy. The lights go out, two guns blaze forth, and both men fall. McGrew dies, but Maxwell recovers and is reunited to Lou, his wife. Edmund Breese featured.

Mutual Masterpictures

Rumpelstiltskin—(Five Reels)—New York Motion Picture Company.—The famous fairy story of the wicked dwarf, the miller's beautiful daughter and the handsome prince, who falls in love with her, is splendidly told in this Ince production. Numerous trick effects are used that will make it a matinee attraction for children of unbounded worth. See review on page 830, this issue.

N. G. C.

Strathmore—(Four Reels)—Reliance.—Charles Clary and Francelia Billington have the leading roles in this splendidly photographed adaptation of the Ouida novel of the same title, which tells of Strathmore's love affairs with several women, and his final marriage to Lucille, the daughter of his friend, Bertie Errol. See review, page 834, this issue.

N. G. C.

North American

The Prodigal's Progress—(Fourth Episode of "The Diamond From the Sky")—(Two Reels)—American.—Arthur Stanley is told of his true parentage by his mother, Hagar, the gypsy woman. He sets out for Richmond to make a name for himself. The diamond is pawned, in order that he may get some money, and is taken out by Vivian Marston, from whom it is stolen. Arthur meets Blair Stanley in Richmond, and the cousins are reunited. For further review see page 832, of this issue.

J. C. G.

Paramount

May Blossom—(Five Reels)—Famous Players.—May Blossom loves Richard Ashcroft, a Southern officer, and agrees to marry him, though her father prefers Steve Harland, who loves her madly. Richard is arrested by Union officers, who suspect his frequent trips across the river to see May are caused by the fact that he is a spy. Richard begs Steve, who sees the arrest, to explain everything to May and tell her that she must remain faithful, as he will return some day and marry her. Steve tells May that Richard has fled and May, believing it, after a long period has elapsed, agrees to marry Steve. The husband is bothered constantly by the remembrance of his perfidy, and years later when Richard returns and faces May, the latter summons Steve and he mutely confronts the man he wronged. Richard is sent away by May and Steve goes to war, returning finally to be forgiven.

The Woman—(Five Reels)—Lasky.—A political story, dealing with the attempt of machine politicians to ruin Matthew Standish, who is trying to defeat the Mullin bill, which favors railroads. The leaders of the ring are Jim Blake and his son-in-law, Mark Robertson. A detective hired by the conspirators discovers that Standish had once become involved with a young woman of good family, whom he did not marry. They attempt to trick him into phoning the woman in the hope that they may learn her name. Wanda Kelly, a telephone girl, who has been told of the plan by Blake, learns that the woman is really Robertson's wife, and she foils their plan. The telephone girl later disrupts another plan of the conspirators and is threatened with arrest, but Mrs. Robertson comes to the rescue, and when Robertson realizes it is his own wife who was involved with Standish, he calls the plan off, while the telephone girl finds happiness with the son of Jim Blake.

Little Sunset—(Four Reels)—Bosworth—May 6.—Little Sunset Jones, son of a professional baseball player, is a great friend of Gus Bergstrom, nicknamed "The Terrible Swede" for his phenomenal batting and fielding. As "Little Sunset" is motherless, his father is obliged to take him on all his trips, and he becomes the pet of the team and a particular friend of the "Terrible Swede's." In mid-season Bergstrom loses an important game and is roasted by the manager. The star out-fielder quits the team and devotes himself to his business interests. His fellow citizens make him come back to take part in the pennant race, in which he is badly needed. But their indignation is as nothing compared to the scorn of "Little Sunset." By a timely home run he cinches the pennant, appeases the fans, and by giving the boy a gold watch and using much diplomacy, Bergstrom again gains "Little Sunset's" friendship.

Fanchon the Cricket—(Five Reels)—Famous Players.—This is the first Mary Pickford release in many weeks and will consequently probably be heavily booked. Mary appears as Fanchon, the elfchild and granddaughter of a reputed witch, who suffers on account of her relative's unpopular reputation and her own mischievous nature. Fanchon falls in love with Landry, the son of a rich merchant, and he grows to love her, though he is betrothed to Madeloh, daughter of his father's friend. Landry boldy professes his preference for Fanchon, but that little maid will not consent to marry him until his parents ask her to do so. Landry, to forget her, goes away on a long trip, and while gone Fanchon's grandmother dies and the girl is left alone. How Landry returns; how he is in peril of his life and is saved by Fanchon, and how his humbled and penitent parents are finally forced to beg Fanchon to marry their son, is pleasingly unfolded in the little drama.

The Moth and the Flame—(Five Reels)—Famous Players.—The famous Clyde Fitch play done in pictures, with a cast consisting of Stewart Baird, Adele Rey, Edward Mordant, Irene Howley, Bradley Barker and Arthur Donaldson. The moth is Marion Molton, a fashionable New York girl, who loves Edward Fletcher, though she is warned against him by her friends, who know his real character. She defends and loves him

all the more because of his enemies, and openly declares she does not believe the stories of his past. As she is about to marry him, another woman with a child presents herself and claims the name of the man, who is the father of the child. The moth, blinded by the flame, cannot see the perils threatening her until this dramatic climax is reached, and with the extinguishment of the flame the moth, though her wings are singed, manages to fly away to safety.

Pathe

The Saving Circles.—(FIFTH EPISODE, "NEW EXPLOITS OF ELAINE")—(TWO REELS)—PATHE.—Wu Fang, the crafty Chinaman, endeavors to take Craig Kennedy's life by dropping a bomb of trodite from an aeroplane above Kennedy's apartment, but the crafty detective erases the circle which has been painted on the roof of his apartment as a mark for the aviator and places a similar circle on a vacant house across the street, so that the bomb is dropped in the wrong spot and no one is harmed. Later, Wu Fang attempts to take the life of Elaine by dropping a bundle of aeroplane arrows from high above her, but she is warned in time and only her parasol is wrecked. Kennedy brings the aeroplane to earth by means of a powerful rifle and the aviator is killed, but Wu Fang escapes. See review on page 786, issue of May 15. N. G. C.

Oxford to Windsor, England—PATHE.—A splendid scenic on the same reel with "A Giraffe Hunt in Africa," "Some Interesting Birds," and "The Bay of Ha-Long," all in natural colors. C. R. C.

Ima Simp, Goat—PATHE.—This is a slapstick comedy, detailing the experiences of one Ima Simp, who is operated upon for hook worm. The doctor substitutes the brains of a goat for Ima's gray matter, and the odd youth runs wild, thinking himself a goat. Even the enthusiasm of a goat, however, cannot stand the hot pace which Ima travels. C. R. C.

The Ladder of Love—(TWO REELS)—PATHE—John Rogers, disowned by his father, reads of the wonderful opportunities for investment offered by the Union Consolidated Mining Company, one of his father's ventures. He buys stock with the money which he and his young wife saved at much sacrifice to themselves, believing the proposition to be fair. He is almost panic-stricken on reading, shortly afterwards, of the crooked deal engineered by the mining concern. He visits his father, and threatens his life for ruining him. Later, he returns to rob the safe, but is prevented by his sister, who discovers him in the act. They return to John's home to find there Mr. Rogers, who has repented his action in the mining deal, and has made up for his son's losses. C. R. C.

Wiffles and the Emperor—PATHE—Wiffles' uncle is stricken with jealousy on seeing his nephew impersonate the great soldier, Napoleon, in a play. So great is his rage that he cuts poor Wiffles off from his will. The former heir is so worried by his uncle's action that he has a nightmare, in which he sees himself about to be executed on Napoleon's order. He is awakened by falling out of bed. Further slumber is prevented by the entrance of an author, who would like to have Wiffles look over some of his plays. The first one the actor picks up is "Napoleon." Then things begin to fly. C. R. C.

Pathe News No. 37—PATHE—MAY 8.—Guile Gatti-Casazza and his wife, Frances Alda, sail for Italy; launching of U. S. S. Tucker, navy's newest torpedo boat destroyer; cadets of Northwestern Military Academy camp out in Highland Park, Ill., when school burns; garment workers of Chicago, Ill., take part in a great May Day labor demonstration; boys of Newport Schoolship leave for Honolulu; Pittsburg city inspectors destroy a great pile of weights and measures; Chippewa Indians visit historic Fort Duquesne at Pittsburg; Pathe's American fashions; Do-Brite parade in Pittsburg; members of the Equal Franchise League hold gala pageant, Pittsburg; school children of Chattanooga, Tenn., hold historical pageant; Knight Templar's parade in San Francisco, Cal.; "Moving-up Day" at Syracuse University, Syracuse, N. Y.

Spontaneous Combustion—(Sixth of the New Exploits of Elaine)—TWO REELS)—PATHE.—Wu Fang, the Chinese criminal, arranges a new chemical device for causing spontaneous combustion, and with the aid of a female accomplice succeeds in placing one of these devices in Elaine Dodge's home, together with a trick chair which will imprison anyone who sits in it. Kennedy, captured by the Chinaman, learns of Elaine's peril and escapes in time to rescue her from the fire caused by the Chinaman's device. See review on page 837, this issue. N. G. C.

Pathe News No. 55—PATHE.—This issue of the topical shows Vincent Astor's new hydro-aeroplane on a try-out at Marblehead, Mass.; the launching of the United States torpedo boat destroyer, *Wadsworth*, at Bath, Maine; a section on fashions of the day; in the war section, pictures of scenes in the French lines and some of the Australian troops maneuvering in Egypt.

V-L-S-C, Inc.

The Carpet From Bagdad—(FIVE REELS)—SELIG—MAY 3.—A precious prayer rug is stolen from the temple, in the city of Bagdad, by an adventurous American. He sells the rug to an American rug buyer, Jones, who has fallen in love with Fortune Chedsoye, who is the daughter of the woman who is at the head of a band of crooks. The three young Americans are kidnapped by the keeper of the rug, and kept on the desert until they escape during a sandstorm. For further review see page 779 of issue of May 15. J. C. G.

The College Widow—(FIVE REELS)—LUBIN.—The inimitable George Ade story has been splendidly done in films with Ethel Clayton as the college widow and George Soule Spencer as Billy Bolton. Atwater and Bingham, rival colleges in the middle west, are bitter enemies on the football field, and when Billy Bolton arrives at Atwater to secure a tutor a plot is laid to induce him to remain at Atwater and play on the football team, though his father is a staunch Baptist and an alumnus of Bingham. Jane Witherspoon, daughter of the president and the "college widow," ensnares the heart of Billy and induces him to remain, resulting in Atwater's winning the annual football game from Bingham. When the game is over and it's too late for him to interfere, Billy's father arrives to denounce him as "a hell of a Baptist," but the father likewise falls under the charm of the "college widow," and the celebration the night after the game ends in the engagement of Billy to Jane.

World

When It Strikes Home—(FIVE REELS)—HARRIS.—Muriel Ostrich is featured in this adaptation of Chas. K. Harris' song to pictures. Dick Hartley marries a dancing girl, but since he is under age,

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his father, a wealthy man, succeeds in having the marriage annulled and sends the boy to South America. A son is born to the divorced girl and when Dick returns from South America he goes to work in his father's office and in time forgets his wife and marries another girl. The second marriage being childless, Mr. and Mrs. Hartley adopt the dancing girl's little boy in ignorance of its origin. Twenty years later the boy is a successful doctor in a New York hospital. Dick's father, meeting with an accident, is taken to the hospital for treatment, and in that hospital encounters the dancing girl, now Sister Ursula. Though Hartley recognizes the dancing girl and she understands that young Doctor Hartley is her son, she voluntarily keeps silent, and thus young Hartley and his wife do not have their happiness menaced.

The Builder of Bridges—(Five Reels)—Frohman.—Alfred Sutro's famous play, "The Builder of Bridges," done in pictures by the Gustav Frohman Corporation with a cast headed by C. Aubrey Smith, G. W. Anson, Marie Wells and Helen Weer. Edward Thursfield, chief engineer of a bridge construction firm, returns to the New York office of his company and meets Arnold Faringay, who is in charge of his accounts. Faringay's sister, Dorothy, at their father's death, was entrusted with the care of Arnold and the responsibility of their fortune. Arnold has been playing the market and is $20,000 short in his accounts when Thursfield returns. Unable to borrow the money from Walter Gresham, his sister's fiance, Arnold confesses to Dorothy that he has stolen the funds and charged it against Thursfield. Dorothy, desperate, follows Thursfield to Atlantic City and leads him to propose to her, though in so doing she falls in love herself. Thursfield, returning to New York, discovers Arnold's theft, pays the shortage with his own check and discharges Arnold. Gresham learns what has happened, and on finding Dorothy and Thursfield together denounces her as having wilfully lured Thursfield on to propose in order to save her brother. Dorothy admits the charge, but declares she now really loves Thursfield. The latter, however, does not believe her and leaves in anger. Still later, Arnold is able to effect a reconciliation, and as the film closes Dorothy is in Thursfield's arms.

Miscellaneous

She Lost Her Dog—O. K.—Frenchie, a young lady attired in a very modern costume, goes for a stroll with her dog, and while her attention is distracted the dog is captured by a small boy and sold to a strolling couple. Later, a tramp secures the dog and the young lady, discovering it with him, claims the animal. The two are quarreling when a policeman appears on the scene, and gives the dog to a passing dog catcher. Later, Frenchie, arriving at home, gets into trouble with the neighbors and the janitor, and just as things begin to look serious the neighbor who had started the trouble notes Frenchie's good looks and begins a flirtation, which is interrupted by his wife. As the picture ends Frenchie secures her dog again after an exciting chase after the dog catcher. This is one of the first releases of the

O. K. Comedy Company on the program of the Foreign Films Corporation.

Rafferty Settles the War—All-Celtic.—Written by Charles C. O'Hara and produced by J. A. Fitzgerald, this one-reel picture is filled with Irish humor. The characterization of Rafferty is typical of the man who has nothing to do but stop wars, domestic, neighborhood, street, and international. Priding himself on his tact in stopping four wars with a total expense of one quarter, Rafferty returns home, and sits down in his easy chair to smoke. He falls asleep and dreams that he, as president of the United States, acts as mediator in the European troubles. As the last of the rulers affixes his signature to the peace declaration, Rafferty awakens, and finds himself in the act of writing his name on the arm of his chair.

C. R. C.

Rafferty Stops a Marathon Runner—All-Celtic.—On learning from the asylum authorities that one of their inmates has escaped, Rafferty institutes himself one of the searching party. All bare-

legged runners look more or less freakish to Rafferty, so, on seeing a runner approach along the road, Rafferty grabs him. In the meantime the lunatic has started along the same course followed by the runners, and, being the first to break the tape, he is hailed as the winner. The illusion is short, however, for the asylum attendants appear and lead off the hero.

C. R. C.

Without a Country—(Four Reels)—Great Northern.—The members of the "Sidi" sect are informed that the chancellor of state intends to submit to the prince a bill calling for their persecution. Judith, daughter of Samuel Hurst, a member of the sect, loves the prince, though rebuked by her father. Gregory, a clerk in Hurst's employ, who loves Judith but is not loved in return, discovers the letter from the chancellor to Hurst and brands him as a traitor at a meeting of the sect. Though a mob storms the old man's house, the prince himself appears and disperses it. Judith elopes with the prince and Hurst is again denounced, but promised exoneration, if, through the daughter, he can influence the prince to reject the bill. He succeeds, but the chancellor mobilizes the army and issues an order for the expulsion of the sect from the country. The prince and Judith ascend the highest mountain peak, bid farewell to each other and the world and leap to eternity, and as Hurst leaves the country that night he comes upon the lifeless bodies of his daughter and her sweetheart.

Who's Who in Society—(Four Reels)—George Kleine.—Mrs. O'Brien, newly rich, vainly aspires to social prominence, though her chess-loving husband does not sympathize. Mrs. O'Brien sends invitations to a party, but has them rejected by the Van Dusens and the Van Astorbilts. While she is mourning over this incident an automobile breaks down in front of the house and a young man who introduces himself as Lord Algernon St. Clair enters and is invited to stay for the party. Shortly afterwards a rough looking character alights from a car, but later re-enters it and at the club that night, immaculately dressed, challenges O'Brien to a game of chess. The game over, O'Brien invites him to attend the party, and on arriving at the O'Brien home a vigorous suit for the hand of pretty Mary Ellen O'Brien begins on the part of Lord Algy and the stranger. Late that night Lord Algy draws a string of pearls from his pocket when alone in his room and is amazed to find the stranger facing him with a gun in his hand. The latter reveals himself as a government detective in search of Lord Algy, who is a crook. O'Brien rejoices, Mary Ellen smiles upon the stranger, and Mrs. O'Brien, disgusted, hurls a volume of "Who's Who in Society" into the waste basket.

The Press Agent Says—

During the production of one of the first episodes of "Under the Crescent," Princess Ibrahim Hassan, formerly Miss Ola Humphries of Oakland, Cal., lost a five-carat diamond ring. Seven hundred men and women, together with camels and horses innumerable, had trampled over the ground during the day, but that night, with the aid of lanterns, the stone was found—and by no less a personage than Burton King, director of the serial.

In Filmdom the players are noted for many accomplishments, but it remained for Grace Cunard, the Universal star under the direction of Francis Ford, to set a standard which will be difficult to surpass. This beautiful girl, famous for her finished and artistic acting, for her ability to write wonderful scenarios and for many other enviable talents, is now conceded to be the finest crackswoman in the movies. She can handle a rifle or any other firearm with the abandon of an Indian scout.

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Vol. XIII CHICAGO, MAY 29, 1915 No. 22

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A Great Serial **"ROAD O' STRIFE"** **15 Parts** By ***Emmett Campbell Hall***

Monday, May 24th

"Road O' Strife" No. 8

"In The Wolf's Den"

Drama

Dane goes back to the village only to find that Alene has gone to the city, where she has met Jerome and discovers that he has possession of the Silver Cup. In bravado Jerome drinks from the cup and falls dead.

Featuring ***Crane Wilbur*** and ***Mary Charleson***

Tuesday, May 25th

"Matilda's Legacy"

Comedy

A report is rife that Matilda Honeysuckle has fallen heir to a fortune. The entire bachelor population of the village rush upon the old maid with presents, but Old Seth Perkins fakes a telegram which quickly causes a stampede and leaves him master of the situation. Featuring ***Mae Hotely***

Wednesday, May 26th

"Her Other Self"

Two Reel Drama

Story of a girl with a dual personality, as her normal self, she is sweet and lovable, but when the spell comes over her as "Rubie Queen" she is the incarnation of wickedness. Her father dies and she is cured of her spells. Featuring ***Velma Whitman***

Thursday, May 27th

"On Bitter Creek"

Three Reel Drama

Very dramatic tale of a bitter feud which runs very many years and is finally ended by the finding of a letter, which proves that an unhappy mistake has caused the trouble. A pretty love match eventuates.

Featuring ***Edgar Jones*** and ***Justina Huff***

Friday, May 28th

"Nobody Would Believe"

Drama

A clever female reporter is assigned to make a true story of the White Slave traffic and goes through terrible experiences. The Editor refuses the article on the ground that he wanted facts not fiction, she is, however, compensated by a love match.

Featuring ***Lilie Leslie*** and ***Joseph W. Smiley***

Saturday, May 29th

"Out for a Stroll"

Comedy

This is one of the Billie Reeves famous sketches in which for "Love Sake" he engages in a wrestling match with a champion, whom he finally pins to the mat.

Featuring (Of Course) ***Billie Reeves***

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Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess" With ***Rose Coghlan*** and ***Ethel Clayton*** Supported by
Comedy Drama by ***Cecil Raleigh*** ***George Soule Spencer*** Direction ***Barry O'Neil***

"The Valley of Lost Hope" Featuring ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife*** Direction ***Romaine Fielding***

"The College Widow" Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Comedy by ***George Ade*** Direction ***Barry O'Neil***

"The District Attorney" With ***George Soule Spencer*** and ***Dorothy Bernard***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske*** Direction ***Barry O'Neil***

"The Evangelist" With ***GLADYS HANSON*** supported by ***George Soule Spencer***
Powerful Drama by ***Sir Henry Arthur Jones*** Direction ***Barry O'Neil***

"The Climbers" With ***GLADYS HANSON*** supported by ***George Soule Spencer***
Drama by ***Clyde Fitch*** Direction ***Barry O'Neil***

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MOTOGRAPHY

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Vol. XIII CHICAGO, MAY 29, 1915 No. 22

Bernstein Hopes to Found New Film City

OTHER NEWS OF THE WEEK

ISADORE BERNSTEIN is in New York city and plans to stay there until his pockets bulge with the sum of two million dollars, whereupon he will flash the one word "Grade" to the coast, and the erection of the film city that "Bernie" has in mind will begin.

Though the huge sum which Mr. Bernstein insists upon having in his possession before beginning any operation of his city scheme, is at present but partially raised, he has already worked out every detail for the launching of the program which shall emanate from the film city he means to build.

Briefly, his plans provide for twenty-two directors, each to work with a male or female star. Seven will be one-reel comedy directors, and fifteen will make three-reel features; the directors with their respective companies will be hard at work for three full months before a first release will be made. Thus there will be a twelve weeks' program on the shelf in reserve at all times.

"First, I am going to establish thirty exchanges," said Mr. Bernstein when discussing his plans in the lobby of the Lindeman on the morning after his arrival in New York. "I am going to pay good salaries to all my people. My directors and acting force will get more than they have been accustomed to; and at the end of the first year of their service, they will be allowed to take stock in the company, and on their leaving, the stock will revert to the company.

"I have a feature proposition that will fit into this program idea, yet will be distinct in itself. The directors will each have a chance to make a big feature, which, if it comes up to expectations, will mean that for the time the director and star have been engaged in its making they will receive double pay, by way of a bonus. Ernest Shipman will exploit these features.

"Regarding the scenarios themselves, they will be scenarioized short stories. I shall arrange to buy a certain number of short stories weekly from well-known writers. I shall read every story, as I did at Universal City, and I shall have a staff of scenario writers who will make these short stories into working scripts. This applies to dramas only as comedies cannot be produced this way."

The foregoing is a skeleton of the plan upon which Mr. Bernstein means to found his new film city on the coast. Its elaboration will come with the development of the plans which have brought him east.

Viola Allen Now at Work

Viola Allen now is located at the Essanay studios in Chicago, where she is engaged in the production of the five reel photoplay "The White Sister," taken from the novel of F. Marion Crawford, in which Miss Allen made such a signal success on the stage.

This is Miss Allen's first experience in photoplay work and she is quite enthused over it. The famous stage star has proven an excellent photographic subject, and with her genius in acting, "The White Sister" undoubtedly will be one of the greatest masterpieces ever put on the screen.

Richard C. Travers, leading man with Essanay, returned from Chattanooga, where he was working with Essanay's Tennessee company, to play opposite Miss Allen. "The White Sister" is released July 19 through V. L. S. E., Inc.

Selig Discusses Regular Program

William N. Selig, president of the Selig Polyscope Company, in an interview of recent date granted our Los Angeles representative said: "Don't overlook the importance and worth of the one, two and three reel productions. There will always be an important place for single, double and three reel plays in a film program. While it is true that feature film productions have made great strides in the past year, and that we are bending every resource in order to make our Red Seal plays finished productions in every respect, yet you can say that our single reel productions are not being permitted to suffer.

"During the past few months, we have engaged a number of versatile directors and stage artists and many of these will devote their talents particularly to our one, two and three reel picture plays. No time nor expense will be spared in improving and holding the regular Selig program up to and beyond the standard.

"I wish to call especial attention to our 'Diamond Specials' in three reels, released every Thursday in the regular service of General Film Company. We appreciate the encomiums we are receiving on the merit of these three reel Diamond Specials. They were originally planned as feature productions but are to be released in the regular channels. You may quote me as saying that they are away above the average."

Making Big Bookings

Within the past three weeks the Metro Pictures Corporation has leaped to the front in a remarkable manner by reason of the substantial releases already seen and reports from the eighteen distributing centers of the organization, which predict a tremendously big summer season throughout the coming months. Among the big circuits which have signed for Metro service are the S. Z. Poli circuit, which began last

Monday the showing of Metro films and will continue with each release of the future; B. F. Keith circuit, which has already contracted for the full Metro program of plays throughout the Keith houses; the B. S. Moss circuit, which has contracted for the entire output of Metro pictures, using each release three days at each house; the F. F. Proctor houses which are using Metro service several days a week; the new Adelphi theater in Philadelphia, said to be the most elaborate picture house in that city, which opened last week with "The High Road" and will follow with other Metro releases; the new Hippodrome at St. Louis, which will play all Metro features, in addition to the Hippodrome at Los Angeles, the Portola at San Francisco, the Nemo, Riverview, Morningside, Eighty-first street and One Hundred Seventh street, all of New York City, which are being booked through the New York Metro exchange, which claims to be booking thirty-five per cent of the New York houses for Metro films.

Rose Coghlan

One of the most remarkable women on the American stage today is Rose Coghlan, who will shortly be seen in Lubin's six-part Liberty Bell feature, "The Sporting Duchess." Miss Coghlan played Lady Teazle in "The School for Scandal," the first attraction presented at Wallack's theater in New York City. That was thirty year's ago and marked the opening of what was then America's most fashionable playhouse. Recently this famous theater closed its doors forever, and Miss Coghlan had the honor of being the last star to appear on the stage in the performance that closed its history. She was a star at its opening and at its close. She will celebrate the fiftieth anniversary of her stage debut next October, and from her appearance, it is hard to believe that for half a century she has been constantly before the public. Speaking of her picture play experience, in the production of "The Sporting Duchess," she said "Everybody at the Lubin studio was perfectly lovely to me, and while the work is all so different to that on the stage, I enjoyed every minute of it. I think I surprised them just a little bit, especially when the scenes were made in which the hunt takes place. Mr. O'Neill, who directed the picture, came to me and inquired if I would 'just sit' on a horse and be photographed. When I told him I intended to ride, he seemed worried about my personal welfare. I will confess that I half regretted this declaration, for I had not been on a horse's back for twenty-five years. However, I had made the bluff and I had to make good."

Rose Coghlan.

Thanhouser Adds Another Star

Edwin Thanhouser has again reached into the "legitimate" and pulled forth one of its most charming daughters—Louise Rutter, the girl with the chime-voice. He has robbed Broadway and robbed her, too. For one of the most talked of and written of features of Miss Rutter's work has been the gift of the most remarkable speaking voice on the stage. She is a gem of the first water, for she played leads—real leads—with William Gillette, Arnold Daly, Richard Bennett, Douglas Fairbanks, Edwin Stevens, Dorothy Donnelly and Ethel Barrymore. She was seen in "The Devil," "Mid-Channel," "Passers-by," "Sins of Society," "The Man of the Hour" and in all the plays of Mr. Gillette's revival. So there is nothing more to be said about her being a sure enough star of the first magnitude, as the astronomers say.

Louise Rutter.

She is to take leads in the regular Thanhouser releases, and is now in New Rochelle studying the mysteries of the film studio. She has never been in pictures before, but very seldom has any performer come into the work bringing as much natural equipment and distinctive personality as Louise Rutter. The first release in which she appears will be announced shortly.

Buying American Films

That England, despite war conditions is still a strong film exhibiting country, is evidenced by the buying activities of Albert B. Ladick, American representative of the American Film Releases of which organization Richrad S. Edmondson is proprietor.

From his office, Suite 1005, 220 West Forty-second street, New York city, Mr. Ladick has recently plunged on American features of merit. Among his recent purchases were: "The Three of Us," a Rolfe feature; Dyreda's "A Daughter of the People"; the Masterpiece Film Company's "Hoosier School Master"; Dr. Salisbury's American Wild Animal Pictures, and California Motion Picture Company's "Mignon." All the feature product of the Life Photo Film Corporation and the Conness-Till Film Company, Toronto, are handled by Mr. Edmondson abroad. Ladick says that he is in the market for high class dramas of four and five reel length, Broadway successes and adaptations of famous books being particularly desirable.

Seelye With V. L. S. E.

C. R. Seelye, until recently director of sales for the World Film Corporation, this week accepted an offer from V. L. S. E. Inc., to become assistant to the general manager of that feature concern, and will assume his new position immediately. Mr. Seelye has a wide expe-

rience in the film business and will undoubtedly prove a valuable assistant to V. L. S. E. Inc.

Nowland's Troubles

Director Eugene Nowland of the Edison Company set out with a few carpenters, six cameramen, four lifesavers and his daredevil trio, Pat O'Malley, James Harris and William Fables, Friday morning, May 14, to stage what was intended to be one of the most hazardous thrillers ever seen in pictures, as a scene of the forthcoming release "McQuade of the Traffic Squad."

It was planned to drive the machine off the em-

The wreck of the car.

bankment of an old bridge, wrecking the car and spilling out its occupants. Perhaps because it was Friday and an unlucky day, the bridge tender refused to permit the taking of the film without black and white authority from his superiors, and consequently Nowland and his trio switched their plans, crashed the car through a fence on the roadside, allowed it to plunge down the embankment, and got almost as thrilling a picture as they really planned to take.

Augusta Evans Wilson

Through a typographical error, MOTOGRAPHY announced last week that "God's Witness," the Thanhouser Mutual Master-Picture release of this week, was written by Augusta J. Evans, whereas, the author's name should have been Augusta Evans Wilson.

Nielsen's New Feature

F. O. Nielsen, 611 Schiller Building, Chicago, in this issue of MOTOGRAPHY announces to state rights buyers that he has for sale a new five-reel feature entitled "Guarding Old Glory," that by its timeliness and patriotic nature should prove a box office magnet of immense drawing power. With every man, woman and child thinking and talking of military conditions and with a possibility that the United States and Germany will be at war within the near future, such a picture as this is sure to appeal to every theater patron, rich or poor, man, woman or child.

The five-reel picture offered by Mr. Nielsen is produced from comprehensive official motion pictures, that show every phase of Uncle Sam's activities in guarding "Old Glory," his national banner. One sees every step of a soldier's career from the minute he enters the recruiting office until he is turned out a finished soldier and the film depicts types of battleships, torpedo boats, cruisers and other naval equipment of the American government. It is filled with snap, dash and action, and bound to carry an audience through scenes that will bring it cheering to its feet, so patriotic is the nature of the production. Territory can be secured by letter, wire or phone, and elaborate photographs, slides, heralds and posters in four colors will aid the exhibitor in giving publicity to the feature on the days that he shows it.

"The Blindness of Virtue"

Edna Mayo, Essanay's clever leading woman, will take the leading part in "The Blindness of Virtue," a great five-reel feature which is now being prepared. This masterpiece, written by Cosmo Hamilton, is being filmed at the Chicago studios. Miss Mayo is peculiarly fitted through her simplicity, natural grace and beauty, and her thorough comprehension of character to play the part of the minister's daughter, who is brought up in absolute ignorance and innocence of sex. Bryant Washburn takes the part of the young man who falls in love with her and arouses the ire of the minister because of the girl's unconventionality. The two play with exceptional harmony. The play itself is strong in emotions and gives full play to the clever acting of both leads.

Edison Day at Reading Pa.

Harry Eytinge, Edison, was the man of the hour —night and day—as the specially invited guest at the Rex Theater, Reading, Pa., recently where an Edison day and night was held in honor of the visit of the player. Five performances were given and Mr. Eytinge appeared three times during the day and night, giving a talk from the stage on the making of motion pictures and the life of a cinema player. Manager Frank A. Gould, a personal friend of the Edison actor, had advertised the event widely and Mr. Eytinge received a rousing reception, flattering to both the player and the company. A number of films, in which the visitor appeared, were shown. He was compelled to hold an informal reception after and between performances. Manager Gould is most enthusiastic about the event and is already looking forward to the opportunity to hold another Edison "carnival." As Mr. Eytinge had appeared several times at the local theaters when he was connected with the stage, he found himself among friends formed by that association as well as made by his screen work.

Exhibited at the Palace

The Essanay Film Manufacturing Company sent out some very neat invitations to a private exhibition of George Ade's comedy drama "The Slim Princess." This exhibition took place at the Palace Music Hall, Chicago, Ill., on Thursday morning, May 20.

"The Millionaire Baby" Filmed

Gilson Willets has dramatized for motion pictures "The Millionaire Baby," Anna Katherine Green's wonderful story of mystery and adventure, which will be released as a Red Seal play of the Selig Polyscope Company on Monday, May 31. Miss Grace Darmond, one of the youngest leading ladies in motion pictures, will make her initial appearance in this Selig Red Seal play. She will support the distinguished actor, Harry Mestayer, who takes the leading male role. Anna

Katherine Green is known as one of the greatest originators of fiction plots and her riddle "who stole the millionaire baby" is not solved until the finale.

Film to Feature Sulzer

Every voter will be interested in the new five-reel film, "The Governor's Boss," which features William Sulzer, impeached governor of New York. Whether or not one would support Sulzer need not enter into the matter; this play deals with a big subject in a big way: Who controls civic affairs? Ex-Governor Sulzer portrays the part of the servant of the people, caught in the net of a tricky political boss, and through a woman. The "woman" is ably portrayed by Pauline Hall of "Robin Hood," Wildfire" and "Ermine" fame, and she brings to this play all her natural cleverness and all that years of experience on the stage have taught her. The film production will be completed in about ten days.

Excel Company Formed

Following the announcement of the organization of the Excel Photoplay Company capitalized for $1,000,000 with general headquarters at San Antonio, Texas, comes the news of the appointment of Ed. Sedgwick, formerly identified with the Lubin forces as chief of the producing end of the company. Definite announcement of Mr. Sedgwick's appointment was made during the current week; negotiations having been in progress between the ex-Lubinite and the company's officials for several weeks.

Lubin Lead Receives Offer

Ormi Hawley, the popular blonde leading woman with the Lubin players, is reported to have received an offer to be featured as a snake charmer by the proprietor of a one-ring circus and menagerie because George W. Terwilliger, who is making a caveman type of feature play for the Lubin Company, the action runs through many different ages, called for her to rescue a child from two snakes in one of the big scenes. Terwilliger's idea of a snake is something at least a dozen feet long, and the more vicious looking, the better the rating. For many days he hunted for just the sort of snakes he wanted and finally located them with a one-ring circus. Both were pythons, one twenty-four feet long and the other eighteen feet from mouth to tail. Miss Hawley didn't even blink an eyelash when Terwilliger told her the size of the snakes. "You get them and I'll act with them," she said, and Terwilliger himself was surprised, for he never expected that his leading woman had the nerve. The two big pythons were wrapped around Miss Hawley in the big scene and the camera clicked off film. The one-ring manager saw the feat and offered Miss Hawley a "job," but she smilingly refused.

Ormi Hawley.

Two More Directors Added Selig Staff

Two more directors have been added to the Selig staff in California, according to the general plan outlined by Manager Berst in his initial announcement to the public. George Nichols, whom film fans everywhere will remember far back in old Biograph days, and who recently has directed many of Griffith's stars at the Mutual, has begun work at the Selig Jungle Zoo. His first production is "The Isle of Content," a story of beautiful theme. The second newcomer is Lloyd B. Carleton, who made his mark with several well-known manufacturers, including Lubin and the Fox Corporation. Mr. Carleton is putting on "The Escape," adapted from the fiction story of that name written by Charles Belmont Davis.

Billie Reeves

The recent debut of Billie Reeves, the English international comedian, as a Lubin star, created a great deal of interest throughout the world. Reeves, who created the famous role of the drunk in "A Night in an English Music Hall," is even funnier on the screen than in vaudeville. In his first comedy, "The Substitute," Reeves does his famous burlesque boxing stunt.

Winner of Popularity Contest

Miss Florence Frey, daughter of Mayor Frey, of Findlay, Ohio, has been declared winner of the popularity contest, conducted by the Cleveland *Leader*, and will be guest of the Selig Polyscope Company on its seventeen-day tour of the west, aboard the Motion Picture Flyer, leaving Chicago, Thursday, July 18. There will be four other young ladies from Ohio and they will be chaperoned by Mrs. Champ Clark.

Essanay Has New Stars

A company of Essanay players have gone to Dowagiac and other Michigan towns, where Charles Hoyt's success, "A Bunch of Keys," is being produced by an all star cast. This is one of the first photoplays ever produced, with all the leads being stars. Essanay has engaged three new stars for this four-reel comedy. June Keith takes the part of Miss Tessy Keys; William Burress that of Grimes, while Johnny Slavin will take the role of Snaggs. Other parts will be taken by prominent players already connected with Essanay.

Little Territory Left

If present indications count for anything, before another month has passed all available territorial rights on "Prohibition," the big "anti-booze" melodrama, will have been disposed of. Robert T. Kane, president of the Prohibition Film Corporation, owners of the feature, says that he has already received offers from every state in the United States as well as for a number of the foreign countries. Almost without exception the offers have been attractive ones, but the actual closing of contracts on a great deal of the territory has been held up until such time as other offers, already tentatively made, can be officially recorded.

Griffith's Next Big One

Much discussion has been evident in film circles as to the subject selected by D. W. Griffith for his next photo-drama, to follow the sensational success, "The Birth of a Nation." He is said to have now under consideration for immediate production, "The Quest of the Holy Grail," suggested by the famous Edwin Austin Abbey frescoes that adorn the walls of the Boston public library.

"The Holy Grail" is a legend that deals with the famous talisman of Arthurian romance, the object of quest on the part of the Knights of the Round Table. It is mainly known to Americans through the medium of Edwin Austin Abbey, an American painter, who was occupied for many years on the preparation of the large frescoes entitled "The Quest of the Holy Grail." Also known to English readers through the well known Malory's translation of the French "Quete du Saint Graal," where it is the cup or chalice of the Last Supper in which the blood that flowed from the wounds of the crucified Savior has been miraculously preserved.

Students of the original romances are aware that there is in these texts an extraordinary diversity of statement as to the nature and origin of the Grail, and that it is extremely difficult to determine the precise value of these differing versions.

Broadly speaking, the Grail romances have been divided into two main classes: (1) those dealing with the search of the Grail, the Quest, and (2) those relating to its early history.

In the meantime while Mr. Griffith's consideration is pending, a careful search is being made for all literature containing information as to "The Quest of the Holy Grail." Should Mr. Griffith decide upon the filmization of same, he will possibly go to the Boston public library and photograph the famous Abbey frescoes. Reproduction for these frescoes is controlled by Mrs. Edwin Austin Abbey, the artist's widow, and negotiations are being made with her and also her brother-in-law, Charles Scribner, the New York publisher, who manages her affairs for the rights to photograph the frescoes.

Mr. Griffith when questioned as to the photodramatization of same, replied: "'The Quest of the Holy Grail' will make a beautiful film classic, and it has long been my desire to reproduce it in a film play. I candidly am of the opinion that its picture possibilities are vast, and no doubt would be an exquisite subject to base a multiple reel feature on."

Those knowing Mr. Griffith's efforts as a motion picture producer, bearing in mind his recent success, "The Birth of a Nation," which is at the present time playing to a two dollar audience in New York, Boston, San Francisco, and also playing its return engagement at Clune's Auditorium, Los Angeles, can picture for themselves the results he will achieve should he undertake to film "The Quest of the Holy Grail."

In a recent number of the *Theater Magazine*, Mr. Griffith was termed by Hettie Gray Baker, the talented Metropolitan writer, "A Poet Who Writes on Motion Picture Films," and his poetic visualization of the subject in question should place it in the ranks of his other instantaneous successes. "Judith of Bethula," "The Battle of the Sexes," "Home, Sweet Home," "The Avenging Conscience," and "The Birth of a Nation."

Harlan a Selig Star

It is rumored that Otis Harlan, the world famous light comedian, will sign a contract with the Selig Polyscope Company to appear in Selig comedies under the new Red Seal brand. Otis Harlan is known as one of the wealthiest of stage stars. His home is in New York. He achieved an enviable reputation throughout this country as a star in the late Charles Hoyte's comedies. He also supported Elsie Janis in "The Vanderbilt Cup," and has appeared in many other high class productions. It is said that Harlan will soon arrive in Chicago to begin work in the Selig Chicago studios.

Extended to Canada

The "Runaway June" contest, which is providing free trips to the California Expositions for the winners, was extended this week by the Reliance Motion Picture Corporation to Canada. This action was taken because of the deep interest among photoplay patrons in Canada and their subsequent demands upon exhibitors that they run the contest in their theaters. So great was the pressure brought to bear upon the Canadian exhibitors that they got into communication at once with the Reliance Motion Picture Corporation and by the latter organization were placed in touch with the Serial Publication Corporation which is marketing "Runaway June."

The extension of the contest to Canada means that seven women—one from each of the provinces—will be added to the original forty-eight who go free to California upon the Reliance special train. One Canadian winner is to be selected in each of the seven Canadian provinces.

Van Riper Gets New Trial

Judge Hunt of the New York Federal District Court granted a new trial of the suit of W. J. Robinson against Lewis C. Van Riper. Mr. Robinson was claiming compensation for an alleged breach of contract to sell the patent rights of the Vanoscope Company, of which Mr. Van Riper is president. It was stated in the first trial that the company had sold its patent rights in England for $670,000 and counsel for Mr. Van Riper stated that this should not have been put up to the jury as it gave them an inflated idea of the value of the patent rights.

Sherrill's Pure Food Show

General Manager William Sherrill of the Frohman Amusement Corporation had planned on using the actual setting of the Annual Pure Food show for the big scenes of the food exhibit of George Ade's "Just Out of College," but as there will be no show this year, an especially large set which will house the exhibit is now being constructed over at Fort Lee. It will contain display booths of the various commodities that go to make up a modern food exhibit.

Press Club Hosts

The Press Club of Los Angeles gave a "Dutch Lunch" to the Static Club of America (moving picture camera men) in the Press Club quarters, 814 South Spring street, Thursday, May 13, at 8 o'clock. Captain Jack Poland was chairman of the day. A special program was arranged and there were short talks by President R. T. Van Ettisch of the Press Club, President Edward G. Uullman of the Static Club and Secretary Harry H. Jones of the newspaper organization and William C. Foster of the Statics.

Other prominent film men who are members of the Press Club and who attended, included Carl Laemmle, D. W. Griffith, Henry Walthall, Jesse L. Lasky, Charlie Chaplin, Mack Sennet, E. D. Horkheimer, Charles M. Peck, George A. Magie, M. R. Jonas and others.

Films Well Advertised

The *Overland Monthly*, in recognition of the fact that Bret Harte was its first and most famous editor, prints in its June number a twelve-page article on the work now being done in turning his famous California stories into motion pictures. Mrs. Josephine Clifford McCrackin, associate editor under Harte in the sixties, has written the account, "Bret Harte in the 'Movies,'" describing the productions finished and contemplated by the California Motion Picture Corporation. The article is handsomely illustrated with halftones from "Salomy Jane" and "The Lily of Poverty Flat."

Staging of "Barbara Fritchie"

Harry L. Reichenbach of the Metro Picture Corporation, of New York City, is in receipt of a letter from the mayor of Frederick, Maryland, asking him to bring his company there, to stage the production of "Barbara Fritchie." The scenes there are properly laid and the incidents relative to the production can be secured. Lewis H. Fraley, the mayor of Frederick, assures Mr. Reichenbach of the hearty co-operation of not only the city officials but all of its citizens.

Lincoln Players' Studio

Plans for a three story concrete studio and factory have been filed with the town clerk's office of Grantwood, N. J., and already ground has been broken, preparatory to laying the foundation. These studios, which the architect claims will eliminate many of the flagrant evils of our present "hot houses" and "congested scenery vaults," will house the newly organized Lincoln Players, at whose head is none other than the former Vitagraph star, Ed. Lincoln.

"Four Feathers" Nearly Ready

"Four Feathers," the new five reel Metro feature, in which Howard Estabrook is being starred, is almost completed; the final scenes are being made up at the big Dyreda studio on Sixty-first street, New York City, and J. Searle Dawley is working night and day to finish in time to allow Mr. Estabrook to fill a two weeks' vaudeville engagement.

Upholds Sunday Shows

According to a decision handed down last week by the New York court of appeals at Albany in the case of Walden Keilly of Yonkers, municipalities are not empowered to prohibit moving picture shows on Sunday.

Supreme Court Justice Harrington of the Appellate division, in sustaining the writ, held that "the legislature alone may command how Sunday shall be kept, and hence no city can independently compel and enforce Sunday closing by means of fines and imprisonment, unless such power is part of the law and policy granted by the legislature." The decision was warmly welcomed by New York exhibitors and Sunday shows will occur for the first time in many New York towns in the near future.

Players Heavily Insured

A $300,000 insurance policy has been written to cover the cast of "The Diamond From the Sky," the North American's big continued photoplay, for which Roy L. McCardell was paid $10,000. In a picture of any length, and especially where the members of the cast are called upon to do daredevil stunts, it is a matter of business judgment to protect them through insurance.

In "The Diamond From the Sky" the principals are required to take more risks than was ever done before in a picture. Ordinarily the principals are doubled in the death-defying stunts by someone who makes a business of looking eternity in the face and never flinching. When this company was organized and it was known there would be many stunts, professional death teasers applied for work.

But they reckoned without the only and original "dare devil" troupe of real actors. All the members of the serial company said they would not permit any doubling; if the action called for their character taking a chance they would take it. And they are all doing it.

New Turner and Dahnken House

Sacramento, Calif. is to have a new theater, which is to be devoted entirely to motion pictures, but at the same time, outstrip anything else in town, in the line of theaters. Turner and Dahnken will erect the new theater and expect to move into it, from their present location, in about a year. The theater will have a seating capacity of three thousand and will be constructed on the most modern lines. Turner and Dahnken also contemplate constructing new houses in Reno, Eureka, Oakland, Stockton, Los Angeles and other cities of California, and in this behalf were issued a certificate to sell one million dollars worth of stock, by State Corporation Commissioner H. L. Carnahan.

Accused of Manslaughter

Wallace Reid, motion picture star, was, on April 28, formally charged with manslaughter by Detective Fitzgerald, of the Los Angeles police department, and later released on $1,500 bail. The cause of Reid's arrest was an unavoidable accident a week or more previously, when Harry Craig, a citizen of Los Angeles, was run down and killed when Reid's machine ran down the car driven by Craig. Coroner Hartwell held an inquest over Craig's body and the coroner's jury returned a verdict of "an unavoidable accident," but despite this fact the district attorney asked that a manslaughter charge be brought, and accordingly Reid was arrested, though later released on bail.

Artone Film Company

The Artone Film Company, capitalized at $100,000, has been organized with offices at 79 Woodward avenue, Detroit, Mich., to stage big moving picture spectacles in and about Detroit. Several sites are being considered for the location of a large studio, and a definite location will be decided upon within the

next week or ten days, it is expected. The company plans to base all its moving picture productions upon adaptations of popular songs.

The officials recently elected are William H. Goodfellow, president; Louis B. Jennings, vice-president; August Froebel, second vice-president; William C. Canfield, treasurer, and Francis Reno, secretary. Mr. Jennings is also president of the American Laboratories Film Company and vice-president and treasurer of the Alliance Film Corporation of New York City. The other officers all reside in Detroit, Mr. Canfield being associated with the firm of William A. Neer & Company, investment bankers.

The Southeastern Film Corporation

Plans for establishing a moving picture studio in Norfolk, Virginia, for the manufacture of heavy scenic films have been perfected by the Southeastern Film Corporation of Norfolk, which will apply for a charter this week and which, according to promoters, will be in operation in three or four weeks. Captain H. H. B. Holland will be at the head of the new corporation, which will be capitalized at $100,000. Associated with Captain Holland will be A. R. J. Wigg of Norfolk. Edward Goldschmidt will probably be secretary of the corporation. He is now holding the position of assistant general manager.

Offices for the new concern have been established in the Board of Trade Building on the fifth floor. Negotiations for studio property have been begun and the studio will likely be located near the Jamestown Jockey Club.

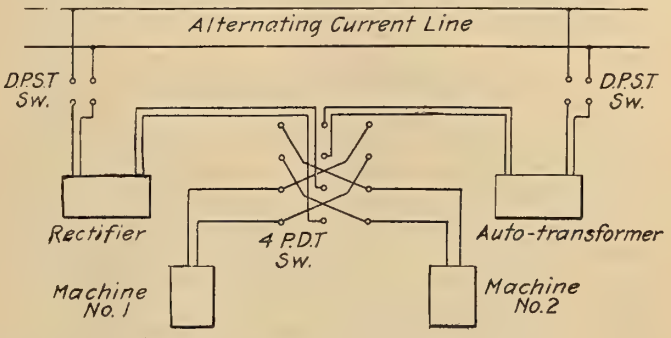
Kenneth F. Mason and Harold Hopkins, two expert picture operators, have arrived from New York. Mr. Mason will be chief electrical engineer and Mr. Hopkins stage director. Mr. Mason has been associated with Captain Holland about four years. He assisted in the production of the six-reel play, "Evangeline."

The new company will, according to Captain Holland, specialize in large scenic productions and comedy. A scenario is now being prepared illustrating the battle of the Merrimac and the Monitor and another illustrating the battle of the Crater. The former production will be staged in Hampton Roads and the second in Petersburg.

The company will employ from fifty to a hundred people to begin with and will probably enlarge the force as needed.

Apparatus for Changing Motion-Picture Reels

In the accompanying illustration is shown a diagram of connections which illustrate a method recently devised for changing reels without interruption on the screen. The equipment used in this method consists of a Westinghouse type AL rectifier designed for motion picture work, an auto-transformer and a four-pole, double-throw switch. When the No. 1 machine is operating the switch is thrown to the left. About one minute before the end of the reel is reached the operator throws the switch to the right, operating the arc on machine No. 2 through the rectifier. Machine No. 1 is then connected to the alternating-current circuit through the auto-transformer until the operation of the reel on No. 1 machine is completed. When it is time to operate the No. 2 machine, the electrodes are burning at their proper brilliancy and are ready for the second reel. The process is repeated toward the end of the second reel on the No. 2 machine. The procedure may be reversed if desired—that is, by starting the No. 2 machine on alternating current and later throwing on the direct current. However, the first-mentioned method will be found more satisfactory, it is declared, as it takes a few seconds for the direct-current energy to consume the electrodes properly while the alternating current causes them to splutter under all conditions, but less when they are already heated by the direct-current energy.—*Electrical World.*



Apparatus for changing motion picture reels.

Irvin Cobb in Pictures

"From Paducah to Popularity," which portrays the life of Irvin Cobb, will have a special showing for the press on Wednesday afternoon next at 5 o'clock at the Vitagraph theater, Forty-fourth street and Broadway. This will be the first public showing of the picture which previously had been seen only by the guests at the Cobb dinner recently. The rise to success of the celebrated author and war correspondent is thrillingly depicted.

New Photoplay Book

A new book on photoplay writing, by Howard T. Dimick, has just been published by The Editor Company, Ridgewood, N. J. This is a practical book, which applies common-sense principles of dramatic technique to photoplay writing. The book is notable for its logical expositions of means to be followed in developing plots from ideas and propositions.

Two New Companies Start Work

A recent issue of a Santa Barbara, California, newspaper contains an item to the effect that two companies have begun work at the American studios in that city. William T. Taylor, former director for Carlyle Blackwell, began work on a single reeler with a company headed by Joseph Harris, Robyn Adair and Beatrice Van, while James Douglas, who has been assistant to Harry Pollard, started a new comedy company in which the principals will be Nan Christy and Wallace McDonald.

Bosworth Business Booster

The latest advertising novelty from the Bosworth-Morosco offices is a baseball, to be distributed by exhibitors as a matinee booster, in connection with the presentation of their next release, "Little Sunset," a Charles E. Van Loan story featuring Gordon Griffith, the wonderful child actor.

The balls are appropriately imprinted and will bear the compliments of the local theater. The demand for this box-office stimulator has already exceeded all expectations. On "Help Wanted," featur-

ing Lois Meredith, a novel car card, as well as a clever picture puzzle has been gotten up to create interest. The manner in which theater managers are taking to these special publicity ideas plainly indicates their effect on the house receipts.

Offers to Assist Campbell

Noting the similarity of the case of Allen A. Campbell of Cincinnati, Ohio, who recently saw and recognized in a motion picture film in that city his wife, who deserted him several months previously, to that of Ned Warner, husband of "Runaway June," in the film of that name, the Western Import Company, 71 West Twenty-third street, New York City, which is European agent for the Reliance "Runaway June" serial, has written Mr. Campbell that it is ready to place at his command all its foreign facilities, to the end that Mr. Campbell may succeed in locating and communicating with his wife.

To Examine Operators

The Fogarty bill providing for the examination of motion picture operators and their assistants, and for the inspection of all the projection machines in every city in Florida, passed the Senate on April 23, and will become a law immediately it is signed by the governor.

Keystone Plant Enlarged

When Adam Kessel, Jr., and his brother, Charles, left for New York last week, after a visit to the Keystone studios in Edendale, Cal., they had the satisfaction of knowing that the entire equipment of the company was as perfect as money and brains could make it. But the enlargement of the company, which has been necessitated by the increasing demand for Keystone comedies, has brought about a crowded condition of the stage space. As a result the entire city block directly across the street from the present studio has been purchased. A concrete garage and a stage one hundred by three hundred feet in dimensions are being constructed. The new auxiliary plant will be ready for occupancy in about thirty days. When the work is completed the Keystone plant will be the largest in the world in which comedy films are made, exclusively.

At a recent meeting of the Motion Picture Operators' Local No. 164, held in Milwaukee, the following officers were installed: President, George Harris; vice-president, Arthur Weaver; recording secretary, Burt Grote; financial secretary, Jack Black; assistant secretary, Charles Trampe; treasurer, C. A. Colter; business agent, Edward Medower; sergeant-at-arms, C. Hoover; trustees, E. J. Bigelow, George Wittmann; delegates to Federated Trades' council, Jack Rotter, L. P. Langford and Dave Koppel.

William Russell, better known as "Bill," who has an important part in the coming North American serial, has purchased a chicken farm near Santa Barbara, Cal.

Mina Cunard, sister of Grace Cunard, the Universal star, is being featured in a two-reel Universal comedy-drama, "Betty and the Boys."

San Jose Film Company

California is soon to have a new motion picture company, if the report published in the *San Jose Herald* of April 21 is correct.

That paper states that a thirty-acre tract of land has been selected as a site for the new plant of the San Jose Film Company, which will soon begin the erection of an outdoor plant, studios and laboratories and work rooms.

The San Jose Film Company is a San Jose concern, founded by Melville Jeffrey, who has long been a resident of that city. The company expects to stage large productions with prominent stars in the leading roles. The officers of the new concern are: President, Melville Jeffrey; vice-president, T. C. Barnett; secretary, F. E. Granger; treasurer, Howell D. Melvin; and head director, Dana C. De Hart. Offices of the concern have been established in rooms 524 and 526 in the Bank of San Jose building.

Take School Pictures for City

Motion pictures showing how New York takes care of its dependents and also the special training given pupils in the public schools of the greater city will be taken by the Vitagraph Company of America for the city exhibition at the Panama Fair, San Francisco. The school for crippled children, the vocational and training schools; the school for the deaf, the classes for the blind, and the tubercular classes on the converted ferry boats, as well as many others, will be visited and pictures made showing the schools in active operation. This will be the first complete record of the work that has ever been made, and after the fair closes will be returned to New York and placed in the city vaults.

Prosperity Parade Pictures

George K. Spoor, president of the Essanay Film Mfg. Co., entertained Mayor Thompson, his wife, cabinet members and friends with a motion picture of the prosperity parade, which took place on the day Mayor Thompson took office. Essanay took nearly 7,000 feet of film which was shown the new Chicago officials. The exhibition was given in the projection rooms of Essanay's downtown office in the First National Bank Building.

Picture Players Entertainment

M. G. Watkins of the American Standard Motion Picture Corporation presented at the Sportsmen's Club of America in Chicago, on the evening of Friday, May 14, "An Evening with Picture Players." M. G. Watkins, Betty Subject, C. F. Seastrum, Hazel Webster, Wilma Minor, Baby Sylvia, Billy West, Frank Minor, who was featured on the program, and Cora Mickle Hoffer, all of the American Standard Picture Corporation, took part.

There are now fifteen directors at the Griffith-Mutual studios in Los Angeles, and more coming. The laboratory turns out sixteen thousand feet of film weekly, exclusive of the Griffith features.

Francis Ford and his company of special feature players are at work on the second installment of their big serial feature, "The Broken Coin."

How to Increase Box Office Receipts

BY JOHN R. FREULER

EVERY exhibitor who expects to prosper, or even to survive, must seriously and continuously study his business.

I began in this business as an exhibitor and am still an exhibitor. I now own a number of theaters. I have made them pay. What I propose to tell you is how I made them pay, why the things I did made them pay, and how the same principles may be applied to the management of your theater.

I began back in the early days of the business when it was in the "store show" stage. The motion picture house I had then was typical of the time—an old store with a remodeled front, a cloth screen, camp chair seats and a few exits. At that time the show ran one reel to a change and the entertainment lasted fifteen minutes. Of course, the admission was five cents. In that day the moving picture show was always known as the "nickelodeon," the "five-cent show" or the "nickel show."

My house had a seating capacity of 225. This house was a success and made money, so far as the money-making capacity of that kind of a house goes.

Several of my associates wanted to make investments, when a larger house was decided upon to take the place of this "store show." I early saw the advisability, in fact the necessity, of increasing the price of admission.

I saw that, to raise the price, we would have to have a better show. The new show ran three reels to a change and the admission was 10 cents. I changed the program four times a week.

This house also was highly successful. My associates decided to put up another house. They got ambitious, while I was away concerning myself with other business, and they put in vaudeville along with the motion pictures.

Soon they found that they were losing heavily. The reason was not hard to find. At the price of admission they could not put on good vaudeville. They had bad vaudeville and good pictures. The public would not stand for the mixture. The vaudeville could not stand comparison with the pictures.

Meanwhile my associates found that they had increased the expense of the house from 50 to 200 per cent—all of which was to no purpose.

John R. Freuler, president of the North American Film Corporation.

When I got back on the job I cut out the vaudeville and ran pictures, pictures, pictures, nothing but pictures and good pictures. Before long I had the house making money again, and my judgment was vindicated by the balance sheet.

This experience involves directly the matter of policy and the process by which changes of policy can be instituted.

Put this down strong—never make a change of policy without taking the public into your confidence.

It is easier to start right in a new house than it is to change the wrong policy of an old house.

But in either case you can establish a 10-cent admission price and get it. That is the first step in beginning right.

The 5-cent house is fated to disappear just as rapidly as the old "store show" disappeared. This is not a matter of opinion. It is an absolute certainty. The public is continually improving in taste and demanding better pictures. The cost of manufacture of these better pictures is steadily increasing. The manufacturer's costs have doubled, trebled and quadrupled in a short time.

The significance of this to the 5-cent house is obvious. Hereafter the 5-cent house will be unable to meet competition with the best pictures, because of the limited admission charged. Failure to meet competition, which is another word for the demands of the public as awakened or created by a competitor, brings only one result. That spells the very near end of the 5-cent house.

The Butterfly theater of Milwaukee, Wis., was a 5-cent house up to the time I got control of it. It was a well-located downtown house. It was one of the best of the houses in the downtown district. Yet up to the time I got control it had never paid any dividends.

In sixty days it commenced to pay monthly dividends and has continued to since. The house is now operating with 1,152 seats and an admission of 10 cents.

I had to change the policy of the house. I had to increase the admission price to 10 cents and, at the same time, make the public willing for me to raise it.

The discipline of the house was bad. The projection was bad. They were trying to project too large a picture. The house had a fine ventilating system—and never used it.

I studied how to improve the pictures. How to make them steady, clear, crisp, living pictures.

I made it an unbreakable rule never to show a "cold" screen. I installed a pair of plush curtains which covered the screen when there should be no picture or announcement on the screen. This removed that painful expanse of cold white before the eyes of the patrons. A cold screen makes a house look chilly and bare. It is likely to make the patron feel lonely. It is the absolute negative, the reverse of entertainment—the thing the patron came to get.

Then we dressed up the boxes, and in the evenings only charged 20 cents for box seats.

By way of making the enforcement of discipline and order swift and certain, I put in a new manager and new force of ushers. We decided upon girl ushers and gave them a set of rules for their relations with the public.

After these changes were all put in effect and the reconstructed machinery of operation was running smoothly, on the following week the price of admission was raised to 10 cents.

It was necessary, of course, to make the public feel satisfied. I had the task of doubling the price of admission to a dime and then making the patron walk out with the feeling that "the show was worth a quarter." I wanted the patron to feel that way and to talk that way.

With that end in view, I got a special attraction I could talk about, something to hang my publicity on—an attraction like "The Diamond From the Sky" for example.

I turned my attention to the musical program, and had it made up to harmonize with the pictures.

But, having done that, it was not enough to stand on the lure of one feature. It was, and always is, necessary in making such a change to follow up for three or four weeks more at least with other equally attractive features "to talk about." By keeping the specials running this way for a

number of weeks, the habit of your patronage is re-established on the dime admission basis.

We took the Blue Book lists and sent out neat letters of invitation to 500 persons a week. This letter told of our music, the orchestra, the screen, the ventilating system and the special attraction. The 500 letters of invitation for the week were dated to cover every day in the week, except Saturday and Sunday. The invitations were free admissions, of course, and were intended to bring the Blue Book class into the house. Their attendance was a sort of stamp of quality upon the house.

Also reguar advertisements were placed in the daily papers, calling attention to the house consistently and regularly.

In these newspaper advertisements, a great deal depends upon the "set up." I suggest that you have two things foremost to impress on the reader of the advertisement: the name of the theater and the main attraction. Play them up boldly, thus:

THE BUTTERFLY THEATER

"The Diamond From the Sky."

$10,000 *for a Suggestion.*

If your feature has such a special prize offer, don't fail to capitalize it. That's why the manufacturers put it there. People are fond of making suggestions and offering solutions. Most of them are willing to do it for a chance at $10,000.

In considering the neighborhood house and its special case, let us take another concrete example.

I took another theater, we will call it the Empire. It was a good house with a seating capacity of 1,000. It was located in a good street and in a good neighborhood. It had been fairly successful as a vaudeville house. The competitors put in pictures and the Empire put in pictures. Then the whim changed and they put in stock.

From vaudeville to pictures to stock and around the circle again, always with changing prices. The result was that the patrons of the house never appeared at the box office window knowing surely what the attraction would be or the admission to be paid.

I have observed that an audience may be restless even though it applauds a vaudeville turn or a singer. No matter what the turn or skit is, it is pretty certain that it will not hold the eye and the interest as properly chosen pictures do.

The Empire was losing money. I put it back in pictures, and pictures only, played to the demands of the neighborhood, put in an effective cost system, studied the locality and in a short time the Empire paid dividends again.

Let me put emphasis on the necessity of giving the people what they want. The people know what they want, and they will go where they can get it.

The accounting of a motion picture house is one of the most vital considerations of the exhibitor. A proper and adequate system of accounts can be made to tell the exhibitor a great deal about his business that he would otherwise learn too late and only at heavy cost.

There should be a daily report from the box office showing the number of shows, separately listing the admissions for afternoon and evening, the weather, the opposition, and with a total showing the total admissions, receipts and cash balance.

I want to make it clear that no guess work goes in the keeping of these records. Every item is charged at a daily rate of cost. Take the item of insurance, for instance. It is paid perhaps but once a quarter, or even once a year. Yet, that is divided into the cost by the day, an easy computation. Here is a chance for a mistake. If the house is open but six days a week, the cost of the week's insurance should be divided by six instead of seven for the purposes of the cost sheet. For costs are valuable only as they measure against income.

Get the actual figures. There is the item of electricity and lighting, for example. It is billed to the exhibitor by the month, but, on receipt of the month's bill, the total can be divided between the days of operation and accurately apportioned. The same apportionment of salaries, repairs and improvements, taxes, rents, film rents, heat, postage, express charges, telegrams, telephones, and the like, can be made.

Concerning the giving of premiums, let every specialty that goes out of your house, and everything that is connected with the house, bear on the one important thing—the pictures.

I have found it effective to give away on certain advertising days, choosing the days when business is lightest, photo reproductions, pictures of film stars who are appearing in the pictures shown at the house from time to time. It is possible to get these pictures, good ones, printed or lithographed, for say from $4 to $5 a thousand.

Don't give away junk. Don't show advertising slides. Don't do anything that tends to cheapen the atmosphere of your house. The moving picture public is mighty fond of "class."

Have "class."

Frank Reicher, Lasky Director

The Jesse L. Lasky Feature Play Company announces that it has entered into a contract with the illustrious dramatic star and stage director, Frank Reicher, whereby Mr. Reicher is to become associated with Cecil B. DeMille, director general for the Lasky Company, and will be one of the leading directors of Lasky productions. Though Mr. Reicher was born in Germany, being a member of one of the most distinguished families in the world, and won his first fame as an actor there he speaks flawless English and has been in New York so long that he is regarded as an American artist. His fame as a stage director is largely due to his work in this capacity for the late Henry B. Harris, who put him in chief command of all his producing and placed in him the most implicit faith. It was under his supervision that the most notable of the Harris dramatic offerings—especially those of the "modern" dramatic school—were presented to the public.

Before leaving New York for his trip to the Lasky studios in Hollywood, where he is due to arrive about the date on which this is published, Mr. Reicher said:

"I expect to act for the camera as well as to direct. In fact the very first thing I mean to do is to act. If I can only do a brief role myself, then have the film projected again and again for my benefit, I will learn more about directing others than I could learn in far more time by any other method. I know just what I do to obtain every effect, and if I can see in my own instance just how well I get the effect I had in mind, or how far I missed it, I feel that I shall have the key to the entire situation.

"At the present time I must confess that I have never produced a moving picture or acted in one. However, I have for some months become more and more interested in the ambitious feature offerings and have seen most productions of note released during the current reason. This has naturally led me to some rather close investigation. I will naturally be given ample time to learn the rudiments of camera effects before I direct a picture myself.

"It is my belief that there is a great artistic future in the field of photo drama, and that fact alone accounts for my entrance into this new and extraordinary art."

Dorsey's Japan Pictures

Chicago's Studebaker theater was veritably a little corner of old Japan, on Friday evening, May 14. The foyer was tastily decorated with hanging Japanese ornaments, lanterns and Japanese umbrellas, while kimona-clad maids gave out appropriately prepared programs and served tea during the intermission.

The occasion was the initial showing of the United Photoplay Company's "Dorsey Expedition Motion Pictures," and the subject was "Japan." The invited audience well filled the theater and everyone expressed the same opinion, that the pictures were beautifully photographed and interesting, as well as educational. The public showing of these films began on Saturday, May 15.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

PATENT No. 1,071,800. Take-Up Device. A. L. Saltzman, assignor to Thomas A. Edison, Inc., West Orange, N. J. The take-up reel may be placed under the motion head or in front of it, without change of gears. The take-up drive is

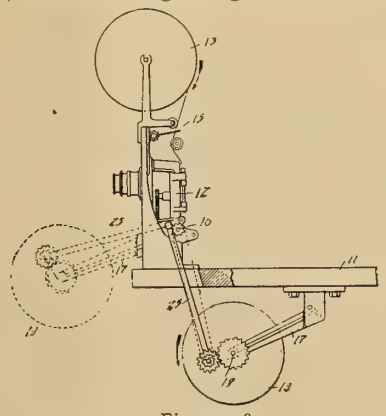


Fig. 1,071,800

from framing carriage to take-up reel, and automatically adjusts itself as the framing carriage is shifted.

1,071,837. Stereo-Kinematic Camera. A. Wayditch, assignor to Stereo-Kinema Film Co., New York, N. Y. The camera front has one lens with two inclined mirrors at the sides of the lens and a pivoted mirror in front of the lens. The front mirror oscillates to make an image upon the film first through the left mirror and then through the right.

1,072,990. Stereoscopic Device. J. R. Purvis, Norwood Grove, Manitoba, Can. An eye shield with peepholes alternately

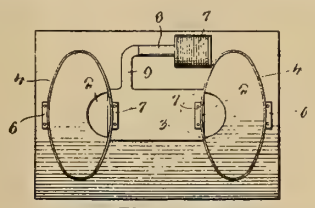


Fig. 1,072,990

closed by an electric shutter, the patron seeing the pictures with the eyes alternately; suitable for use with pictures from the camera next above.

1,074,362. Intermittent Mechanism. L. J. R. Hoist, Lansdowne, Pa. The pinwheel has a spur gear which drives a companion gear. The companion gear is sleeved upon the starwheel shaft and is connected to the starwheel by a spring. These gear wheels keep the spring wound to assist the starwheel to move when operated by the pinwheel or equivalent.

1,074,943. Clutch for Synchronism. Leon Gaumont, assignor to Societe des Etab. Gaumont, Paris, France. A clutch locks the projector, and is unlocked by the talking machine to make the start in unison.

1,075,215. Fire Shutter. J. A. LeRoy, New York, N. Y. (Application filed March 21, 1908.) A centrifugal clutch has a loose shell oscillating upon the shaft and controlling the fire shutter to lift from the film window when the main shaft speed causes the clutch to grip.

1,075,487. Film Magazine. L. W. Merkel, assignor of parts to J. J. Hanlon and H. G. Sheldon, Allentown, Pa. A flat tray is used for the upper magazine, feeding the film from center; a friction drive for the upper magazine is provided for starting and stopping the magazine without shock to the film.

1,075,692. Film Guard. F. B. Cannock, New York, N. Y. A tubular guard within the motion head, between the film window and lens, prevents the film from doubling into the cone of light inside the machine.

1,076,691. Detector. Roger Nicolet, Plainfield, N. J. A detector for finding breaks and worn places in films. Mechanical fingers feel the surface and the perforations of the film as it is wound through the detector, and bells ring when irregularities are discovered.

1,077,361. Electrograph. R. S. M. Mitchell, assignor to Talking Moving Picture Co., Inc., Syracuse, N. Y. A phonograph for receiving electric telephonic currents and for recording them upon the phonograph record, whereby the words and sounds of a photoplay may be caught by telephone transmitters not visible to the camera, and properly recorded for unison reproduction.

1,079,549. Safety Attachment. F. H. Frude, assignor of part to S. I. Levin, Chicago, Ill. The lower steady feed sprocket is driven by the film instead of driving the film. The sprocket shaft carries a centrifugal switch holding open an emergency electrical circuit. Should the film break, the sprocket will stop, the centrifugal switch will close the emergency circuit which will unlatch the main switch of the power circuit and kill both the lamp and the motor. The claims are upon mechanical details only.

1,080,265. Synchronizing Means. H. T. Crapo, assignor to Webb Talking Pictures Co., New York, N. Y. The fundamental means is an indicator of two elements, at the projector, one element driven by the projector and the other by the talking machine; the combination of the two elements operates to show upon an indicator dial the relative speeds of the two machines; the speed of the projector then may be varied accordingly.

1,080,528. Cooler. G. Appiano, Traviso, Italy. A heat-absorbing tank between condensers and film gate is filled with liquid and has a circulating system to a large tank.

1,081,039. Take-Up Reel. H. J. Hamann, Chicago, Ill. In a reel for winding with large center for reprojection without rewinding, the hub of the take-up is a compressible broken-ring spring, whereby the hub may be compressed to release the film for removal from the hub.

1,081,548. Shutter System. P. J. Mukautz, Chicago, Ill. The shutter is operated by an intermittent movement from the pinwheel which shifts the film; by working shift and shutter from the same cams, the shutter can not get out of unison with the film movement.

1,081,733. Framing Device. H. L. Fritz, Los Angeles, Calif. The intermittent feed is upon a lever directly, and a lock is provided for the lever.

1,081,926. Magazine. W. A. Dietze, assignor to J. J. Merki, Chicago, Ill. The film reel and the driving shaft are so arranged with reference to the door of the magazine that the reel can not be turned except when the door is properly closed.

1,082,123. Screen. S. H. Jones, Altus, Okla. The process of producing a screen for motion pictures which consists of subjecting an oil cloth base to a softening oil, then applying a coating of Jap-a-lac and turpentine to the softened surface and when partly dry applying a metallic powder and rubbing it in until a velvety sheen is produced.

1,083,016. Projector. C. F. Jenkins, assignor to Laemmle Manufacturing Co., New York, N. Y. The lens oscillates vertically. The film moves continuously, although at varying speeds, the movements of lens and film being such that their speeds are the same during exposure, the lens moving with the film.

1,083,498. Synchronizing System. Isidor Kitsee, assignor to Cort-Kitsee Co., New York, N. Y. In the projector, a motor

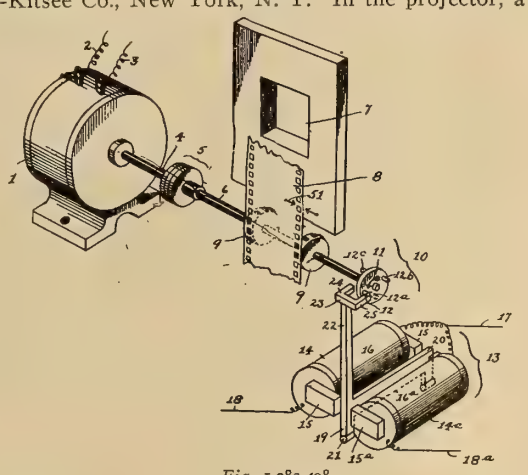


Fig. 1,083,498

keeps tension upon the intermittent sprocket shaft; the sprocket is restrained by an electromagnet which permits one picture step for every electric impulse received from the talking ma-

chine. In the talking machine, a commutator governs the impulses sent to the projector.

1,084,217. Reel Hub. P. U. Mascher, East Palestine, Ohio. The clamp for attaching the end of the film to the hub is set to hold itself normally open, but may be closed to clamp the film and then released that it may open to release the end when the film is unwound.

1,084,651. Safety Attachment. John McFeely, Indianapolis, Ind., assignor of parts to M. E. Petty and H. E. Petty, Chicago, Ill. The lower sprocket is driven by the film and carries a centrifugal switch holding open an emergency electrical circuit. Should the film break, the sprocket will stop, the emergency circuit will close and the switch will open the main power circuit and kill both the motor and the lamp at once. The claims are upon the fundamental principles.

1,085,392. Projector. L. C. Van Riper, assignor to Vanoscope Co., New York, N. Y. The film moves steadily, and moving mirrors between film and lens compensate for the movement of the film, to produce a stationary picture on the screen. The film is guided in a curved path to keep constant the distance between the film and the mirror.

1,086,376. Perforator. D. C. Law, assignor to American Artograph Co., Philadelphia, Pa. The motion picture camera perforates the film while the exposure is being made; the claims of the patent read upon the specific mechanical construction.

1,087,129. Shutter Adjustment. F. H. May, assignor to New Jersey Patent Co., West Orange, N. J. A comparatively large hub is firmly attached to the shutter shaft, and the shutter is more readily adjusted upon this hub than directly upon the smaller diameter of the shaft.

1,087,699. Safety Attachment. Anton Szeliga, New York, N. Y., assignor of parts to P. Muller, E. Mauthberger and F. Tichy, New York, N. Y. A knife is arranged with a spring to cut the film at the magazine opening. An inflammable member near the film window releases the knife if the film in the window should blaze.

1,087,996. Camera Magazine. J. Tessier, assignor to Lubin Manufacturing Co., Philadelphia, Pa. An improved device for attaching magazines to a camera; the magazines are placed

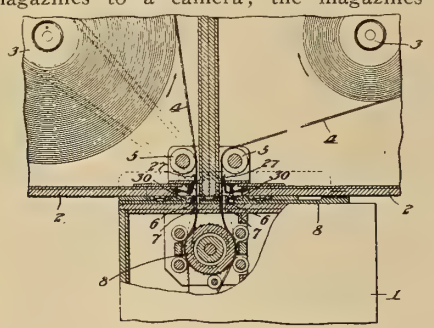


Fig. 1,087,996

adjacent to each other on the top of the camera and are clamped to the camera box by undercut slides and clamps.

1,088,365. Feed Mechanism. Nicholas Power, Brooklyn, N. Y. The lower steady-feed sprocket is substituted by two sprockets geared together, but with slight adjustments, the film

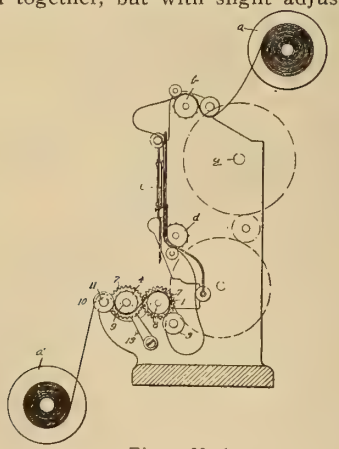


Fig. 1,088,365

strip passing over both of them, and both of them operating to pull upon the film, whereby the pull upon any one sprocket hole is reduced.

1,088,364. Intermittent Mechanism. Nicholas Power, Brooklyn, N. Y. A modification of the Power intermittent device. The locking cam is outside the starwheel so that for the same diameter of cam the speed of passing the starwheel is greater. A notch in the locking cam unlocks the star and at the same time a diamond-shaped cam carried by the locking element rotates the star to shift the film.

1,088,806. Motion-Head House. J. A. Cameron, New York, N. Y. The motion-head mechanism is built upon the front

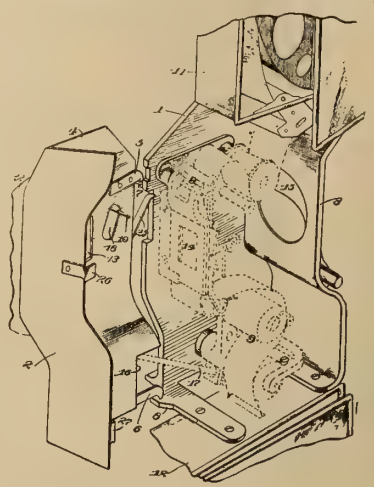


Fig. 1,088,806

and one side wall of the enclosing house, and the remaining side and back walls open as a door, giving full access to the mechanism for inspection and repair.

1,089,219. Projection System. J. U. Houseman, Chicago, Ill., assignor of part to J. S. Moe, Chicago, Ill. To reduce the flicker of the screen, a faint auxiliary light is thrown upon the screen during the dark interval of picture shift, a double shutter acting to cut off the auxiliary light during the interval of picture projection.

1,089,466. Safety Attachment. F. H. Frude, Chicago, Ill., assignor of part to S. I. Levin, Chicago, Ill. A sprocket is

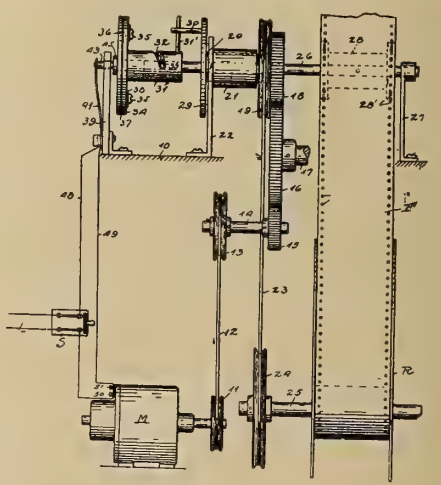


Fig. 1,089,466

driven by the film and controls a switch to open the motor circuit should the film break and the sprocket stop.

1,089,646. Camera. C. F. Jenkins, Washington, D. C. The film moves steadily; the lens and film guide move together while the shutter is open.

Battleship "Florida" Uses Power's

The United States Battleship *Florida,* one of the largest of the North Atlantic squadron now anchored in the North river for a ten days' celebration, is equipped with a Power's moving picture projecting machine and during the electrical display at night, this machine is used as a searchlight to throw its powerful rays on the United States flag, thus dispensing with a regular searchlight which can be used for other purposes.

Roaming Around Los Angeles

BY ED. MOCK

THE film industry has interest for everybody but the totally blind and should you remember three or four years ago Wm. N. Selig discovered one blind man that was bugs about it, which proves exception to the rule. And like the film industry, which is the chief industrial of that city, Los Angeles holds interest for every human except the blind. Now that Universal City enjoys complete separation—without alimony—from Los Angeles proper, it must be treated as something within itself. I am scattering some strictly Universal City views about this week and it is truly pitiful that I can't print a hundred more that form my collection, but pictures in the film business, as you are doubtless aware, are always quite plentiful. Speaking of mine, however, Universal City offered many that were new and one in particular that was spectacularly thrilling without any press agent doctoring. I refer to the one showing Frank Stites falling to his death. It is unusual to get a picture of a live man, five seconds before he is a dead man.

* * *

Lee Bartholomew's shoot signal.

In going the limit to satisfy the thousands who came to see how motion pictures were made at Universal City, the company had planned to do rehearsals of big, sensational acts. There was an attempt to show an engagement between two warring aviators. One of the aeroplanes, supported by a wire suspended between two high hills, descended down and across a beautiful valley. Its aviator was a dummy. At a given point in its flight, a mechanical contact exploded a tremendous charge of giant powder, which wrecked the contrivance. Meantime a real aviator was manoeuvering above this dummy. About the time the explosion was to occur he was to drop an alleged bomb to wreak vengeance on his dummy enemy. It was a thrilling make-believe and it worked overtime on March 16 when Frank Stites lost control of his machine and was dashed to earth. The photograph shows the cameo-cut outline of the explosion, but Stites in his falling plane is ghostlike. The view you get is equivalent to looking straight down at the falling monoplane—a side view of the exploded monoplane.

Mr. and Mrs. Don Meany and Snookums.

It is needless to say that U. K. Whipple took this picture. He developed his plates and delivered prints four and a half miles away from the scene of the accident and all within the half hour. Mr. Whipple is the livest camera man I ever knew. As an animated weekly attache, he's rightly placed. Nothing more animated than Whipple.

* * *

When you roam around the lot, you meet with surprises. I ran smash into Bill Hilkemeier at the offices of General Film Company. Bill was trying to get his booking for the Jefferson Theater, Brooklyn, New York, from Harry D. Naugle, fourth floor Loewen building, Los Angeles. This is a trade secret not to be taken seriously.

* * *

And at San Diego I ran across Ed Bauer and his family. Mr. Bauer is manager of the Bijou Theater, Schenectady, N. Y. He had just risked his bones in an ascent with a captive balloon.

* * *

I also found Samuel S. Hutchinson, president of the American Film Manufacturing Company, on the sidewalk in front of the U. S. Grant Hotel, at San Diego. Mr. Hutchinson, his wife and party, had motored from Santa Barbara for a week-end at the California exposition. He was bronzed in color, vigorous in action and enthusiastic about his big Mutual-Master Pictures and "The Diamond From the Sky." He was sorry to have missed me at Santa Barbara and hoped for better luck next time.

* * *

At Santa Barbara I found the American plant practically deserted. T. G. Lynch, coast manager, showed me all over the place—one of those well-kept, well equipped, flower and vine-bedecked beauty spots that might obtain in that country, but which are noted especially for their absence. I have seen nothing to be compared to the American buildings and plot. It is walled, grilled and designed in artistic fashion. Its fountains, flowers, creepers, walks, lawns and general environment should count for much of the excellence of Flying A and Beauty brands. Fred Cooley, director of Beauty pictures, breezed in with his machine and I reluctantly turned my back on the Ameri-

Some of the crowd at Universial City.

can plant. It was once when I deplored the California weather. Everybody was out on location. I couldn't renew acquaintance with many of the actor folk. But I found time to drop a line to Dick Nehls in far-away Chicago town, offering him a bit of comfort that the works was working overtime.

* * *

Back into my pictures again, we have with us the camera men of Universal City. Far be it from Whipple to miss a picture like that. I'm sorry I haven't the names of these boys—as clean a lot as ever turned a crank or added two eyes to those of their directors. Another view shows a unique method that has been adopted by their chief. When the day is unfit for picture making, the "Don't Shoot" flag is run up on its support. The building which forms the background for these two views is the camera men's work shop. It is very complete in its appointments.

* * *

Another view of Universal City is taken from the back lot looking toward Laemmle boulevard. Some of the dressing rooms appear in the foreground—the great property rooms just beyond—that tremendous out-door stage failing to score. No picture will ever show this big stage. It wasn't built for a picture, but

Looking from the back lot toward Universal City.

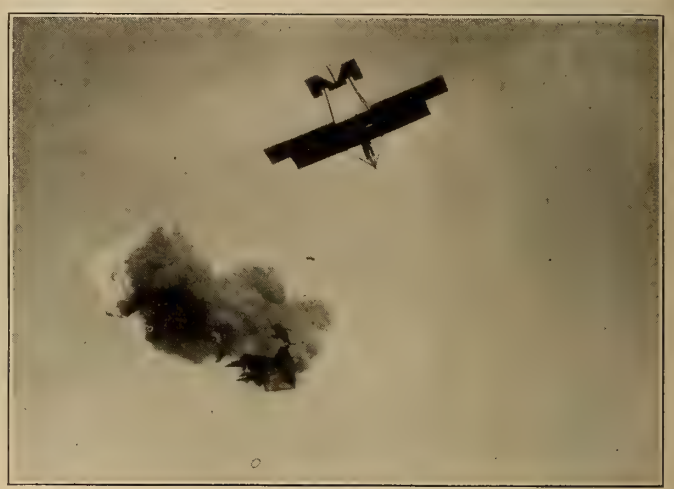
rather for the taking of 'em. In that view showing the great throng of people coming head on one gets a glimpse of the big open air stage, but it falls far short of doing it justice.

* * *

There is still one little picture of Don Meany and his entire family. (Will Fred Beecroft please note!)

Group of Universal City cameramen.

Since the picture was made the baby Esquimau pup has gone to dog heaven and lives on cream instead of grape fruit. Don Meany is "boss of the back-lot" at Universal City. He was so new at the job when I saw him that he used my compass to find the place. Don



The accident that the censor never saw.

Meany had been throwing the bull from the press sanctum-sanctorum and he was so busy at his job that a danger zone was placed around his desk. You could see with half an eye that he needed more room and the Universal Company decided to give him three hundred acres in the foot hills. To keep him going they gave him three producing companies, including the great Hobart Bosworth. Don's correspondence has dwindled to postcards and his family consists of just himself and the missus, who is also his chauffeur. They live in the only thing they have to live in at Los Angeles—a bungalow and there are lemon trees in the yard.

* * *

Stan Twist had nearly recovered when I saw him. He, too, is tangled up with Universal City—in charge of some producing units. Stan is a full-fledged native son and figures he is through with the eastern cities. Los Angeles has always looked good to him.

The Pathe baseball team, better known as "The Roosters," has been paid the compliment of being selected from sixteen semi-pro teams of Jersey City to represent that place in the new Manufacturer's League of New Jersey.

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State Censorship In Illinois

HOUSE Bill No. 315 in the Illinois Legislature (Senate Bill No. 382) provides for a state board of censors of three persons. The bill is drastic in its provisions and menacing in what it fails to provide. It forbids the showing of any films not approved by it ninety days after the act takes effect—and motion picture authorities calculate it will take much longer to view and approve the films now in use which will be affected by the ruling. It allows the secretary of state to "appoint such assistants and clerical help as may be necessary to carry on the work of the board"—but makes no provision for paying such help; which suggests that uninspected films will be piled up beyond their release days, awaiting the disposition of the board. It specifies the projection on the screen of the words "Approved by the Illinois Board of Censors," without saying who shall pay for such a leader; which seems to make the exchange the goat. It establishes a fee of one dollar for each reel which does not exceed one thousand feet, and one dollar "additional for each reel exceeding one thousand feet," whatever that may mean.

This bill has not been entirely neglected. A few Chicago motion picture men are fighting it, and have at least won the suggestion from the secretary of state that they submit the draft of a bill to their own taste. The very few film men who have carried on the fight so far are working on it now, together with the National Board of Censorship's representative. Are they to work alone, or will the rest of Chicago's film people help them? So far an astonishing apathy seems to hold the local picture people. When they awake to the fact that they are in the iron grip of a most drastic law, it will be too late. Right now there is opportunity at least to modify the most severe portions of the bill, and no motion picture man who intends to stay in the business should allow his own negligence to put this halter on the industry.

Picture Shows and Sobriety

IN Chicago a number of saloons have just been closed for lack of business. A few years ago there was a considerable premium on thousand dollar saloon licenses, and much protest because the number of such licenses was limited to one for each three hundred of population or thereabouts. Motion pictures may or may not deserve credit for this state of affairs; but that they had something to do with it we cannot doubt.

In the second district of Greater New York, which includes the boroughs of Queens, Brooklyn and Richmond, there were sixteen thousand arraignments for intoxication out of a population of one and three-quarters millions in 1907. Last year, with a population half a million larger, there were a few over eight thousand such arraignments. Magistrate John A. Leach of Queens says:

> Every magistrate in the city is commenting upon this remarkable decrease in intoxication.
>
> In courts where there were from fifteen to twenty cases of intoxication a day it is now rare to hear more than three or four.
>
> We magistrates agree in attributing this condition to education and to the publicity given by newspapers showing the general distrust of drinkers by employers, but principally to the moving picture theaters. The workingman who formerly went to the saloon as the "workingman's club" now goes to the picture show and takes his family. That is now the chief amusement of the workingman, and not only the magistrates have noticed the effect upon the liquor traffic, but saloon keepers themselves admit it.

So what was argued academically five years ago in these and other columns friendly to the picture is actually materializing and receiving proper appreciation.

Without entering into a tiresome discussion of the merits of either the wet or the dry side of the liquor argument, we can safely assume that the normal man who spends his evenings in a saloon away from his family must feel a certain sense of guilt. Many people—perhaps the majority—are so constituted that they cannot entertain themselves; they must have diversion of some sort. In a great many cases it is that, and not love of drink, which leads them to the saloon. In this country even the well conducted beer garden has never been extremely popular as a family resort, and the saloon itself is tacitly accepted as for men only.

It has been proven that men like picture shows well enough to go to them alone—so the incentive to attend needs no moral or ethical boost. But there is no occasion to go alone. The whole family can go for the cost of a round of drinks—and the show lasts longer. When it is over the evening is well on its way; the cry for mental stimulant has been answered and nothing beckons but home.

For every evening so spent the saloon loses some

custom. If it loses enough it goes out of business, just like any other store that lacks trade. It is not a moral problem at all; it is a business condition. The saloon offers the normal man (who is not a chronic alcoholic) the society of other men, bright lights, bold talk and a purely incidental drink; a pleasant evening and maybe worth the cost—if it were not for the headache. But the picture show offers him more, much more, and so gets his money. When he goes to the saloon he leaves his family home, not because he wants to get away from them, but because it is not proper to take them. If he insists on the saloon the family can take in the show without him; but the chances are he will reconsider the matter and join them.

The picture show cannot cure the alcoholic, nor can it offer a substitute to the young "tough guy" who wants to get drunk, because it is the thing to do in his crowd. But neither can the liquor business subsist on the trade of those alone. The casual drinker, not the drunkard, is the mainstay of the saloon business; and him the picture show is weaning away.

We wish it were possible to secure a census of the wives and mothers who have been lifted from despair to happiness by the picture show's influence for sobriety and good citizenship. It would open the eyes of some of our best enemies.

The Too-Zealous Press Agent

IT IS always possible to increase the attendance at any show by spreading broadcast the report that the show is not fit to be seen. That a certain picture may be objectionable to some gives assurance that it has at least some kind of a punch, and therefore must be worth seeing. Modern press agents are acquainted with that side of human nature, and have learned to take advantage of it.

All of which may be legitimate from a business standpoint; but in an amusement so subjected to outside interference as is the motion picture, the press agent's activities in this direction sometimes boomerang upon him and his picture.

By a vote of 111 to 2 the Illinois house of representatives has passed the Jackson bill prohibiting the showing of lynchings and illegal hangings in pictures. The bill is obviously aimed at two or three feature films recently released which touch upon the hypothetical "negro problem."

Representative Jackson is a negro; but while his speech which carried the house was a masterpiece of the rhetoric in which his race are so proficient, it does not appear that he has any personal objection to the films affected. Neither has it been shown that negroes in general, hundreds of whom have seen the pictures, are at all aroused by them. Every one who has protested or forbidden their showing, including the mayor of Chicago, has been moved to that action by the fear that some one else will be affected or influenced. The attitude is as old as mankind: "It's all right for me, but it's bad for the other fellow."

The present official sentiment against these subjects which involve the "negro question" seems to have been stirred into life not by the officials, not by the negro race, but by over zealous press agenting, which has dwelt too much upon a morbid interpretation of the subject. The films themselves could never "incite to riot"; but the press agent has not hesitated to use the suggestion as a crowd puller. It has worked the wrong way.

Just A Moment Please

Dick Willis is authority for the statement that Russ Smith of the Mutual staff is being blackmailed by someone who alleges that Russ had deserted a wife and nine suffering infants in an Eastern city. Gee, ain't these photo playwrights terrible chaps when aroused over a rejected script? Watch your step, Russ!

—

ALL IRISH?

Frank Donovan, press agent of the All Celtic brand of film, boldly declares in his latest bulletin that "Everyone connected with the concern is Irish," and then supplements that with a mention of "Jake Badderacci, the chief photographer of the company." Whaddaya mean "Irish"?

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SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Five: "What Happened to Marie"

(Part Two.)

"At my entrance," resumed Marie, "everybody in the studio wanted to know why I looked so happy and when I flashed Phil M. Aker's letter, and the big offer began to percolate the minds of the bystanders I was simply mobbed. Folks wanted to know if I was going to accept, when I'd have to begin, how much I was going to get, and the sort of stuff I'd be featured in. Well, I jollied 'em along for a time, told 'em my salary was going to be about three times as big as Phil had really offered me and then boldly announced that I was quitting immediately. I thought that 'ud stun 'em, and they'd be around trying to raise Phil's ante before quitting time that night but somehow they didn't seem much interested and so I left 'em cold, packed my trunks and skidded over to the other studio the following week. Of course, you've noticed though how the Eddie Sun stuff has dropped off since I left. Why they tell me that sales have slumped more than fifty per cent, but then what can you expect when the head of the firm don't know enough to hang onto a movie queen when he has her." As Marie finished her story "Di" Rector winked at M. A. Gnate, for Gnate, only the week before, had enjoyed a similar kind of session with one of his stars. As Marie and Sue Brett departed, Sue called over her shoulder, "Just you wait till next week when I bring round Lucy Dove to tell her story. It's some yarn."

Read episode six next week, entitled "Lucy Dove."

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Old Jay Cairns from far out in Santa Barbara, California, solemnly swears that though "William Russell, the big and burly Blair Stanley in 'The Diamond From the Sky' was badly cut about the face and hands during the taking of the scene he went right on working as though nothing had disturbed his equilibrium." For the love of Mike, Jay, have a heart. Let 'em rest up a bit at least, after you've half killed 'em with the hair raising stunts you insist upon their pulling for publicity's sake.

—

OUR BURG.

Geo. Spoor spent several days of this wk. away from Our Village.

Geo. Kleine of Our Burg and Noo Yawk commuted back this wk.

Henry Otto, director of American films at Santa Barbara, California, vacationed in our midst several days this wk., and brightened our Sanctum with his presence. 'Tis a pleasure to know him and we hope Henry'll come again.

Incidentily we must extend thanks to Eddie Kauffman for the Jose Vila, which Otto passed along to us with Eddie's compliments, though honestly we're inclined to doubt that Eddie shipped it all the way here specially for us. However, the aroma still lingers with us and we feel correspondingly indebted to Eddie.

Felix Feist is back to Our Village after a trip to the E. E.

A little bird whispered in our ear that wedding bells will soon be jingling for Harry Steck. Keep it dark, tho, 'cause Gosh only knows what Harry'd do to us if he knew we told.

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With much humiliation we beg to correct an error that appeared in this column last week. It becomes absolutely necessary for us to state that "Phil," one of the world's greatest kittens mentioned here so recently, is not "Phil" at all, but "Phyllis."

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Business of blushing.

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We'd ought to have known better. N. G. C.

Some Current Releases Reviewed

"The Island of Regeneration"

Reviewed by Charles R. Condon

IF "The Island of Regeneration" does not meet with more severe criticism than that of the thousands of spectators who enthused over it during its run at the Vitagraph theater, it has a bright future indeed. The feature had a most successful week in the New York theater, and now, as a V. L. S. E. release, it should be received throughout the country with the same enthusiasm.

It is a six-reel picturization of the Reverend Cyrus Townsend Brady's novel of the same name, and was filmed by the Vitagraph Company under the direction of Harry Davenport. The subject, treating on the justification and necessity of that indefinable barrier which exists between man and woman, offers no end of opportunities for cheap sensationalism, all of which were allowed to pass unimproved by the producers. In one or two instances the action is a little bit daring, but not repulsively so. Suggestion cleverly carries the film over the thin spots.

Beginning with a theme that has originality, strength, plenty of action, and wonderful dramatic possibilities, a summary of "The Island of Regeneration's" good points enumerates the various ingredients which go to make real good pictures. The acting could not be improved upon. The scenery is beautiful and artistic, and successful in supplying the desired atmosphere. Photographically the film is perfect. All of these things contribute toward praising that most important factor, direction.

Most of the action is laid on an island in the South Pacific where Edith Storey and Antonio Moreno, as its only inhabitants, wage a battle of will power versus brute passion. The former takes the part of Katherine Brenton, the charming society girl who learns through sad experience that her doctrines, which sound so ethical and elevating when expounded

A tense moment in Vitagraph's "Island of Regeneration."

in the parlor, prove inadequate and misleading when put to a practical test.

Antonio Moreno is well-fitted to the role of John Charnock, Jr., a man with the physique and strength of a Samson and the mental development and trust of a child. It is difficult to reconcile one's mind to the fact that the long-haired, savage-looking islander with the vacant expression, and the intelligent, well-dressed Virginian seen in the last few scenes are the same person. S. Rankin Drew gives a splendid imperson-

Teaching the hermit to say his prayers.

ation of the heavy, Valentine Langford. Bobby Connelly, Naomi Childers, Leo Delaney, Jack Brawn, Lillian Herbert, and Logan Paul complete the cast.

A shipwreck scene at the beginning of the picture explains John Charnock's presence on the South Sea island when, twenty years later, Katherine Brenton makes her way to it in an open boat in her escape from Valentine Langford's yacht. Katherine had always denied society's first law, but in the three years of lonely existence that follow, with no companion except the primitive being whom she finds the sole inhabitant of the island upon her arrival, she realizes the futility of her doctrines.

Langford, bothered by his conscience, returns to search the islands for the girl whom he had induced to cruise with him under the guise of proving that her teachings were right. He sights Katherine's signal fire. So, also, does the captain of a revenue cutter. Langford begs the girl to come away with him, but she asks for a day to think it over. Charnock spends the night on the revenue cutter. When he returns to the island he can find no trace of Katherine but her clothes lying on the bank of a little cove. Supposing her drowned, all leave the island, Charnock returning to Virginia to claim his inheritance.

Katherine, in the meantime, has been meditating in a secret cave on what course to take. Langford suspects that she is still alive, and again visits the island. He finds her, but Katherine refuses to accept his proposal. Before he leaves, she exacts from him a promise that he will not tell anyone that she is alive. She is confident that Charnock's love for her will some day bring him back to her—and it does.

Thanhouser's "God's Witness"

Reviewed by J. C. Garrett

"GOD'S WITNESS," Thanhouser's four-reel Mutual Master-Picture for this week, is well presented by a strong cast. The leads are taken by Florence LaBadie, who makes a very lovable heroine,

Arthur Bauer, as the stern old southern general, Harris Gordon, as the handsome young lawyer, and J. Williams, who makes a typical old southern mammy and does splendid work.

The photography in this production is excellent and the picture which was taken in Georgia shows many beautiful spots and old southern mansions.

The mystery with which we are confronted, concerning the death of General Darrington and the disappearance of his will, is finally cleared up in a wholly unexpected manner.

Ella, the daughter of General Darrington, a rich southerner, elopes with a poor musician. The shock kills her mother and her father forbids her coming to see him and disinherits her.

Years later, her husband dead, Ella is living in poor quarters with her daughter, Beryl, and her son, Bertie. The son leaves to take up a claim and the mother is taken ill. The doctor tells them that only an operation will save her life, so Ella writes to her father asking him for aid. She receives no reply and finally as a last resort the widow sends her daughter in person to plead with the old general.

Beryl arrives at the mansion and as she is ascending the steps meets Lennox Dunbar, a young lawyer, who has learned that he has been left the estate in the old man's will and that Ella, the daughter, is left only $1.00.

Beryl has a stormy scene with her grandfather. After some time he gives her money to take to her mother and presents her with a necklace which he had bought for his daughter before she left home.

The girl leaves her grandfather and goes to the cemetery to visit her grandmother's grave. As a result she misses her train and is forced to wait for the next one. The station master leaves her in the station and goes home for his supper. Remembering that she is alone and probably has had nothing to eat, he returns bringing her some tea, but finds her gone. In the meantime Beryl has gone for a walk. Dunbar rides past her and stops to speak, but the girl turns her back upon him. She is overtaken by a terrific lightning storm and runs back to the station for shelter. Here she falls asleep and is suddenly awakened

Beryl at her grandmother's grave.

by her brother's voice. She goes out to look for him, but he has jumped aboard a freight train before she can get his attention. She rushes back to the station and there meets the station master.

Just as the girl goes to step on the train Lennox Dunbar and the sheriff place her under arrest for her grandfather's murder. When they search her they find the gold pieces and the necklace in her posession and she is placed in jail. The young lawyer tells her that he believes her innocent and will do all he can to help her out.

The day of the trial comes and evidence is strong against the girl. The housekeeper tells of the quarrel

The hiding place of the handkerchief is disclosed.

she overheard and also declares she saw the old colored mammy pick up a handkerchief beside the general's body. The station master tells of the girl's absence from the station and of her return, breathless and excited. The colored mammy goes to the girl and tells her that she will never give up the handkerchief, but she is finally forced to and Beryl recognizes it as one she had given to her brother.

When the girl is placed on the stand she declares her innocence. Just then her brother, who has heard of her arrest, rushes in and tells the sheriff of how he had gone to his grandfather for money. After a stormy quarrel the old man raised a club to kill him when a bolt of lightning crashed through the window and struck the old general dead and the will which was lying on the table fluttered into the fireplace and was burned. In the meantime Dyce, who has been cleaning the windows, discovers on one of the panes a picture which the lightning has taken of the death of the general. Beryl is freed and she and young Dunbar discover their love for each other.

Essanay's "The Slim Princess"

Reviewed by Neil G. Caward

WHOLESOMELY enjoyable is Essanay's four-reel V. L. S. E. offering, scheduled for release on May 24, for probably in all the realms of fiction there is no more gently humorous and refreshingly satirical comedy than George Ade's "The Slim Princess."

At first thought one might presume that in order to film one of the Ade comedies a host of sub-titles would be necessary, in order to get over the humor of the original, but so clever have the Essanay players proven themselves that surprisingly few sub-titles are found necessary, and all of those are so crisp and subtle that gales of laughter are sure to follow their appearance on the screen.

Francis X. Bushman is cast as Alexander Pike, the American millionaire, who falls in love with a Turkish princess, while Ruth Stonehouse is the adorably slim and, consequently, from the Turkish standpoint, outrageously impossible Princess Kalora.

It is Wallace Beery, however, to whom the great

majority of the laughs fall, for in the role of Popova, male chaperon to the princess, Beery has a part that was simply made for laugh purposes, and so capably does he play it and so sober and sedate are his features during the most uproariously funny situations that you find yourself simply compelled to laugh, whether you will or no. To be perfectly frank, Beery comes pretty near running away with the picture and taking the leading honors from both Mr. Bushman and Miss Stonehouse, splendid as both are in their respective roles.

Additional comedy is furnished by Harry Dunkinson in the role of Count Selim Malagaski, and Lester Cuneo, as Koldo, the chief of detectives of the Turkish city.

Photographically the production is fully up to the Essanay standard, while one reel which is devoted almost entirely to scenes in and about the city of Washington, D. C., is filled with scenic bits of surpassing beauty.

The American discovers the slim princess.

The story, as everyone knows, concerns the Princess Kalora, the pickle eater, and daughter of Count Selim Malagaski, governor general of Morovenia, Turkey, who, on account of her voracious appetite for pickles, lemons and other citrous fruit, is regarded as wholly impossible by the suitors whom her father favors for her hand.

Princess Jeneca, Kalora's sister, on the contrary, is simply besieged with lovers, for she is atrociously fat and consequently desirable above all others. Just as the poor princess is about to cry herself to death, there suddenly appears over the garden wall, one Alexander H. Pike, an American millionaire, who quickly falls a victim to her charms.

Departing, Pike leaves behind a magazine published in America in which the princess later discovers that in his country slim persons are considered bewitchingly beautiful, and accordingly she determines to straightway set out for America. The count, her father, having discovered in the same magazine an advertisement which promises to make slim persons fat, looks with favor upon her trip and orders Popova, her tutor and chaperon, to convey the princess to the far distant land in which she may secure an antidote for her thinness. Needless to say the story ends with the princess again meeting Pike, and the latter, after boasting that he holds a high rank as the Grand Exalt-

Pickles were Kalora's daily diet.

ed Ruler of a fraternal organization, and is a Knight Templar, an Elk and the King of the Hoo Hoo's, simply staggers the count with his importance and demands his daughter's hand. Kalora safely married and out of the way, Jeneca is free to marry, and the clouds of gloom which have hovered over the palace lift forever.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

THE plot develops amazingly in chapter five of "The Diamond from the Sky," the North American's film novel now running in theaters the country over.

New characters also make their appearance in the story, adding to the complications that already have dazzled theater goers by the genius with which they are arranged and interwoven, never becoming lost in the mass of events and tending to keep one's interest at all times at fever heat.

Quabba finds the diamond.

The new character is "Quabba" and is most capably played by W. J. Tedmarsh. Almost as interesting as Quabba himself, the hunchback Italian with his hand organ, is the little monkey that gathers in nickels

while Quabba plays, for this little animal seems well nigh human in its actions.

As chapter four closed, it will be remembered, the diamond was snatched from the neck of Vivian

Arthur applies for work.

Marston by a brawny hand that came through the velvet hangings near which she was standing.

Her outcry at the discovery of the diamond's disappearance causes intense confusion at the ball, and guests and servants unite in a hunt for the thief. Luke Lovell is disclosed as the man who took the diamond, and one watches his flight from the grounds surrounding the mansion, and his apparent escape to safety on a nearby street. However, he soon discovers that he is not yet out of danger, for the hubbub in the mansion has attracted the attention of the police and officers come flying from every direction, cutting off his escape.

Fearful of being caught with the diamond in his possession, Lovell boldly slips "The Diamond from the Sky" into the slot provided for letters in a mailbox and then cooly permits the officers to seize and search him.

While the officers are interrogating Lovell, and both Arthur and Blair Stanley, the cousins, are seeking to place the theft upon him, a new complication occurs in the arrival of a sheriff from Fairfax, Virginia, with a warrant for the arrest of Arthur Stanley, as the murderer of Doctor Lee. Blair tells his cousin of the sheriff's approach, and Arthur flees into the night to seek safety where best he can, though closely pursued by officers and guests from the ball.

Arthur enters the railroad yard and jumps aboard an outgoing freight train.

Once inside an empty box car he finds himself seized by several tramps, who, when they note his evening clothes, proceed to divest him of these garments after a severe struggle, and to substitute their own ragged regalia for his dress clothes.

Meanwhile Luke has been released by the police, since they are unable to prove that he has any connection with the theft. One next sees the mailman collecting the letters from the box in which Lovell had deposited the diamond, and he carefully rakes them all into a mail sack, and takes the sacks to the branch postoffice where the mail is sorted. In emptying the sack, one of the projections on the jewel happens to catch on the fabric of the bag and "The Diamond from the Sky" remains inside the bag, undiscovered by anyone.

Still later, the postoffice inspector, who is condemning many mail sacks, sorts out the particular bag in which the jewel is concealed and marks it for destruction. An express wagon is called to take the mail bags away, and while passing down a narrow alley, the wagon suddenly jolts, knocking off that particular mail sack in which "The Diamond from the Sky" is concealed.

It is here that "Quabba," the hunchback organ player, with his monkey first appears, and after examining the mail sack discovers "The Diamond from the Sky" and makes haste to conceal it inside his dirty shirt.

Again the picture shifts to show Arthur Stanley leaving the freight train in a tiny village miles distant from the scene of his exciting flight, and there he secures work which earns him a meal. As the chapter closes, Quabba, who has wandered down a country lane, sinks down to rest against a huge tree and ere falling asleep pulls out "The Diamond from the Sky" to once more examine it. In a playful mood he clasps it around the neck of the monkey, and that little beast, when Quabba dozes off, climbs the tree and is last seen grimacing at the camera high up in the branches of the tree as the chapter ends.

American's "The Lure of the Mask"

Reviewed by J. C. Garrett

UNDER Director Tom Ricketts, of the American Film Manufacturing Company, Harold Mac Grath's popular novel "The Lure of the Mask" has been most successfully filmed and will be the Mutual Master-Picture release for this week.

With an unusually strong cast, including Harold Lockwood, Elsie Jane Wilson, Irving Cummings and Hal Clements, and most realistic scenic effects this production is bound to be very popular. The opening scenes in the dense fog of New York are effective and the picturesque Italian city, especially the scene in the market place, are worthy of special note. The fight between Prince Monte Bionca and Giavonni on the

Hillard begs La Signorina to remove her mask.

edge of a deep precipice overhanging the sea is thrilling in its startling genuineness.

Jack Hillard, a rich young New Yorker, being tired of the gay whirl of society, is sitting in front of his fireplace trying to think of some new idea to take

up his time and money when he hears a thrilling sweet voice come up to him through the fog. He leans out the window to see if he can see the singer, but owing to the swirling fog nothing can be discerned so he

The gambling tables at Monte Carlo.

rushes out into the street, but by that time she had been lost.

The next day he puts a personal ad in the paper and in answer to it receives a note without name or address. Again he places a personal in the paper and this time he gets permission to visit the mysterious singer, on one condition, that being that he be blindfolded and brought to her apartment. On the evening appointed after being carried to his destination in a luxurious car, he removes the handkerchief from his eyes and finds himself in the presence of a masked woman.

The fair singer resists all of his entreaties and refuses to remove her mask. The only name she gives him is "La Signorina." The next morning he finds out that she has sailed for Italy and after a few weeks in which he spends a dull and gray time he receives a packet from Naples and upon opening it a black mask falls to the floor. As the young man sits trying to figure out the tantalizing clue, his valet, an old Italian, enters the room.

The valet is bent with sorrow and tells his master that Enrichetta, his daughter, has died that morning of a broken heart, having been betrayed by a nobleman in Italy. Now that she is gone his only aim in life is to kill the nobleman and he is leaving for Italy that day. Hillard decides to go with him to seek the lady of the mask.

In Venice Jack Hillard again sees the mysterious woman and she raises her veil this time and shows him her face after telling him that he must not be interested in her any more as she is but a poor singer. Some time later a certain penniless opera singer goes to Monte Carlo and there Prince Monte Bionca recognizes in her the bride who had deserted him years before at the altar. Hillard, who is standing on the balcony, sees the girl suddenly leave followed hastily by the prince and follows them. He comes upon them just in time to release the young woman and enable her to escape.

Weeks later the young American finds himself in the villa which "La Signorina" now owns and there declares his love for her. She does not seem to be herself and Hillard wondering at it suddenly looks up and sees before them the prince. "La Signorina" tells Jack that she is the wife of the prince and he leaves them together and rides away. Suddenly a loud cry awakens him from his reveries and he turns his horse in the direction of the cry and finally comes upon Giavonni, who points down over the edge of the precipice and there Hillard sees the lifeless form of Prince Bionca.

Hillard receives a letter of explanation from the princess in which she tells him her whole story, of how she was forced to marry the prince in order to keep her estate and how on their wedding day she was accosted by Enrichetta, the daughter of Giavonni, and told that her life would be unhappy with the prince as the poor Italian girl's had been. Jack goes to the villa where the past is talked over and the future begins to look much brighter for them.

"How Callahan Cleaned Up Little Hell"

Reviewed by Neil G. Caward

ONE of the best stories of corrupt municipal politics which has ever appeared on the screen will be offered the public on Thursday, June 3, when Selig releases the three-reel feature "How Callahan Cleaned Up Little Hell," which was written by I. K. Friedman.

Thomas Santschi directs and enacts the lead in the picture, ably supported by a splendid cast, among whom are Lafayette McKee, R. C. McComas and Richard Le Strange, who stand out above the others by reason of their excellent work. In fact these latter three create types which are so unusual as to make them far out of the ordinary run of picture subjects and are deserving of the greatest praise for the sincerity with which they put over these roles.

The interesting tale begins with the arrest of Jimmie Collins, a pickpocket, who promptly appeals to Bill McFarlin, a corrupt political boss, to get him out of jail. McFarlin finds himself unable to do busi-

Callahan refuses a bribe.

ness with Captain Callahan, a really honest policeman, and when a writ of habeas corpus which is issued for Jimmie Collins fails to produce the prisoner, for the reason that Captain Callahan, suspecting that some-

thing of the kind was apt to be sprung on him, has transferred the prisoner to another station, Boss McFarlin goes to the mayor and demands Callahan's job.

The mayor is unable to comply with the boss' request since Callahan stands in with the newspapers

The thug declares himself a pal of Callahan's.

and accordingly they concoct a plot to shift Callahan to the Little Hell district of the city, with orders to clean it up. Callahan realizes that he is being punished, for no honest policeman has ever lived long in the Little Hell district.

When Jim O'Neil, boss of Little Hell, discovers that the new captain of the precinct really means business, an effort is made to bribe him, but Callahan returns the bribe money and announces that he really intends to clean up the district. This threat is followed by raids on the gambling joints and houses of ill fame which are scattered throughout the district, and as a result O'Neil and Boss McFarlin hire Gourley, a thug and gunman, to kill Callahan.

Meanwhile Callahan has been having financial troubles, due to the sickness of his daughter and an expensive operation, together with a mortgage on his home falling due, and feels almost tempted to accept bribe money in order to meet his obligations.

He overcomes the temptation, however, and when friends in the department raise a fund sufficient to care for his pressing needs, Callahan accepts the loan and foils the powers of evil who had hoped to bring about his undoing.

Gourley, the thug hired to kill Callahan, is unable to undertake his mission at the time promised, since his mother is ill, and when he is taken to task for this failure, and learns by accident that O'Neil is planning to put him out of the way, because he "knows too much," Gourley draws a gun and faces O'Neil and his henchman.

At that moment Callahan arrives and arrests the whole party, but on learning that Gourley must visit his mother immediately if he is to see her alive, he receives a promise from the thug to give himself up immediately after a visit to his home and permits him to go.

Gourley, after visiting his mother, returns and shakes hands with Callahan and declares, "Hereafter you and me's pals. Say the word and me and you cleans up Little Hell." It is evident, therefore, since the grafters and crooked politicians are under arrest, and Callahan has the thug on his side, that the days of Little Hell are over and that the district really is to be cleaned up. The situation is thus as the picture ends.

Episode Seven "Road O' Strife"

Reviewed by J. C. Garrett

THE handling of the wreck scenes in "In the Night," the seventh episode of Lubin's "Road O' Strife," is done with convincing realism and both scenes, the first showing the train as it rushes headlong over the embankment and that of the twisted tracks and shattered debris after the wreck, are excellent.

Jerome shows his true character, when after regaining consciousness, he takes a flask of whiskey from his bag and drinks greedily from it, refusing to give any to a poor dying victim who is nearby him.

Alene is left alone in the world in this episode, as Dr. and Mrs. Burton, with whom she had been staying, are dead, she has not heard a word from Robert Dane, and the sheriff tells her that she must go to the poorhouse.

As episode six closed we left Alene and Robert Dane together and in the opening of episode seven we see Robert Dane go after an old lady with whom he can leave Alene in Dr. Burton's home until the Burtons return.

The train which Clara and Jerome had taken, in the last episode, is wrecked and the sheriff, who was on the same train, after recovering consciousness and seeing the bodies of Jerome and his wife, who he supposes are dead, returns to town and tells Robert Dane, who

Robert Dane.

comes to swear out a warrant for them, that they have both been killed.

Robert Dane, thinking that Alene will now be safe, leaves her and goes to seek employment. Several times he starts to write to the girl, but decides it best

that she forget him, so he does not send her any word.

In the meantime Alene is brooding over the fact that she has not heard from Robert and getting anxi-

Alene is forced to leave.

ous about the return of the Burtons, goes to find out about them and is told that both the doctor and his wife are dead.

Jerome has recovered consciousness and returns to his home, where he takes out the silver drinking cup from his pack and places it on the sideboard. Alene returns home and is met by the sheriff, who tells her that she must pack up her clothes and get ready to go with him to the poorhouse, as the place she has been living in is now to be sold.

The girl leaves the home and we last see her standing in the road wondering which way to turn.

American's "In the Purple Hills"

Reviewed by Neil G. Caward

JOSEPH GALBRAITH, new American leading man, makes his debut in the two-reel production, "In the Purple Hills," the American release of Monday, May 24, and if one can judge by his first appearance is likely to become a great favorite with the picture going public.

The sheriff faces the outlaw.

Mr. Galbraith, while undoubtedly a little older than American leads of the past year or so, has a splendid physique, rides well, gets over his love scenes in a convincing manner, appears capable of emotional acting that calls for extreme skill on the player's part, and in many respects resembles a former American leading man, who became world famous as a matinee idol.

The story in which Mr. Galbraith makes his debut is a real old time western melodrama with thrills galore in its two thousand feet; Jack Richardson fairly reveling in one of those "villyun" roles that made him famous so long ago, as "Red" Cantwell. Richardson captures the helpless heroine, ties her in her own little cabin and arranges a rifle in such a fashion that when the door is opened the rope attached to it will pull the trigger of the rifle, discharging the gun and killing the heroine.

With such a situation as its principal punch, the director proceeds to keep your heart in your mouth for another five hundred feet of film by sending one after another of his characters to the door with the intention of opening it, but causing each one to turn aside at the last moment on some small pretext, so that the suspense is terrific, since the audience knows that the opening of the door even an inch or two will result in the heroine's death.

Needless to say, however, the handsome hero learns of his wife's situation in time to begin a desper-

Preparing the trap.

ate ride that brings him to her rescue barely in time to see his own baby daughter push open the door, thereby discharging the carefully set rifle and discharging its bullet into his wife's body.

Thinking his wife dead, the hero goes out to wreak vengeance on the villain whom he had captured as he was escaping from the vicinity and tied to a tree.

The men struggle madly on the very edge of a precipice, and, at last, in seeking to gain an unfair advantage, the villain steps too close to the edge of the precipice, loses his footing and falls to his death on the rocks below.

The unhappy husband returns to his cabin, discovers that the bullet intended to kill his wife had been slightly deflected and only badly wounded her in the arm.

Her recovery from this injury is only a matter of days and as the film closes we see husband and wife united in fond embrace.

Vivian Rich, as the heroine, is pretty and convincing, while excellent character work is done by Harry Von Meter, as John Ogle, and by Louise Lester in the role of Mrs. Crosby.

Edison's "The Test"

Reviewed by Charles R. Condon

THE manifold advantages of parole over conviction, when used with discretion, are illustrated by "The Test," a three-reel Edison drama to be released on June 4. The story pictures the good which comes from a little encouragement and confidence instilled into a man who has done wrong, when censuring and prosecuting him would have effected nothing more than a legal attonement for the crime.

The plot is rather commonplace as far as striking situations and novel developments are concerned, but it is nicely staged and succeeds in creating sufficient suspense to "put over" its climax. The story, by Lee Arthur, was produced by J. W. Castle. Herbert Prior has the leading masculine part as John Burly, and Miss Valentine plays the feminine lead as Susanna Poindexter. Charles Sutton as Robert Poindexter, Frank McGlynn as Tom O'Neil, and Carlton King as District Attorney Joseph Wallace, complete the cast.

The story begins with John Burly's "mistake." Pressed for money, he yields to the temptations of his position in Robert Poindexter's office, and steals a large sum of money. Caught with the goods, he con-

The return of the pocketbook.

fesses and begs for another chance. Although doubting his ability to make good, Poindexter consents, and accepts Burly's signed confession and agreement to pay back, within a year's time, all the money which he has misappropriated.

Suzanna Poindexter, Robert's niece from the west, and Burly have become greatly attached to each other during the girl's visit. Burly, thinking that Suzanna knows nothing of his theft, leaves for the West to bury his past and build a foundation for a clean future. She, however, being in her uncle's office when Burly entered, had hidden behind the door, and had overheard all.

Back at home, Suzanna renews her charity work. While she is distributing bread on the street one day, Burly, not recognizing her because of her veil, gives her a written appeal for aid in securing a position. She writes her uncle to give Burly a recommendation, but he refuses, saying that he does not believe the man is worthy of it. Suzanna puts Burly to the test by dropping her purse where he is sure to see it. The ragged, hungry man picks it up, and keeps it for a time, but finally conquers his evil desires, and returns it to Suzanna without touching any of its contents.

Weakened, spiritually and physically, he drops in a faint at her feet. Suzanna tells her father the story of Burly's struggle to keep straight, and asks him to

Scene from Edison's "The Test."

help him find employment. Mr. Poindexter agrees, and a few days later finds Burly a clerk in the law office of Judge Gary. With this foothold he is enabled to make good his promise to Robert Poindexter. The situation in the final scene gives indication of an early wedding between Suzanna and Burly.

"The Ear in the Wall"

Reviewed by Neil G. Caward

THE wonderful ingenuity of Wu Fang, the Chinese master criminal, is displayed in "The Ear in the Wall," the latest episode of the new "Exploits of Elaine," for that cunning Chinaman makes use of a detectaphone for the purpose of spying upon Kennedy and his callers without being actually present in the room itself.

As the episode opens, Wu Fang sends Elaine Dodge a box of roses, together with a note explaining that the sender has laid plans to kill Craig Kennedy or any other friends of Elaine's whom he chooses,

Wu Fang uses the detectaphone.

and that the roses, half white and half red are to serve as a signal by which Elaine may make known whether she prefers the Chinaman to first kill Craig Kennedy, her lover, or her Aunt Josephine.

The girl is horrified at the note, and while she is dazedly glancing over the paper, Kennedy arrives and calms her fears by declaring that no matter what means the Chinaman uses, he feels confident he can protect himself and Aunt Josephine from death.

Then unknown to Elaine, Kennedy flashes the red roses in the window, as a signal that the Chinaman is to attack him rather than Aunt Josephine.

The signal thus given, Kennedy prepares for what he fears surely will be an ingenious attack by the Chinese criminal. He sprays the hall mat outside his door with a fluid that will photograph the footsteps imprinted on it, thus making sure that he will be able to detect the presence of anyone in the room during his absence.

Wu Fang on receiving the message conveyed by the red roses in the window goes to a building adjoining Kennedy's apartment and there installs a detectaphone, an electrical contrivance which permits him to hear everything going on within Kennedy's apartments after the receiver has been installed in a baseboard behind a desk in that apartment.

The ingenuousness by which the Chinaman stretches his wires from Kennedy's apartment to the adjoining building is well worthy of the master criminal, since he employs a tiny animal to crawl

The arrest of Long Sin.

through a mouse hole dragging the wire which is attached to its body. Kennedy, however, suspicions that the Chinaman is overhearing what transpires in the room, since when the police raid the quarters of Long Sing and Innocent Inez, two of Wu Fang's accomplices, they find the apartment empty, though Kennedy knew positively both Long Sing and Inez had been present but a few moments before.

Accordingly Kennedy makes use of the galvaniscope, an instrument of his own invention, and by careful experiment is soon able to find the detectaphone.

With Jameson's assistance he carries on a fake conversation that completely deludes the Chinese listening in the adjoining building. Pretending to depart from his own rooms, Kennedy gives the Chinaman an opportunity to enter and arrange a trap for him, which they proceed to do, Long Sing smearing the mouthpiece of Kennedy's pipe with a deadly poison, in the expectation that Kennedy will put it in his mouth upon his return and instantly die as a result.

Suspicious, Kennedy discovers the poison on the mouthpiece of the pipe and then boldly screams out that he is poisoned and for Jameson to run for assistance, knowing the Chinaman will overhear his cries and believe him dead.

Long Sing with his Chinese helpers at once sets out for Kennedy's apartment where he is set upon by Kennedy, overpowered and handcuffed. The other Chinamen upon arriving find themselves greeted by a squad of policemen whom Kennedy has summoned, and all are arrested with the single exception of Wu Fang, who escapes, makes his way to the roof and there eludes all his pursuers.

Universal's "The Black Box"

Reviewed by J. C. Garrett

EPISODE eleven of the serial "The Black Box" or "A Desert Vengeance," which will be released the week of May 17, is satisfyingly tense and for a time we are at a loss to understand the friendship Craig pretends for Quest and his party.

The desert life is well depicted, the scenes being very realistic. Also the riders, who are madly galloping toward Port Said to bring back the soldiers to the attacked caravan, deserve mention for their daring horsemanship. The scenes laid in the jungle wherein the lion attacks the camp and the lioness is shown with her cubs, and the jungle lit up by the torches of the Mongars in search of the lions are remarkably well executed.

We see Quest, Lenora, Laura and the professor lost in the desert and eagerly looking for some sign of water. Quest goes upon a small mound of sand and through his glasses sees a caravan halting a short distance away. He takes out his handkerchief and signals to them.

In the meantime the Mongars' scout has also seen this rich caravan and has returned to his chief and told him of it. Straightway the Mongar troops are called and told to attack them. Craig, who is in hiding in the Mongar camp, decides to go with them.

The men from the caravan see Quest and his party and send out three men on horseback to rescue them. All of a sudden the Mongars rush upon the caravan and in a few moments it is a scene of desola-

Lost in the desert.

tion. They make the women and girls captives and start back toward their camp.

The three men from the caravan, who have gone to the rescue of Quest, see their party attacked and immediately jump on their horses and ride toward Port

Said to get the soldiers. The Mongars' chieftain sees Quest and he and his men go after him and his party. They are about to kill them when Craig rides up and tells the chief to save their lives, as they are friends of his.

In the Mongars' camp Quest, the professor and the two girls have sufficiently recovered and are planning to outwit the Mongars and get water, arms and horses and escape. In the meantime word is brought to camp that the soldiers are coming to avenge the destruction of the caravan. The Mongars break up and compel the detective and his party to go with them into the jungle.

In the jungle the camp is attacked by a ferocious lion and in the excitement of killing the lion the detective's party manage to get together their necessary supplies and are ready to start for Port Said. Quest suddenly decides that he must not leave without capturing Craig, so he stealthily creeps upon him when he is talking with Feerda, the daughter of the Mongar chief, and at the point of a gun compels him to take them to Port Said and ties Feerda to a tree.

After the excitement of the lion hunt has subsided the Mongar chief misses his daughter and a party is sent out to find her. They discover her tied to a tree and she tells them of the escape of the Americans and of Craig's going with them. Immediately the Mongars set out after Quest and his party.

The lives of the detective's party saved by Craig.

The soldiers from Port Said come upon the scene just as the Mongar chief shoots at Craig, but Feerda rushes in and the shot enters her heart as she tries to save Craig's life. The soldiers march the Mongar tribe back to Port Said and Quest's party are left with their captive to journey after them.

Pathe's "Houses of Glass"

Reviewed by Charles R. Condon.

AN UNUSUALLY active green-eyed monster runs amuck in the sixth three-reel release of the Pathe "Who Pays?" series, "Houses of Glass," and as a result, through perfectly logical channels, unfounded jealousy brings about the ruining of an innocent girl's reputation, the shooting of one man, and the imprisonment of another. Incriminating circumstances and doubtful coincidence is all the confirmation necessary for the suspicious mind to give credence to the wildest kind of statements.

With gossip to manufacture the missiles and jealousy to project them the "houses of glass" prove wholly inadequate when placed on the defensive. Not only idle women, but men, also, are numbered among the scandal-mongers, broadening the scope of the lesson which the picture contains. The incidents in the story are well-connected, and find graphic interpretation in the work of the cast among whose members are Ruth Roland and Henry King, featured as Mr. and Mrs. Ray Norris.

A strong scene from "Houses of Glass."

Mrs. Falls' jealousy seems to be actuated by an inclination to nag rather than adoration of her husband. Often she walks into his private office unannounced, hoping to surprise him in the act of entertaining some fair damsel. One day, after such a performance, Falls reproves his wife for her conduct, casually mentioning, to prove that he is not so bad, that he noticed Ray Norris holding his stenographer's hand in his office across the court that very morning.

The truth of the matter is that Norris, with purely charitable intentions, was commenting on the girl's fever and advising her to take a vacation. But the possibility of anything but scandal never occurs to Mrs. Fall, and she hastens to inform Norris' wife of how she is being deceived. At first Ruth merely scoffs

Scene from Pathe's "Houses of Glass."

at the woman's warnings, but in time the spark of suspicion is fanned into a flame of distrust, and she begins to believe that her husband is untrue to her.

Norris, in the meantime, has grown suspicious of his wife's relations with Fall, and, on learning that both have gone to a beach resort, though not together, he decides to follow. Just previous to this he has sent his stenographer and her father up to his summer home on the beach to occupy it until the girl fully recovers her health. It was Mrs. Norris' knowledge of this that prompted her to visit the beach. On the shore she meets Fall. Norris confronts them. While he is quarreling with Ruth, Fall turns and flees. The jealous husband draws a gun and shoots him. He is arrested for the killing and sent to prison. As the affair is never fully explained, circumstances brand Norris' stenographer as one of the factors in the scandal.

Life Photo's "The Unbroken Road"

Reviewed by Charles R. Condon.

IN GOOD photography and beautiful tinting the latest Life Photo release, "The Unbroken Road," has one of its strongest supports. The story, while not as full of punch and originality as it might be, has a distinct advantage in being presented in an attractive and pleasing manner.

Constance is discharged for interfering in Radford's behalf.

The play, Thomas Dickinson's dramatic success picturized in five reels, is built about the struggle for political supremacy between two men, one of whom is a domineering "boss," and the other, a firm, conscientious man. The elements that are drawn into the whirlpool of intrigue furnish a romantic and heart-interest touch.

Mary Nash, featured as Constance Turner, is supported by William H. Tooker, who gives a splendid performance as the "boss," and Alexander Gaden, impersonating John Radford. The balance of the cast includes Arthur Morrison as Charles Garvan, Joseph Baker as Walter Dover, Charles Graham and Thomas O'Keefe as the delegates, Flanders and Carlton, and Sue Balfour as motherly Mrs. Murrish. The players seemed earnest in their efforts, but had they asserted themselves more, put a little more force in their gestures and expressions, the dramatic moments in the picture would have been much more convincing.

A prologue, showing a woman being buffetted about by the waves in the ocean of sin and finally being submerged in its depths, introduces the story, which follows: John Radford, guardian of Constance Turner, opposes her encouragement of Walter Dover's attentions. Walter is the son of William Dover, the powerful politician. Constance elopes with her suitor of a few weeks, but, at the roadhouse at which they stop, she becomes aware of his purpose, and leaves him. Caught in a storm, she stays over night at a farmhouse, and returns home in the morning.

Radford can see only the significance of her being away over night, and casts her out. Constance returns to Walter, and they are joined in a mock marriage. The girl, however, does not see through the fraud. She learns the truth when Walter denies the marriage to his father, who has threatened to disinherit him. To get Constance out of the way, the politician fakes up a charge against her, and has her committed to prison.

Radford, a reformer, is elected governor. His ward is brought before him to plead for parole. In the face of Dover's protests, he frees her. This act promises to put Radford out of the race at the next election. Garvan, Dover's political enemy, meets Constance, and becomes infatuated with her. To save Radford, the girl promises to surrender herself to Garvan if he will support him. He agrees, and Radford is re-elected. Walter, dying, vindicates Constance in his deathbed statement which, also, practically crushes his father. Garvan realizes that his love for Constance is pure, and they marry.

Great Northern's "Pro Patria"

Reviewed by Mabel Condon

IN spirit as well as in name, the Great Northern Film Company's four-reel picture, "Pro Patria," is convincing in its war-time significance. It is as truly a film depicting the use of military tactics and subterfuge as the exhibitor can hope to book; and entangled with the theme of foreign warfare is one of romance which concludes satisfactorily both the war and the love theme. The players portraying the characters of the story were chosen by one who understood the importance of types; in addition to looking well their roles, they live them well. Photographically, the picture automatically reverts to a first place among films exemplifying fine photography and strikes a high average in the question of scenes and settings.

The one-thousand-dollar-a-week Great Northern lead, Valdemar Psilander, plays the part of Gordon, son of General Wells and brother of Eileen whose fiance, Lieutenant Masters, is ordered from General Wells' home because he is an attache of the hostile country. Before leaving, Masters receives from Eileen a carrier-pigeon which he is to use in case of emergency.

General Wells and Gordon leave for the scene of battle and Eileen becomes a Red Cross nurse. A traitor in General Wells' command informs Lieutenant Masters' army that at two the following day, the prince will present the colors to General Wells' army. It is a splendid opportunity for attack by the enemy, but Masters, through his love for Eileen, dispatches the pigeon to her with the information and she reaches her father and brother in time to warn them. In the ensuing battle victory eludes them only by the enemy's possession of an important fortress. Gordon asks permission to take it single-handed; General Wells grants

his request and Gordon makes the heroic and successful attempt.

Over the body-strewn battlefield Eileen and Gordon seek for the body of Lieutenant Masters. They

The surrender in "Pro Patria."

find it and at the hospital, Eileen's care restores him to health. The end of the war finds the general, his son and daughter, and Lieutenant Masters happily reunited.

Release Date Fixed

"A Phyllis of the Sierras," the third Bret Harte photoplay to be produced by the California Motion Picture Corporation, will be released on June 28 through the World Film Corporation. The motion picture will be remarkable not only for the magnificence of its interior sets, but, also, for the grandeur of the redwood country in which the exteriors are now being filmed. The California Motion Picture Corporation has earned an enviable reputation for the selection of charming exteriors, and the standard, already set up, will be raised in the forthcoming production.

Deserts Stage for Screen

George Fawcett, star of "The Law of the Land," which has had such an unusual run on Broadway, left Wednesday on the Pennsylvania Limited for Los Angeles, where he will join the Morosco-Bosworth forces immediately to start work on the production of "The Majesty of the Law." This will be Mr. Fawcett's first appearance before the camera, although, as stated by him just before leaving for the coast, he has looked forward eagerly to the time when he, too, would be starred in a big motion picture production, as have other celebrities of the stage. Mr. Fawcett's wife, known to the public as Percy Haswell, is at present in Montreal visiting friends, but will shortly join her husband at the Morosco-Bosworth studios.

Frohman Secures Right Atmosphere

Director Irving who is putting on George Ade's "Just Out of College," for the Frohman Amusement Corporation, has made ample preparation that this picture will have the real dyed-in-the-wool atmosphere of a small college town. Through the courtesy of Chancellor Brown and Dean Bouton of New York University, the use of the beautiful campus on University Heights, the Hall of Fame and the athletic field will be at Irving's disposal. A large number of scenes require a large group of cheering collegians. The Frohman Amusement Corporation is paying the 'Varsity show management a handsome sum of money for the services of the entire student body, which will be used in the athletic scenes as the cheering section, and in many others to give local color to the right places.

New Selig Star

Makoto Inokuchi is one of the few sons of Nippon on the rolls of the motion picture stage. At the age of seven years he saw his first stereopticon pictures and after returning home Inokutchi's fondness for these things grew until he finally bought a whole stereopticon equipment and gave free public exhibitions. After years in American schools his love for literature caused him to give up his regular studies and study only dramatics. While in school, he wrote a few one-act plays and scenarios. He then went to New York and there became a member of such companies as "Paid In Full," "A Daughter of Heaven" and "Bought and Paid For."

Makoto Inokuchi.

Makoto Inokutchi appeared first in motion pictures with the Pathe Freres Company, as an assistant. He then returned to the footlights with Viola Allen, but last summer he again entered the motion picture field and played in George Kleine's American productions, and with the Kalem company, which finally resulted in his getting his present engagement with William N. Selig.

All Celtic's Clean Films

Charlie O'Hara, as his name implies, is Irish and what's more is glad of it. The All-Celtic Films, Inc., of which he is president, is Irish as is everyone connected with it, even to the man that does the printing and developing of the films. When O'Hara created the "Adventures of Peaceful Rafferty," the series now being manufactured by his company, he started out to give the exhibitor and the public something new in comedy films, pictures that would amuse the multitudes and not offend. For he is an advocate of clean comedy and clean pictures in general, and says that producers can just as easily make clean pictures as suggestive ones.

J. A. Fitzgerald, director-in-chief for the company, has more than made good as a director of first-class comedy pictures as his most recent releases show. The trade papers in their reviews predicted a great future for him along this line, for he is one of the most conscientious producers in the game today.

and his success as a producer of comedy films seems assured.

Among the prominent players appearing in All-Celtic comedies under his direction are to be found the names of: Tammy Young, the former Mutual star, Boots Wall, Del De Lewis, Peggy Shannon, Tommie Mullins, Tom O'Keefe, Laurie Mackin, Joseph Sullivan, Billy Bowers, Charlie Mason, Pat Foy, Billy K. Wells, Arthur Sprage and others as well known to picture theater goers. Jake Badderacci the photographer for the company, is conceded to be one of the foremost in the business, having previously been with the Photodrama, All-Star, Pathe and other large producing firms in the East and on the West Coast.

Jack Standing

Jack Standing, the tall, good looking young Englishman of the Lubin players, who is at present being featured in the "Road O' Strife" serial, is one of the most versatile and finished actors in the Lubin studio, and he switches from leads to heavies, and from juvenile parts to old man characters, all with equal ease.

Jack Standing.

Standing's father, Herbert Standing achieved a wide reputation abroad as an actor, and his six older brothers are also actors, and since Jack's childhood days he has been in a theatrical atmosphere.

Jack was born in London and received his first theatrical training in the famous Drury Lane melodrama, in London. Following some years spent in melodrama, Standing went into musical comedy and achieved much success in "The Belle of New York" and other productions popular at that time. Then for a number of seasons he headed his own stock company at Brighton, England.

Eleven years ago Charles Frohman cabled Standing to come to America and play one of the important roles in "Sherlock Holmes." After his work in this, Leslie Carter chose him as her leading man. He was leading man for Fannie Ward, Margaret Anglin, Olga Nethersole and other prominent stars for a number of years.

Three years ago Standing joined the Lubin players as a leading man. He left the Lubin company for a season to play one of the star roles in Belasco's "Drums of Oude," and then returned to the studio and has been with the Lubin company ever since.

Not All the Credit

Directors of production, we have remarked before, do not receive with the public all the renown they deserve. Many of them are unknown to fame outside their own trade. But this does not mean that the average director has been at all backward in impressing his value upon his employers; and in his own studio, at least, he generally gets as much recognition as the most exacting could demand. And now some people are claiming that when the director receives credit for all the niceties of the finished production, he is getting more than he deserves.

For in the complexities of our art it so happens that certain other factors interpose themselves between the original negative which reflects the personal influence of the director, and the finished print which is delivered to the exhibitor. Sometimes the work of the film editor is almost a negligible quantity so far as changing the first idea goes; but at other times the retakes ordered overrule and reverse the decision of the director, and so make marketable a film which otherwise might actually repel rather than invite interest.

The scenario writer, the producing director, the film editor—all are important to the success of the finished film, and each in order takes liberties with the work of the one preceding him. If it were not for the changes made by the director, it is to be feared that the average scenario would make a pretty poor picture. And sometimes if it were not for the retake man, the average director would also make a pretty poor film.

No one person can afford to claim credit for all the good there is in a picture, or for all the evil that is omitted from it. It is just as important that the director's work be edited as that the author's script be adapted. The finished picture represents the work not of the writer, nor of the director, nor of the film editor, but of a harmonious co-operation of them all, each strengthening and improving the one ahead of him. To give all the credit to any one of them is to rob the others of their just share.—P. H. W.

Another Thrill for Serial

An avalanche by which an entire village is destroyed furnishes a thrill in one of the coming releases of "The Diamond From the Sky," the North American's $20,000 prize photoplay. W. J. Tedmarsh, as "Quabba," the Italian hunchback, is the immediate cause of the destruction of the village in which George Periolat, the Luke Lovell of the big picture novel, has gathered his band of renegades to do battle with the Gypsy tribe of Hager. Quabba in an effort to aid Hagar, (Miss Forde) and Esther (Miss Pickford) loosens from its base a large rock, which is sent tumbling down the mountain side.

The turmoil in the village below prevents an early alarm, the rock carrying with it in its mad plunge stones and dirt, until the entire mountain side gives way, sweeping down in its wrath and covering up the village in a cloud of dirt and debris. The taking of the scene was most realistic, artisans mining and tunneling for several days so that the earth when it slid would have all the force and weight of a real avalanache.

Lady Mackenzie's Pictures

Lady Grace Mackenzie has just returned from a year's thrilling expedition after big game in East Africa. She is the first woman who ever penetrated so far into the depths of the African jungle and she has outdone Rainey, Roosevelt and all the other big game hunters in her achievements. She has not only potted every known specimen of big game in that next-to-nature section, but she has succeeded, at great expense, in photograph-

ing them all under the most interesting conditions with a moving picture camera. The result is declared to be the best set of big game pictures ever taken or that will probably ever be taken.

Lady Mackenzie, the modern Diana.

This Diana of today, this modern huntress par excellence, has four miles of film such as has never been seen. In it will be found a most wonderful lion hunt, showing a huge African lion charging straight at her; a furious rhino accompanied by his mate, and countless pictures of elephants, giraffes, zebras, baboons, buffaloes, apes and wild dogs. All are beautifully pictured and the charges of the hunted wild beasts are thrilling in the extreme. In one rare picture three hundred and sixty elephants are seen watering at a pool in the jungle. The best of this vast assortment of film has been worked into a two and a half hours' entertainment and will soon be seen at one of the leading theaters on Broadway, New York City.

Big Plans Discussed

The first gathering of the "big four" since the memorable meeting that created film history by the V. L. S. E. affiliation, was held in New York last Tuesday.

The occasion being an informal directors' meeting, no official business was transacted, but it is understood that plans of great moment to the industry were discussed, and action on them will be taken later. No definite statement has been made as to the nature of the big things hinted at, but rumor has it that when an announcement is made later, the film world will get a still further view of how well the old leaders anticipate the needs of the exhibitor.

It can be authoritatively stated, however, that the attractions released during the first quarter on the V. L. S. E. program, big as they are, will be surpassed by the features now either being produced or in preparation for production.

Walter W. Irwin, general manager, said after the meeting, that under the present system of direct booking, the responsibility of the V. L. S. E. companies does not cease when the picture has left the studio. The interest of the company follows each feature for life, and in consequence, nothing of value to its successful exhibition is left undone. This means that every detail from the selection of the subject to the bringing of patrons to the theaters has the careful consideration of master film men, and naturally, the matters considered at the board meeting covered every phase of the motion picture business.

New Hand Colored Slides

The sinking of the Lusitania has startled the world and set Americans thinking. The motion picture patron is particularly interested in the subject and will be treated to an exceptionally fine set of views which the Novelty Slide Company has just produced. The slides are hand colored and each contains descriptive data; in all, they make a very interesting attraction, telling the story of the Lusitania and depicting its wonderful construction as well as its destruction.

Edison's Paramount Release

What is taken to be a marked change and a departure in the policy of the Edison Company is the almost simultaneous announcement of the releasing on the Paramount program of a five-reel feature, "The House of the Lost Court," which Edison has had in preparation for two months, and a change of the weekly program, so that, in point of number, there will be less releases.

"The House of the Lost Court" is from the book by the noted English writer, Mrs. C. N. Williamson, who has thrilled her readers with stories of weird adventure and mystery plot, and features Viola Dana. The film is now being shown at the Broadway theater, New York. Miss Dana not so long ago, when playing leads in a Broadway production, was hailed as "Broadway's youngest star," she then being not much more than a child. It was Miss Dana's remarkable work in the three-reel feature, "The Stoning," that brought forth such encomiums from all sides and caused a prominent member of the National Board of Censorship to rather break precedent and give to the press an unusual letter of commendation, believing that the lesson conveyed so dramatically well worth the departure. But the fact that, in all reviews, practically no mention was made that the plot was neither startling nor unique—really not new at all—perhaps best reflected how interpretations can rise, by their excellence, over any repetition of plot sameness while they be true to life. In the cast of "The House of the Lost Court" are included practically all who were in "The Stoning," and it includes many of Edison's most talented players. Besides Miss Dana, Gertrude McCoy, Sally Crute, Helen Strickland, Robert Conness and Duncan McRae appear.

Viola Dana.

This departure appears to be an Edison entry into

the long feature field, released on other programs than its own. Heretofore the few long features that company has produced have been released through the special feature department of the General Film Company.

The change in the weekly program also seems to reflect the sentiments recently expressed by Studio Manager Horace G. Plimpton, who stated that in his belief one of the greatest factors militating against marked improvement of the photoplay was the exigency of the frequent or daily release, compelling companies to work under pressure so that often the best could not be put forth. The new program will eliminate the Tuesday one-reelers and the alternate Monday three-reel features, all three-reel features hereafter being released Fridays. On Friday, June 11, however, there will be released on the regular program Lee Arthur's famous stage comedy-drama as a four-part feature, this being found necessary because of its containing so much good material. From time to time, when the story warrants it, the Friday three-reeler will likely give place to a four-reel feature. This will mean but three releases a week, one reel on Wednesday, a feature on Friday, and a one-reel on Saturday.

This will, Mr. Plimpton believes, give the production end more time to consider and perfect each picture, so that each film may have all the care and attention of a feature picture.

New Star for Kessel and Baumann

The latest recruit, from the footlight favorites, to sign with the New York Motion Picture Corporation is Lewis S. Stone, the noted leading man, who is at present starring in the great success "Inside the Lines." Mr. Stone was a triumph in "The Misleading Lady" and prior to that and other Broadway appearances, was for seven years leading man with the old Belasco Stock Company, of Los Angeles, where he played opposite Bessie Barriscale, who is now with the N. Y. M. P. producing plant. It has not been decided just when he will start work, but he will leave for the coast as soon as he is through playing in "The Inside Lines."

Remarkable Offer Made Chaplin

Charlie Chaplin, it is alleged by a Los Angeles paper, is the recipient of an offer of $25,000 to appear in the Madison Square Garden, New York for fifteen minutes every afternoon and evening for two weeks. A later edition of the paper alleges that owing to the fact that G. M. Anderson gave Chaplin a sight draft for the sum of $25,000, the Essanay comedian will not go to New York, but will remain in California. The paper also states that Chaplin is going to invest his $25,000 in government bonds, and is seriously considering getting married.

Lubin Feature Opens Garden

Madison Square Garden, New York City, the most famous show place in the world, has been converted into a motion picture theater, and will open its doors on May 22, with the six-part Lubin masterpiece, "The Sporting Duchess." This edifice, remarkable both for its architectural beauty and as the gathering place of American aristocracy at the great horse shows, dog shows, automobile and sportsman shows, will now take its place in amusement history as the largest motion picture theater in the world.

The selection of "The Sporting Duchess" as the opening attraction is a tremendous triumph for the

Madison Square Garden, New York City, opens up as a picture theater, seating 12,000 persons.

Lubin Company and the V. L. S. E. program. Every film company producing features has sought the distinction of having one of its pictures selected for the initial showing, and the decision of the management to book the big six part Lubin reflects credit on the director and the stars, as well as to the Lubin Company, and the "Big Four."

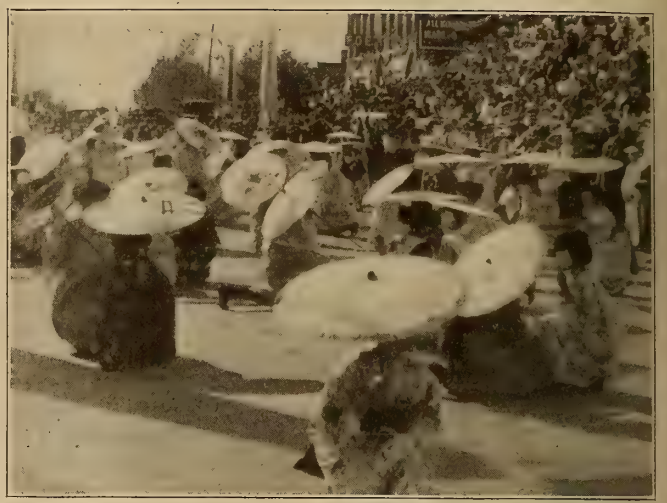
The immense arena that has been the scene of the greatest triumphs for Barnum and Bailey's Circus has been transformed into seating accommodations for twelve thousand people, and the selection of Lubin's "The Sporting Duchess," as the opening attraction, is particularly appropriate, owing to the magnitude of the production and the subject of the play.

More Power Given Censor Board

The moving picture censor board of Ft. Worth, Texas, was recently endowed with police power, and its membership was increased from three to five members. The amendment gives the mayor authority to appoint the board which he will do in a few days. The board under the amended ordinance will be given the right to enter any picture show, at any time to inspect films. Service on the board is performed gratis.

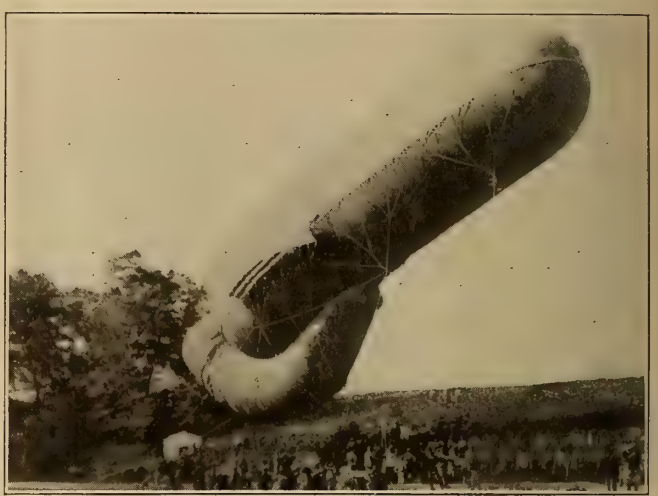
News of the Week as Shown in Films

Committee welcoming the Atlantic fleet at N. Y. Copyright 1915 by Universal Animated Weekly.



School children of Little Rock, Ark., celebrate May Day. Copyright 1915 by Pathe News.

Knight Templar's parade at San Francisco. Copyright 1915 by Pathe News.



One of the German captive balloons operating in Belgium. Copyright 1915 by Hearst-Selig News Pictorial.

Opening of racing season at Hewlett Park, L. I. Copyright 1915 by Universal Animated Weekly.

Atlantic fleet gathers in New York harbor to be reviewed by the president. Copyright 1915 by Hearst-Selig News Pictorial.

New Morosco-Bosworth Star

Leonore Ulrich, star of Oliver Morosco's production, "The Bird of Paradise," has been secured by the Oliver Morosco Photoplay Company, in association with Bosworth, in a big feature production, on which work will be started soon.

Lenore Ulrich.

She is one of the youngest stars on the theatrical stage and although she is but nineteen years of age has had a remarkably successful career in her short life of theatricals. In two years Miss Ulrich played eighty-six roles and appeared in the principal parts of such productions as "Twelfth Night," "The Virginian," "The Deep Purple," "Cameo Kirby," "The Chorus Lady," "Get Rich Quick Wallingford," "Dawn of Tomorrow" and "The Fortune Hunter" with particular success. As in the case of Peggy O'Neill, Miss Ulrich is one of Morosco's "finds."

Besides being an actress of unusual ability, Miss Ulrich presents one of the most perfect specimens of womanhood. Her face and head have been the subject for scores of paintings by well known artists.

New Producing Concern

The Highland Film Corporation of which James T. Ford is president and active manager, will shortly begin the production of dramatic films near Cincinnati.

This concern which was recently incorporated in the State of Delaware with a capital stock of $3,500,000 has as its officers James T. Ford, president; H. F. McGee, vice-president; Joseph Kapfer, vice-president and technical director; B. H. Rechtin, secretary; George I. Breidel, assistant secretary, and H. M. Ricketts, treasurer.

The company is said to have a site of land at Fort Thomas comprising 97 acres, which will shortly be utilized for the erection of its buildings, and work on an outdoor stage it is anticipated will begin on or before June 1. It is probable that a Pacific coast studio will also be arranged for, or if this cannot be secured a company will journey to Savannah, Ga. to work during the winter season.

Finds No Suitable Scenario

Out of several thousand picture scenarios submitted to the Selig Polyscope Company, which asked for an idea to film on the Selig Movie Special Tour, not one was found to be practical. The Selig Company offered a free trip aboard the Special to the writer who would suggest, in synopsis form only, a practical idea for a scenario of the journey. Writers of the half a dozen scripts that came anywhere near fulfilling the requirements have been suitably remembered by the Selig Company.

Bronx Local Reorganized

A mass meeting of Bronx exhibitors was held Thursday, May 13, at the Art theater, 1077 South boulevard, New York City, under the auspices of the Motion Picture Exhibitors' League of America—N. Y. Local No. 1. The purpose of the meeting was the reorganization of the Bronx exhibitors.

Lee A. Ochs, president of New York Local No. 1, presided. He made a short address in which he outlined the benefits of the organization and the necessity of the exhibitors getting together for their mutual protection. Brief addresses were also made by Mr. Harris, the former attorney for the Cinema Club, and Herman Hoffman, an attorney of Manhattan.

A general discussion followed—several exhibitors voicing their grievances. Mr. Harris offered to help the Bronx exhibitors and give them free legal service until such time as they were financially able to compensate him.

Next followed an election of officers for the Bronx Branch of New York Local No. 1. D. B. Picker, of the Burland theater, was unanimously elected president; Charles Goldreyer, of the University theater, vice-president; A. B. Samuelson, of the Art theater, secretary and Thomas Howard, of the Claremont theater, treasurer. The new officers promised to do their utmost to enroll new members and strengthen the organization.

Balsdon Heads Pittsburgh Office

A new branch office has been established by the V. L. S. E. in Pittsburgh, Pa. This is the ninth branch to be opened by the big concern and the second addition to the original list of distributing centers, since the inauguration of the direct booking plan on April 12. The Pittsburgh office is located at 115-117-119 Fourth avenue, and is in charge of George Balsdon, a veteran in the film industry, long and favorably known both through his connection with the General Film Company, and as an owner and representative of a chain of picture theaters.

The exact territory to be served by the Pittsburgh office has not yet been definitely decided, but much of the area covered will be so allotted that the pressure on the Philadelphia office will be relieved.

Berst Is Enthusiastic

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, recently returned from a business sojourn in New York City. Mr. Berst is enthusiastic over the outlook for business through the new V. L. S. E., Inc. "That the exhibitors are appreciating the high class productions being released through V. L. S. E., Inc., is putting it mildly," asserted Mr. Berst in an interview. "The first Selig Red Seal play released through the new incorporation, 'The Carpet From Bagdad,' may ultimately reach the popularity attained by 'The Spoilers,'" said Mr. Berst. "Opinions from public, press and exhibitors are highly complimentary. The second Selig Red Seal play 'The Millionaire Baby,' dramatized by Gilson Willets from Anna Katherine Green's wonderful novel, will, according to present indications, also attain the high tide of popularity. You may say that the Selig Company is hesitating at nothing to make its Red Seal Plays, its Diamond Specials in three reels released

in the General Film Company's regular service, and the Selig productions in one and two reels the best it has ever released."

Versatile Lubin Actor

Francis Joyner, of the Lubin players, has been most successful on the screen because of his ability to interpret, with equal ease, juvenile roles and old men's parts. Acting to him is an art, and he gives to his art the best there is in him.

Francis Joyner.

Joyner was born in New Orleans in 1887 and began his stage career in Chicago, at the age of seventeen, under May Hosmer. He began by playing small parts, but his ability to put character into his work, his sincerity and his hard study, gained him speedy recognition, and at the end of the first season he was playing leading parts. During the next few seasons Joyner played in stock companies in Duluth, Indianapolis, St. Paul, Chicago and Brooklyn. He left the Keith Stock Company, in Brooklyn, to join the Lubin players and since then has played under various directors, his versatility making him much in demand.

Selig's "The Carpet from Bagdad"

If those who see the five-part Selig Red Seal play "The Carpet From Bagdad" expected to view a de luxe presentation of a thrilling story they will leave the theater in a happy frame of mind, for every reel contains many "punches" which are of the red blooded variety. On the other hand, if they expected to see a fairy story or one whose chief interest rested in the mystic atmosphere they will leave disappointed, for this is a strictly twentieth century play.

Its plot deals with the plans of a clever band of crooks with a female leader, who make Egypt their headquarters. One of their members steals a sacred rug and this draws the wrath of the Orientals upon the entire party. A rich young American rug buyer becomes involved in the rapid moving plan of things when he purchases the rug and he falls in love with the daughter of the leader of the crooks. The action of the story is dramatic and full of surprises.

Billy Van Heads Company

Billy B. Van, the inimitable comedian, has at last been prevailed upon to enter the ranks of motion picture players. After receiving offers from some of the most prominent moving picture manufacturers, to appear in one and two-reel comedies, Mr. Van decided to embark in the producing line himself, and has organized the Equity Motion Picture Company, of which he is president, and intends to appear in comedies such as he is capable of producing, and releasing the same weekly. It seems quite unnecessary to introduce Mr. Van to the amusement-going public, as he has been before them as a comedy star for the past twenty years, appearing in a great number of Broadway successes. Mr. Van's comedy is broadly humorous. He is one of those comedians who do not require lines to get a laugh. His facial expressions, his gestures, and his comic antics, are sufficient in themselves to keep an audience thoroughly amused. He is a natural born pantomimist, and has a nobility of countenance possessed by very few comedians, and a way of emphasizing all his points with facial characterizations.

The beautiful and talented Beaumont sisters, Rose and Nellie, will also appear in these comedies, in conjunction with Mr. Van. The Equity Motion Picture Company has taken offices in the Strand theater building, New York City, and its studio, which is in course of erection, will be located at Van Harbor, Sunapee Lake, New Hampshire, in the heart of the White mountains. The magnificent rural scenery in this vicinity offers great opportunities for exterior effects.

Associated with Mr. Van, in the Equity Motion Picture Company, as vice-president and secretary, is Bob Russell, the energetic and hustling distributor of feature films.

Fish Had Best Beware

The Mutual Fishing Club has been formed and each Sunday holds fishing parties that take place in the waters that surround the California Catalina Islands. Director F. A. Kelsey is at the head of the club and the list of other Reliance and Majestic players who are

The Mutual Fishing Club. R. A. Walsh, pole and fish in hand; Charles Gorman, with the two fish.

active club members includes R. A. Walsh, Paul Powell, Jack B. O'Brien, Jack Conway, Charles Gorman, Lloyd Ingraham, W. Christy Cabanne, Wallace Reid, William Hinckley and Thomas E. O'Brien. Up to date O'Brien holds the record, by catching a fifty pound yellow tail fish and landing him in eight minutes. A permanent launch has been chartered and the name "Mutual" is conspicuous on the front of it.

Beautiful reproductions in oil of Kathlyn Williams' portrait have been prepared by the Selig Polyscope to accompany lobby displays of "The Carpet From Bagdad."

Brevities of the Business

"Way down south in the land of cotton" the V. L. S. E. is represented by W. C. Brandon, a man of wide experience, who counts as his friends all of the exhibitors in Dixie.

Mr. Brandon was formerly a representative of the General Film Company and later handled the bookings for feature films throughout the southern states. He is thoroughly familiar with local conditions in the south, and in his personal make-up embodies all of those characteristics that form so charming and inseparable a part of southern life and business. He is enthusiastic over the manner in which the exhibitors in his territory have welcomed the V. L. S. E. program and says that the system of direct booking is fully appreciated by southern theater owners; and with such men back of the program as the heads of the four companies in whom exhibitors have implicit confidence, the success of the program in the south seems assured, in view of its already demonstrated excellence and the way in which it attracts the public.

Henry Otto is the director who produces the consistently good pictures put out by the American Film Manufacturing Company and in which Winifred Greenwood and Ed Coxen are featured. "Daphnia," "The Silent Way," "Restitution" and "Justified" are four film testimonials to the fineness of Mr. Otto's work whose first direction of pictures was with the old Imp company. After a time with the Selig company he went to the Santa Barbara studio on July first, 1914. And there he has been producing satisfactory results since that time.

By arrangement with Pathe Freres and the Wharton brothers, Arnold Daly has been released from his "Exploits of Elaine" engagement in order that he may continue his season in New York with the Bernard Shaw plays, in which he is appearing personally. Mr. Daly has completed twenty-four episodes of the "Exploits." He will continue with the "You Never Can Tell" and "Arms and the Man" companies until about June 1, and then go to French Lick Springs for a much needed rest.

Charles Chaplin, Essanay comedian, led the parade at the opening of the base ball season in Los Angeles. He was followed by a band, the city officials, clowns and a calliope. Nevertheless Chaplin was quite the sensation of the parade. When he threw the first ball there was a yell from the base ball fans that could be heard a mile.

Milton H. Fahrney has started producing for the Mina company at the Hollywood studios recently occupied by the Universal. Fahrney was the first director David Horsley ever employed, and the union is thus again cemented. Fahrney has Goldie Coldwell, George Ovie, Jefferson Cabourne, Mrs. Sully and Louis Fitzroy with him, and will make comedies until the new studios at the Zoo are completed.

The Selig Polyscope Company has put over a novel publicity stunt. Pieces of carpet have been mailed to exhibitors and exchanges. Attached to the carpet was a tag reading: "This is a piece of 'The Carpet from Bagdad.'"

J. A. Fitzgerald, who directs the productions and destinies of All Celtic Film, Inc., is one Chicagoan who has not succumbed to the charms of New York. As summer approaches, thoughts of visiting the windy city go coursing through his mind, but they have not yet grown into hopes, for just now he is so busy guiding philanthropic Rafferty through his difficulties that he has not had time to even consider them seriously. Some day, however, a man with J. A. F. on his suitcase is going to board a Chicago-bound train, and, once on, the whole train crew will not be able to induce him to change his mind.

Exhibitors in Pennsylvania, Maryland, Virginia, District of Columbia, Delaware, North Carolina, and New Jersey will be interested in learning that the new quarters of the Philadelphia branch of the V. L. S. E., at 229 North Twelfth street, have been completed, and are now occupied by J. S. Hebrew and his staff.

Frank Powell, director of the Fox Film Corporation, whose picturization of Porter Emerson Browne's "A Fool There Was" added further laurels to his reputation as one of the foremost photo-play directors, is at the present time in St. Augustine, Fla. Mr. Powell is filming the world-famous play, "La Giaconda," by D'Annunzion, and as this is recognized at one of the greatest of this famous author's works, it will no doubt make a notable production and should prove to be one of the most popular photo-dramas ever made.

Harry Spingler, excellent portrayer of juvenile roles, and popular Screen Club member, will have the juvenile lead in support of William Farnum, who is slated to appear in a pictured version of "The Bondman," founded on Hall Caine's famous novel of the same name. The Fox Film Corporation, who stand sponsor for the new feature, have selected Edgar Lewis to direct the photoplay, rehearsals of which are now in progress at the Pathe Studio in Jersey City.

Ruth Stonehouse, the pretty Essanay actress, spent several days in Omaha, lecturing at motion picture houses where plays featuring her were shown. She talked two nights at the Columbia theater and one night at the Besse theater. She was given a big ovation at both places, where she told of the work in making pictures. "A Night in Kentucky," George Ade's "The Fable of the Men at the Woman's Club," "The Man in Motley" and "The Wood Nymph" were the plays featured.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	175	....
Biograph Co	58	64
General Film Corp. *pref*	47	54
Majestic Film Mfg. Co.	167	182
Mutual Film Corp. *pref*	58	62
Mutual Film Corp. *com.*	77	81
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	52	60
New York Motion Picture Corp.	79	81
Reliance Motion Picture Corp.	30	39
Thanhouser Film Corp.	88	93
Universal Film Corp	140	....
World Film Corp.	3⅞	4½

World Film Corporation.—It is reported that this company increased its capital stock to $3,000,000, and that the entire control of both the Shubert and Peerless Film companies has been obtained. Prior to this the World Film Corporation only possessed a fractional interest in the above two concerns. It is also reported that the rights of the World Film Corporation for the entire world—outside of the United States and Canada—were sold to Messrs. Winik and Brock of London, England, and that they expect to secure a profit through this foreign output of something in excess of $100,000 per year. This indicates a satisfactory arrangement for a wider market for this company's product. The method of distributing will necessitate a thorough tryout of any and all films in America before they are exported for the European market. The curb market, however, fails to reflect an anticipated advance in the shares and they are still quoted at about last week's level.

North American Film Corporation.—In most of the large cities in the United States the "Diamond from the Sky" was exhibited in more theaters on the initial night than the best known success in the serial field—the "Million Dollar Mystery"—and, down to date, the daily ratio of increase in bookings has established a new record.

New York Motion Picture Corporation.—That a regular 1% per month basis has been established for this stock is now generally conceded as the company declared the same rate for the second month.

Reliance Motion Picture Corporation.—A number of offerings were made last week, but, as the buying power was scarce, transfers were conspicuous by their absence.

General Film Corporation.—This market seems to have struck the same rut in which it was found during the last four or five months of 1914 and the earlier part of this year, with practically no transactions reported.

The Fox Film Corporation announces the selecting of Stuart Holmes to depict the leading character role in "A Mother's Love," which is to be used as a starring medium by Betty Nansen. J. Gordon Edwards, assisted by Rex Ingram, will direct the photoplay, rehearsals of which are now under way at the Pathe studio in Jersey City.

The Strand theater management is making preparations to present a series of performances for children, commencing Saturday morning, June 5. An elaborate program is in preparation which is sure to amuse the little ones. What is said to be the most marvelous and realistic war pictures ever taken are the German government pictures taken by the Eiko Film Company in association with the Local Anzeiger. These pictures have been copyrighted in this country and will be shown at the Strand theater, commencing next Sunday. Later the Strand theater will also present government war pictures taken with the allies.

Miss Pauline Bush, who was married to Allan Dwan on April 24, will not return to the Universal Company for several weeks. In the meantime Miss Edna Maison will take the place of Director Joseph De Grasse's leading woman and opposite her will play Ray Gallagher in a two-reel western story entitled "One Man's Evil."

Vera Lewis is the latest character woman to join the Griffith-Mutual forces. She has already appeared in "Gridley's Wife," and now has been cast for the role of the Countess in Ouida's "Trocotrin."

After a ten-week sojourn at the barracks of the 14th U. S. Cavalry, Fort Clark, Texas, the Vitagraph acting company with Darwin Karr in the lead has returned to the home plant in Brooklyn, N. Y. This company was sent to Texas to do some pictures that called for scenes of frontier life.

Miss Maibelle Neikes Justice, author of many Selig picture plays, has been prostrated at her home in Los Angeles, Cal., having received word that her sister, Mrs. D. R. Shymer of New York City, was among the victims on the ill-fated Lusitania.

Agnes Egan Cobb has assumed the new title of "Advisor" to add to her list of many. This one is rather unique and the first of its kind in the film business. However, she is entitled to it, as there is not a day passes but some one 'phones or calls personally at her office in the Columbia theater building for her advice on matters of importance pertaining to the film trade.

Walter W. Irwin, general manager of the V. L. S. E., announces that the Pittsburgh branch office, in charge of George Balsdon, is now permanently located at 115 Fourth avenue, in that city.

According to New York artists and sculptors, the most fascinatingly wicked and seductively beautiful face in the world belongs to Madamoiselle Theda Bara, the Parisian beauty and late leading woman of Le Theater Antoine, Paris, the "house of thrills of the French capital." Famous the country over as the vampire woman of the William Fox productions, "A Fool There Was," "Kreutzer Sonata," and "The Clemenceau Case," Mlle. Bara has probably a bigger personal following today than any other actress on the screen. Her serpent-like beauty and compellingly alluring methods have made her name famous from coast to coast.

A. C. Langan, located in the Candler building, New York Ciyt, has the foreign rights on the productions of All-Celtic Film, Inc. Mr. Langan, through recent appointment by William P. Jeffrey, trustee of the All Star Film Corporation, is sole agent for All Star productions, and is now selling rights on "The Garden of Lies," featuring Jane Cowl. Mr. Langan is also selling rights for territory outside of the United States and Canada on "Salomy Jane," a splendid production by the California Motion Picture Corporation.

In reference to the brevity in last week's edition of Motography, concerning Tom Bedding, we wish to state that the last line of same was printed through some misunderstanding. Mr. Bedding is at present with the World Film Corporation.

Director Jacques Jaccard, who has been absent some six weeks or two months, has again returned to the Universal studios in Los Angeles, where he will become a director of Universal productions.

H. Z. Levine has just issued a little personal house organ called "Motion Picture Articles," this being reprinted articles from the columns of the *Moving Picture World* and the *New York Morning Telegraph*, which Mr. Levine wrote after a trip of nearly seventy-five thousand miles through Europe and the United States and the greater portion of the articles is devoted to an analytical review of trade conditions of the countries through which he traveled. There is a two-page introduction by Hugh Hoffman, formerly of the *World's* staff.

Richard Ridgely, the capable Edison director, has just finished "The Wrong Woman," a three-part feature that is sure to cause favorable comment the country over for the excellent manner in which it was produced. Ridgely is conceded by many to be one of the foremost feature directors of the day, and is living up to his reputation most admirably.

Tom Mix, Selig cowboy actor and director, who was seriously hurt in a runaway accident which recently occurred at Los Angeles, is reported recovering. He is yet in a Los Angeles hospital.

FILM FOLK FLASHES.

Carlyle Blackwell has been very sick and will recuperate at one of the hot springs which abound in California. He held up well until the completion of the "Puppet Crown," in which he played opposite Ina Claire, for the Lasky company. He will next be seen playing opposite Blanche Sweet in "The Secret Orchard" under the direction of James Neil. Blackwell needs the rest, for he has been working steadily for many months now. He is delighted with his surroundings at the Lasky studios.

Harry Mestayer, the noted actor, now appearing in a forthcoming Selig Red Seal play, "The House of a Thousand Candles," expects to go to California soon and will be at the Selig Jungle-Zoo to assist in the receiving of guests of the Selig Movie Special.

Miss Victoria Forde, the dainty fun-maker of Al Christie's Nestor Comedy Company, celebrated her nineteenth birthday

The start of the tour being made by James Cruze and Sydney Bracy, from New York to San Francisco. Cruze and Bracy on front seat. Cruze at the wheel. Lord McCaskill and Al Meltzer on rear seat. McCaskill secretary; Meltzer, mechanician. The party will play the larger moving picture theaters en route.

last Wednesday. That is, her friends celebrated it for her by giving her a surprise party at her home in Hollywood. About seventy-five film favorites, Universal and otherwise, were present and a very enjoyable evening was passed.

So it is true that pretty Louise Glaum was married on the quiet a little time ago. Rumors stated that she was seen in a white dress getting into an auto, and that Harry Edwards, the head comedy director under "Pathe" Lehrman of the L-Ko Company, was spotted with a flower in his button hole and a gladsome expression on his countenance. Then Harry and Louise both had a short lay-off from their work. Openly accused, they admitted the fact, and stated that they were very happy and trusted that everyone else was the same. Well, good luck to 'em, even if they did manage the affair secretly.

Frank Powell, director of the Fox Film Corporation, whose production of Porter Emerson Browne's "A Fool There Was" has made him famous on two continents, is a firm believer in backgrounds for bringing out the strong points of his characters. Mr. Powell gave a notable demonstration of this in "A Fool There Was" and is particularly endowed for his pet hobby of picking "locations" by his experience with Pathe-Freres abroad, where he staged scenes in almost every part of Europe.

Hobart Henley, who was with the Imp Company in New York for several years, arrived from the East this week and will play leads with one of the companies at the Universal's

Pacific Coast studios, after playing in one picture which is to be produced by Lois Weber.

Harry Spingler, excellent portrayer of juvenile roles, and popular Screen Club member, will have the juvenile lead in support of William Farnum, who is slated to appear in a picturized version of "The Bondman," founded on Hall Caine's famous novel of the same name. The Fox Film Corporation, who stand sponser for the new feature, have selected Edgar Lewis to direct the photoplay.

Hettie Grey Baker and John Emerson were both speakers at the recent dinner of the Woman's Press Club. The formr spoke on playwriting for the silent drama, and the latter of the legitimate stage. Both these Mutual celebrities were well received.

Lillian Gish is back at the Reliance-Majestic studios on the coast from her vacation, which she spent at Massillon, Ohio. With her mother, Miss Gish visited her aunt. She celebrated her return to Los Angeles by plunging vigorously into work.

ROLL OF STATES.

ALABAMA.

Work was recently started on the interior of the Empress theater building and the Andrew's drug store at Montgomery. Both of these buildings will be thrown into one structure, which will be fitted up as a modern home for motion pictures. The work is expected to take up about thirty days, during which period something like $20,000 will be spent to make the new theater, the name of which will be the Strand theater, one of the most modern and up-to-date in the South.

The moving picture theater at Oneonta was destroyed by fire on May 7.

CALIFORNIA.

National Film Corporation, $100,000; subscribed, $125. Directors: William Parsons, Dain L. Tasker, A. W. Coldeway, Bruce Mitchell, George F. Zimmer.

At a recent meeting of the directors of the United States Feature Film Company at Chicago, the following directors were elected for the coming year: Harry N. Chesebro, Lawrence Gardella, George Duke, Colonel Henshaw and Stewart K. Thomas.

The old Bell theater on Market street near Sutter, Stockton, will shortly be opened under the management of Tom and Percy Kenyon and will be known as the Kenyon theater.

Turner & Dahnken Controlling Company, authorized capital $2,500,000, has made application for permission to sell 200,000 shares of preferred stock at par, $5 per share. The company owns the controlling interest in Turner & Dahnken, a corporation, engaged in the moving picture and theatrical business in a number of California cities. The money to be raised is proposed to be used in running additional theaters in Sacramento, Oakland, Eureka, Reno, Stockton, Los Angeles and elsewhere.

CANADA.

Announcement was made recently by the owners of the Princess theater at Toronto, which was recently destroyed by fire, that a new theater would be constructed on the site in the very near future.

COLORADO.

Joseph V. Yaeger, an experienced theater and film exchange manager, recently assumed control of the Sterling theater at Greely, having acquired the leasehold interest of M. Griffin.

CONNECTICUT.

A contract has been awarded by J. A. Rida for the erection of a motion picture theater on Campbell avenue, West Haven. The building will be one story high, of brick construction, with a gravel roof, and will cost about $3,000.

Benjamin Krentzman recently purchased a full half interest in the Crystal theater and Airdome at Meriden. The new management will mark increased activities on the part of the Crystal, and many improvements are being planned. The airdome is being thoroughly renovated and overhauled, and will be ready for opening about May 23.

Thomas F. Keane, Jr., of 131 Hanover street, Meriden, has sold his interest in the Crystal theater to G. A. Rudloff, also his interest in the Meriden airdome, Mr. Rudloff assuming full control of both theaters.

The new Orpheum theater in Bank street, New London, was opened to the public on May 3, with William Sestare as manager.

DELAWARE.

Tulpehocken Motion Picture Company, Wilmington, Delaware. Capital stock, $50,000.

A permit was recently granted to Dr. S. Elbert for the erection of a three story brick, stone and concrete structure at No. 810-12 French street, Wilmington. The building will be used for a motion picture theater and will cost $10,000.

A deal was recently closed whereby Topkis Brothers became the owners of the Clayton House property at Fifth and Market streets, Wilmington, on which site it is proposed to erect a five story building to house a palatial theater with a seating capacity of 2,000 persons. The theater, Mr. Topkis promises, will be one of the largest and finest south of New York City, and when completed will show first class attractions.

ILLINOIS.

Echo Amusement Company, Des Plaines, $20,000, amusement business. John T. Ayers, Emil A. Melze, B. L. Franzen, Jr., Wm. F. Graupner, Fred A. Helm.

Plans are under way for the opening of a new motion picture theater at Algonquin by A. J. Roath, in the near future.

Madison Street Theater Corporation, Chicago; capital, $120,000; to conduct moving picture shows, exhibitions, and entertainments, etc.; incorporators, Edwin Johnson, William Lavery, Annette Graff.

Charles Berkell has leased the Empire theater at Rock Island and same will be opened under his management in the early fall.

Extensive improvements have been made in the Palms theater at Harvard. George Cunningham is the new manager and the theater was opened to the public on May 5, with first-class attractions.

Rectograph Feature Film Company, Chicago; dissolved.

Work has been started on the new airdome at Eureka.

Mrs. Frank Stock has purchased the Lyric theater at Bradford and has taken immediate possession.

Work is rapidly progressing on the new Irvin theater on East Jefferson street, Bloomington.

Charles E. Seeley recently purchased the Dreamland theater at Prophetstown.

Amos Hamilton recently purchased one-half interest in the Colonial theater at Joliet.

Announcement has been made by W. J. West of Galesburg that he expects to erect in Kewanee in the near future a $25,000 motion picture theater.

The United States Moving Picture Company has acquired from the May Amusement Company the leasehold estate on the Kenwood theater, 1225 East Forty-seventh street, Chicago, for a bonus, reported to have been $10,000. The theater has seating capacity of 900 and is under lease for ten years from May 1 at an annual rental of $6,500. The United States Moving Picture Company also controls the Shakespeare theater, and is said to have options upon two 1,000-seat theaters now being built, which are expected to be completed by October 1. The firm also states that negotiations are under way for the erection of two 3,000-seat theaters, each to cost $300,000, on the Northwest and South sides.

The Gem theater, located in the Eggler building at Main and First streets, Dundee, has been closed.

Mrs. Mary Chanfordy has purchased the Union theater at Georgetown and has taken possession of the theater.

INDIANA.

The Ideal theater at Kokomo was recently destroyed by fire.

M. R. Sutherland, owner of the Phoenix theater at La Porte, has sold the theater to James Kolar for a consideration of $15,000. Mr. Kolar will book the very best attractions and promises the people of La Porte a high grade of pictures.

The Majestic theater at Sullivan was destroyed by fire on May 3. The damage is estimated at about $3,000.

Manager E. F. Galligan opened the Nelson theater at Logansport on May 6, for the showing of motion pictures during the summer months.

Emnkay Motion Picture Corporation, Terre Haute, $5,000; to manufacture movie films, etc. L. E. Weinstein, L. McNutt, O. J. Kietz.

IOWA.

Harold Johnson has purchased half interest in the Majestic theater at Fort Dodge and in the future will assist in the management.

The new moving picture theater at East Dubuque was opened to the public on May 1.

L. E. Carnes has purchased the Eno theater, 407 West Seventh street, Sioux City, from William Dixon, and will remodel the interior and build an addition 24 by 25 feet on the rear. Mr. Carnes states he will take personal charge of the playhouse. The stage will be placed in the addition and the seating capacity enlarged to 250.

Ben Baber has sold a half interest in the Majestic

theater, Bloomington, to W. C. Hathaway of Des Moines. The firm name is to be Baber & Hathaway. Mr. Hathaway will have active charge of the theater.

The Scenic theater at York City was recently damaged by fire.

A deal was recently closed whereby Fred Lambert became manager of the King theater at Albia. Mr. Lambert assures the theater-going people of Albia that he will show some excellent attractions the coming season.

Messrs. Shope and Greer recently became owners of the moving picture theater at McIntire.

Plans are under way by Joe Gerbracht for the erection of a new motion picture theater at Ames, work to begin in the near future.

Baber & Hathaway, the new managers of the Majestic theater, have installed a new $2,500 Wurlitzer player piano in their theater at Bloomfield.

The Sioux City Investment Company has been issued a permit for the remodeling of the Grand theater, Fourth and Jones streets, Sioux City, at an estimated cost of $25,000.

KENTUCKY.

Children's Feature Film Company, Louisville, capital stock $50,000, incorporated by Thos. J. Morrow, Jr., R. W. Conant and Norman M. Sweet.

Plans are under way by the Cresent Amusement Company for the conversion of the Columbia theater on Main street, Bowling Green, into a motion picture house. The management will spare no efforts in giving the public good, high class entertainment.

The Lyric theater at Olive Hill was recently destroyed by fire. Loss $7,000.

LOUISIANA.

Irvine & Sons, contractors of Ocean Springs, will erect the studio of the Dixie Film Manufacturing Company on the Tchouticabouffa river. The studio will be 100 feet square and when completed will be immediately placed in use by the concern recently organized in this city for the purpose of making moving pictures.

The Mound City theater at Gretna changed hands recently, C. B. Gandolfi of New Orleans succeeding to the management by lease for a year from Zimmer & Evans, who have been conducting the popular playhouse for nearly a year past. Mr. Gandolfi is an experienced moving picture manager and he promises the patrons of the theater high class attractions.

MARYLAND.

Plans have been completed for the erection of a motion picture theater by the Crown Amusement Company at 619 North Central avenue, Baltimore. The building will be one story in height, 31x100 feet in dimension and will be constructed of brick and stucco.

MICHIGAN.

Fire, believed to have been of incendiary origin, destroyed Bregger's Opera house at Crystal Falls on April 28. The loss on the opera house fixtures, motion picture machine and reels is placed at $20,000, covered with $9,000 insurance.

Work has been started on a new $25,000 motion picture theater to be erected by Pearce Brothers on First street, Wyandotte. The theater is two stories in height, strictly fireproof and modern in every detail.

N. V. Warner recently opened a moving picture theater at Lowell to be known as the Family theater.

Charles Hanold has purchased the opera house at Iron River and work has been started on remodeling the house. All of the interior and stage will be remodeled and a balcony will be built in the rear of the hall, giving a total seating capacity of about 500. A new motion picture machine has been installed and it is expected the theater will be opened to the public about June 1.

Drinkwater and Olmstead have taken over the Venetian theater at Coldwater and will show first-class pictures.

At the annual meeting of stockholders of the Miles-Detroit Theater Company, held recently in Detroit, the following directors were elected for the coming year: E. W. Voight, S. X. Goldberg, Dr. Paul C. Dulitz, A. W. Chase and John J. Nash, of Chicago, the last two succeeding Harry A. Eberline and Harry Helfman. Mr. Voight was re-elected president, Mr. Goldberg re-elected vice-president and Dr. Dulitz secretary-treasurer. Dr. Dulitz was reappointed house manager.

Fred K. Tremper is installing a new motion picture machine in his theater at St. John.

MINNESOTA.

The Hill Amusement Company has been granted a license to operate a motion picture theater at 635 Selby avenue, St. Paul.

Arrangements have been completed by a stock company headed by Abe Frankel for the erection of a photoplay house at 622 Hennepin avenue, Minneapolis. The building will be two stories in height, of very modern design and fireproof construction, with a seating capacity of 1,000 persons. The theater will cost in the neighborhood of $50,000 and will be ready for opening about August 1.

The new Lyndale theater at the corner of Lake street and Lyndale avenue, Minneapolis, was opened to the public on May 4. The theater cost $30,000, and has a seating capacity of 800 persons.

Plans are under way by the Sandon Brothers for the erection of a motion picture theater on Walnut street, Mankato. The new theater will have a frontage of 44 feet and a depth of 120 feet, will be fireproof throughout and will have a seating capacity of 1,000 persons.

MISSOURI.

C. L. McDonald has sold the Rex theater at Hamilton to Hugh Fleming, who will take immediate possession of the theater.

MISSISSIPPI.

Work was recently started on the studio of the Dixie Film Manufacturing Company at Sunkist Place, Biloxi. The plant will cost $10,000 or more.

MONTANA.

Lewis Dunbar has assumed the management of the Gem theater at Billings.

NEBRASKA.

The new electric motion picture theater at Curtis has been completed, and is a very attractive and comfortable little play house. Mr. Fitzer is the manager of the theater and will endeavor to show the very best attractions available.

T. C. Penny, proprietor of the Orpheum theater at Ashland, has sold the business for a consideration of $24,000.

After being closed for six weeks and undergoing many improvements the Lyric theater at Beatrice has been reopened to the public.

NEW JERSEY.

M. Silverman has leased the Broad street theater at Bloomfield and arrangements have been made with the best known film producers for the showing of their best pictures.

The new and modern motion picture theater on Main street, Metuchen, was recently opened to the public with W. J. Dick as manager.

Enterprise Film Company, Palisades; capital stock, $10,000; object, to manufacture moving picture films; incorporators, George B. Stabel, Fred Stabel, Walter Almazov, all of Palisades.

NEW YORK.

Fire in the Arcadia moving picture theater building at Williams and Adams streets, Buffalo, damaged the building to the extent of $7,500.

The Geneva Theater Company, Inc., Geneva. Theatrical and motion picture business; capital, $25,000. Incorporators, D. Cohen, Binghamton.

Gotham Film Company, Inc., New York. Moving picture business; capital, $500,000.

The Herald Square theater at the northwest corner of Thirty-fifth street and Broadway, New York, famous for forty-one years as one of the city's leading places of amusement, and in recent years used for moving pictures, has been closed.

The Brighton Beach Music Hall at Brooklyn has changed hands and will open on May 30 with the showing of first-class moving pictures under the management of the Brighton Beach Music Hall Company, which was incorporated recently for $10,000. The officers of the company are: Thomas P. Hall, Charles M. Hall and Charles G. Miller.

Rembrandt Productions, motion pictures, advertising, $5,000; F. H. Rise, F. Knight, C. L. Lloyd, 225 West One Hundred-tenth street.

Walter MacNamara Photo Play Company, theatrical, motion pictures, patents on cameras, and deep sea moving picture apparatus, $150,000; C. Greene, C. M. Brune, W. MacNamara, 126 West Forty-sixth street, New York.

Federal Feature Film Corporation, New York City, to manufacture motion picture films of all kinds, $1,500,000; Wm. M. Pyle, George G. Steigler, Lawrence W. E. McCarthy, all of Wilmington, Delaware.

Plans are under way by Frank C. Bangs for the erection of an airdome at Broadway and Seventh avenue, New York. The theater will cost $750.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-17	The Canceled Mortgage	Biograph	1,000
	5-17	No release this day	Edison	
D	5-17	Manners and Man	Essanay	1,000
D	5-17	The Lure of Mammon	Kalem	3,000
D	5-17	Into the Night	Lubin	2,000
D	5-17	The Jest of Jealousy	Selig	2,000
T	5-17	Hearst-Selig News Pictorial No. 39	Selig	1,000
C	5-17	Mr. Jarr and the Dachshund	Vitagraph	1,000

Tuesday.

D	5-18	Felix Holt	Biograph	2,000
D	5-18	Their Own Ways	Edison	1,000
D	5-18	A Lesson in Romance	Essanay	3,000
C	5-18	The Liberty Party	Kalem	1,000
C	5-18	A Lucky Strike	Lubin	1,000
D	5-18	Across the Desert	Selig	1,000
D	5-18	The Awakening	Vitagraph	2,000

Wednesday.

C	5-19	Chinks and Chickens	Edison	1,000
C	5-19	The Fable of "The Two Sensational Failures"	Essanay	1,000
D	5-19	The Closed Door	Kalem	2,000
D	5-19	In the Dark	Lubin	3,000
D	5-19	Love Finds a Way	Selig	1,000
C	5-19	Almost a Hero	Vitagraph	1,000

Thursday.

D	5-29	For Her Happiness	Biograph	1,000
C	5-20	Sweedie's Hero	Essanay	1,000
D	5-20	A Decision of the Court	Lubin	2,000
C	5-20	Where's Oliver?	Mina	1,000
D	5-20	The Two Natures Within Him	Selig	3,000
T	5-20	Hearst-Selig News Pictorial No. 40	Selig	1,000
C	5-20	Dimples, the Auto Salesman	Vitagraph	1,000

Friday.

C	5-21	Bobby's Bargain	Biograph	1,000
D	5-21	The Wrong Woman	Edison	3,000
D	5-21	The Revenue Agent	Edison	1,000
D	5-21	Jean of the Jail	Kalem	1,000
D	5-21	Just Retribution	Lubin	1,000
C	5-21	Cupid Puts One Over on the Shatchen	Vitagraph	1,000

Saturday.

C	5-22	The First Piano in Camp	Biograph	1,000
C	5-22	A Hazardous Courtship	Edison	1,000
D	5-22	Otherwise Bill Harrison	Essanay	2,000
D	5-22	The Broken Train	Kalem	1,000
C	5-22	The Club Man	Lubin	1,000
D	5-22	The Jaguar Trap	Selig	1,000
D	5-22	In the Days of Famine	Vitagraph	3,000

Monday.

D	5-24	The Avenging Sea	Biograph	1,000
D	5-24	Sally Castleton, Southerner	Edison	3,000
D	5-24	The Secret's Price	Essanay	1,000
D	5-24	Rivals	Kalem	2,000
D	5-24	In the Wolf's Den	Lubin	2,000
D	5-24	Light o' Love	Selig	2,000
T	5-24	Hearst-Selig News Pictorial No. 41	Selig	1,000
C	5-24	Mr. Jarr Visits His Home Town	Vitagraph	1,000

Tuesday.

D	5-25	Captain Fracasse	Biograph	2,000
C	5-25	All Cooked Up	Edison	1,000
D	5-25	Above the Abyss	Essanay	2,000
C	5-25	Ham, the Detective	Kalem	1,000
C	5-25	Mathilda's Legacy	Lubin	1,000
D	5-25	Two Brothers and a Girl	Selig	1,000
D	5-25	The Esterbrook Case	Vitagraph	3,000

Wednesday.

D	5-26	The Man Who Could Not Sleep	Edison	1,000
C	5-26	The Fable of "The Intermittent Fusser"	Essanay	1,000
D	5-26	The Figure in Black	Kalem	2,000
D	5-26	The Kick Out	Knickerbocker	3,000
D	5-26	Her Other Self	Lubin	2,000
D	5-26	Mother's Birthday	Selig	1,000
C	5-26	The Story of a Glove	Vitagraph	1,000

Thursday.

D	5-27	Gratitude	Biograph	1,000
C	5-27	A Bunch of Matches	Essanay	1,000
D	5-27	On Bitter Creek	Lubin	3,000
C	5-27	Once Is Enough	Mina	1,000
D	5-27	The Quarry	Selig	3,000
T	5-27	Hearst-Selig News Pictorial No. 42	Selig	1,000
D	5-27	Hilda of the Slums	Vitagraph	1,000

Friday.

D	5-28	The Candidate's Past	Biograph	1,000
D	5-28	According to Their Lights	Edison	2,000
D	5-28	The Bachelor's Burglar	Essanay	1,000
D	5-28	Prejudice	Kalem	3,000
D	5-28	Nobody Would Believe	Lubin	1,000
C	5-28	The Starring of Flora Finchurch	Vitagraph	1,000

Saturday.

D	5-29	Truth Stranger than Fiction	Biograph	1,000
C	5-29	The Dumb Wooing	Edison	1,000
D	5-29	Vengeance	Essanay	3,000
D	5-29	A Railroader's Bravery	Kalem	1,000
C	5-29	Out for a Stroll	Lubin	1,000
D	5-29	In the Amazon Jungle	Selig	1,000
C	5-29	Jane Was Worth It	Vitagraph	2,000

V. L. S. E. Program

	4-12	Eagle's Nest	Lubin	6,000
	4-19	The Juggernaut	Vitagraph	5,000
	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000
	5-24	The Slim Princess	Essanay	4,000
	5-31	The Millionaire Baby	Selig	5,000

Mutual Program

Monday.

D	5-17	The Greater Strength	American	2,000
D	5-17	When Cameron Passed By	Reliance	1,000
C	5-17	Title not reported	Keystone	

Tuesday.

D	5-18	The Heart of the Princess	Thanhouser	2,000
D	5-18	The Electric Alarm	Majestic	1,000
C	5-18	Naughty Henrietta	Beauty	1,000

Wednesday.

D	5-19	The Operator at Big Sandy	Broncho	2,000
D	5-19	At the Edge of Things	American	1,000
D	5-19	Grigley's Wife	Reliance	1,000

Thursday.

D	5-20	Her Alibi	Domino	2,000
C	5-20	Title not reported	Keystone	
T	5-20	Mutual Weekly No. 20	Mutual	1,000

Friday.

D	5-21	Bad Buck of Santa Ynez	Kay Bee	2,000
C	5-21	The House That Jack Moved	Falstaff	1,000
D	5-21	The Refugee	Thanhouser	1,000

Saturday.

D	5-22	The Huron Converts	Reliance	2,000
C	5-22	Title not reported	Keystone	
C	5-22	When Beauty Came to Koskob	Royal	1,000

Sunday.

D	5-23	Eleven-Thirty P. M.	Majestic	2,000
C	5-23	The Rivals	Komic	1,000
D	5-23	Daughter of Kings	Thanhouser	1,000

Monday.

D	5-24	In the Purple Hills	American	2,000
D	5-24	The Cliff Girl	Reliance	1,000
C	5-24	Title not reported	Keystone	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday.

D	5-25	Fairy Fern Seed.....Thanhouser	2,000
D	5-25	The Rightful Theft.....Majestic	1,000
D	5-25	The Stay-at-Homes.....Beauty	1,000

Wednesday.

C	5-26	Shorty's Trouble Sleep.....Broncho	2,000
D	5-26	The Reprisal.....American	1,000
D	5-26	The Deadly Focus.....Reliance	1,000

Thursday.

D	5-27	Hostage of the North.....Domino	2,000
C	5-27	Title not reported.....Keystone	
T	5-27	Mutual Weekly No. 21.....Mutual	1,000

Friday.

D	5-28	Her Easter Hat.....Kay Bee	2,000
C	5-28	It's An Ill Wind.....Falstaff	1,000
C	5-28	Little Dick's First Case.....Majestic	1,000

Saturday.

D	5-29	The Man of It.....Reliance	2,000
C	5-29	Title not reported.....Keystone	
C	5-29	Oh, Baby!.....Royal	1,000

Sunday.

D	5-30	Out of Bondage.....Majestic	2,000
C	5-30	Gasoline Gus.....Komic	1,000
D	5-30	The Angel in the Mask.....Thanhouser	1,000

Universal Program

Monday.

C	5-17	Baby.....Victor	2,000
D	5-17	Destiny's Trump Card.....Imp	1,000
C	5-17	A Day at San Diego Fair.....Joker	1,000

Tuesday.

D	5-18	The Dancer.....Gold Seal	3,000
	5-18	No release this week.....Rex	
C	5-18	When Cupid Crossed the Bay.....Nestor	600
E	5-18	Along the Nile.....Nestor	400

Wednesday.

D	5-19	From Italy's Shores.....Laemmle	2,000
C	5-19	Love and Sour Notes.....L-Ko	1,000
T	5-19	Animated Weekly No. 167.....Universal	1,000

Thursday.

D	5-20	A Fireside Realization.....Rex	1,000
D	5-20	Celeste.....Big U	1,000
C	5-20	The Battle of Running Bull.....Sterling	2,000

Friday.

D	5-21	Court Martialed.....Imp	4,000
	5-21	No release this week.....Victor	
C	5-21	They Were Heroes.....Nestor	1,000

Saturday.

D	5-22	When Love is Love.....Rex	2,000
D	5-22	Diamonds of Fate.....Powers	1,000
C	5-22	The Lady Doctor of Grizzly Gulch.....Joker	1,000

Sunday.

D	5-23	The Old Doctor.....Big U	2,000
D	5-23	One Kind of Friend.....Laemmle	1,000
	5-23	No release this week.....L-Ko	

Monday.

D	5-24	A Witch of Salem Town.....Victor	2,000
C	5-24	Fifty Fifty.....Imp	1,000
C	5-24	Hiram's Inheritance.....Joker	1,000

Tuesday.

D	5-25	Shattered Memories.....Gold Seal	3,000
	5-25	No release this week.....Rex	
C	5-25	When Her Idol Fell.....Nestor	1,000

Wednesday.

D	5-26	Trickery.....Laemmle	2,000
C	5-26	Broken Hearts and Pledges.....L-Ko	1,000
T	5-26	Animated Weekly No. 168.....Universal	1,000

Thursday.

D	5-27	The Trail of the Upper Yukon.....Rex	2,000
D	5-27	The Memory Tree.....Big U	1,000
C	5-27	Lady Raffles and Detective Duck in The Mysterious Female Raffles.....Powers	1,000

Friday.

D	5-28	You Can't Always Tell.....Imp	2,000
C	5-28	A Nightmare of a Movie Fan.....Victor	1,000
C	5-28	With Father's Help.....Nestor	1,000

Saturday.

D	5-29	The Pursuit Eternal.....Imp	2,000
D	5-29	The Amber Vase.....Powers	1,000
C	5-29	No Soup.....Joker	600
C	5-29	Fun Among the Pharoahs.....Joker	400

Sunday.

D	5-30	A Modern Enoch Arden.....Big U	3,000
D	5-30	The Golden Wedding.....Laemmle	1,000
	5-30	No release this week.....L-Ko	

United Film Program

Monday.

D	5-24	Red Tape.....Ideal	2,000

Tuesday.

C	5-25	Bumped for Fair.....Superba	1,000

Wednesday.

D	5-26	War at Home.....Grandin	2,000

Thursday.

C	5-27	She Couldn't Get Away.....Luna	1,000
C	5-27	Love and Pies.....Starlight	1,000

Friday.

D	5-28	The Smuggler's Daughter.....Primier	2,000

Saturday.

D	5-29	Canned Curiosity.....Pyramid	2,000

Miscellaneous Features

The College Widow	Lubin	5,000
The Absentee	Majestic Master Picture	5,000
The Victim	Majestic Master Picture	3,000
The Unwelcome Wife	Ivan	5,000
Pathe News No. 39	Pathe	1,000
Pathe News No. 40	Pathe	1,000
From Oxford to Windsor, England	Pathe	333
Giraffe Hunt, Africa	Pathe	333
Some Interesting Birds	Pathe	333
Ladder of Love	Balboa-Pathe	2,000
Ima Simp, Goat	Balboa-Pathe	600
The Bay of Ha-Long, Tonkin	Pathe	400
Unto Herself Alone	Balboa-Pathe	3,000
Whiffles and the Emperor	Pathe	1,000
In the Vosges, Picturesque France	Pathe	333
The Otter	Pathe	333
The Agouti	Pathe	333
Father's Brilliant Idea	Pathe	1,000
Eyes That Cannot See	Balboa-Pathe	2,000
Houses of Glass	Balboa-Pathe	3,000
Whiffles Wins Out	Pathe	333
Picturesque Caucasia	Pathe	333
Apple Industry in the State of Washington	Pathe	333
The Moth and the Flame	Famous Players	4,000
Something Just as Good	World Comedy	1,000
When It Strikes Home	Harris	5,000
The Island of Regeneration	Vitagraph	6,000
Rumpelstiltskin	New York Master Picture	4,000
Strathmore	Reliance Master Picture	4,000
Without a Country	Great Northern	4,000
Who's Who in Society	Kleine	4,000
Little Sunset	Bosworth Morosco	4,000
Pathe News No. 41	Pathe	1,000
Pathe News No. 42	Pathe	1,000
The Pretty Sister of Jose	Famous Players	5,000
Stolen Goods	Lasky	5,000
The Lure of the Mask	American Master Picture	4,000
The Boss	Brady	5,000
The Slim Princess	Essanay	5,000
The House of the Lost Court	Edison Paramount	5,000
God's Witness	Thanhouser Master Picture	5,000
The Man Who Beat Dan Dolan	Gotham	4,000
Betty in Search of a Thrill	Bosworth	5,000
Bootles Baby and the Man on the Case	Paramount	6,000
The Wild Goose Chase	Lasky	4,000
Cora	Rolfe	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Big U.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Sterling.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Rex.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 39.—Old frigatte *Omaha,* set fire to in San Francisco; cowboys and cowgirls of plainsmen days are gathered at Los Angeles; Mrs. Ray Booth, woman champion bowler, and Paul Poehler, champion candle-pin bowler, appear at Boston; students of Purdue appear in fantastic parade at Lafayette, Ind.; Aviator Art Smith startles big crowd at San Francisco fair; captive German balloon is sent up to observe at battle front in Belgium; monster crowds gather at bulletin boards in New York to watch returns from the Lusitania disaster; Atlantic fleet gathers in New York for review before President Wilson.

Hearst-Selig News Pictorial No. 40—SELIG—MAY 20.—Rifle designed for coast defence tested at Sandy Hook; Rhode Island troops guests of Boston Fusileers; National Capital Horse Show at Washington, D. C.; the *Ruth Stark,* with flag painted on her side, sails for England; Admiral Benson made head of new navel operations bureau; dike completing harbor protection that will let battleships reach Texas City, Tex.; coach rolls away from Hotel Biltmore to Gedney Farm hotel in compliance with wishes of Alfred G. Vanderbilt before he sailed on *Lusitania;* White Star liner *Cymric* sails for Liverpool from New York; jackies aboard battleship *Texas* waiting for review of fleet; President Wilson reviews high school cadets at Washington.

The Revenue Agent—ESSANAY—MAY 21.—Featuring G. M. Anderson and Marguerite Clayton. The girl, on guard at the mountain defile, sees a strange man with all the accoutrements of a painter. She hails him and he explains he is a landscape artist. Tom, coming along a moment later, also challenges him and is reassured of the stranger's calling when the stranger paints his picture. As the days go by, the painter and the girl meet frequently, and Tom's attentions to the girl begin to be unwelcome. Tom is consumed with jealousy, but he likes the painter and he is a good loser. Then comes the denouement. The moonshiners learn that the painter is a revenue agent. Tom is about to kill him, but the girl buys his life at the price of her happiness. She tells Tom she will marry him if the spy goes free. They go to the minister's, where Tom gives up the girl for the revenue agent.

The Avenging Sea—BIOGRAPH—MAY 24.—Isabel Rea and Frank Newburg featured. The artist comes to the fishing village and there falls in love with the granddaughter of the old fisherman. The grandfather finds the girl having her portrait painted and takes her away. The old man explains nothing to his granddaughter, but tells his old neighbor the tragic story of his daughter who had loved the other artist and had given her life for his child. He swears he will kill him when he comes for his granddaughter's hand that night. But the artist did not come. Instead, a boatman brought him a note telling him that Elsie had eloped with her lover. They were beyond the old man's reach, but at dawn two bodies are cast upon the shore.

Sally Castleton, Southerner—(THREE REELS)—EDISON—MAY 24.—Miriam Nesbitt and Marc MacDermott featured in this civil war picture. Philip, a Confederate soldier and the lover of Genie Castleton, comes to her with a message warning her and her sister to leave the

house and go to Richmond, when a detachment of Union soldiers led by Radcliffe comes upon the house. Philip hides in the stove and there hears Radcliffe telling one of his men of plans to get through the Confederate lines. Sally Castleton, Genie's sister, is attracted to Radcliffe and he is struck by the girl's beauty. Outside of Richmond Radcliffe is posing as a cotton broker, and there again meet Sally, who is a Confederate spy, and is ordered to accompany him to Richmond, and there aid in his capture. During the journey he declares his love for the girl. He secretes one copy of the plans in Genie's bag of love letters and the other he is forced to give up, after a hand-to-hand fight with Philip. Later he returns to the house, takes out the plans and gives them to a Union officer, and his duty is done. He then assures Sally that he is no longer a spy and there is nothing to prevent their marriage.

The Secret's Price—ESSANAY—MAY 24.—Featuring Lillian Drew and E. H. Calcert. Mrs. Atherton refuses the aid of Col. Stanhope, in order that she may take her son to the mountains for his health, as her husband has warned her against him. Heinrich Meyer learns that Mrs. Atherton has the plans of a great invention of her husband's, which he wants. He buys them from her. Stanhope hears of this and goes to Meyer and tells him that he is the inventor. He pays Meyer back the money and keeps the plans. Later Mrs. Atherton comes to make a bargain for the papers and he tells her all, and when Stanhope comes with the papers, she asks his forgiveness.

Rivals—(TWO REELS)—KALEM—MAY 24.—Anna Nilsson and Guy Coombs featured. Lee Trevor and Sutton, a brutal foreman of Dixon's lumber camp, are rivals for the hand of Dixon's daughter, Sally. War is declared and Lee is given a commission in the Federal army and Sutton joins the Confederate. A number of field pieces are held in reserve for the Union forces in a shed near Dixon's home. Realizing that the Confederates under Sutton are going to attack them and that they are weakening, Lee goes after the Union field pieces and loads them on a flat car. Sally, seeing her lover, hides on the car and goes to the scene of battle. They arrive just in time to defeat the Confederates, but Sally is captured by Sutton and held in an old shed, but finally rescued by Trevor.

Light o' Love—(TWO REELS)—SELIG—MAY 24.—Beth Slade, belle of the little fishing village, is loved by the two brothers, Joe and Walt Thanlee. She finally becomes engaged to Joe, who shortly afterward sails away, as the mate on a freighter. Joe becomes ensnared in the city by two smugglers. Long months pass by and no news is heard from him, and his father keeps a lamp always burning in the window, so that he may find his way home. Finally Joe comes home and there asks his father for money, in order to cross the border. Beth has promised Walt she will marry him when the light goes out, and the night that Joe comes home she sees his father blow out the light and realizes that Joe is either dead or has forever gone out of her life.

Mr. Jarr Visits His Home Town—VITAGRAPH—MAY 24—The Jarrs decide to visit Bunksburg. After a week their son, Willie, runs around and wins all the country boys' jack knives by his superior city wisdom. Mr. Jarr hears of a masquerade ball to be held in the village fire company's building. He tells his wife he must return to the city, and goes to the ball disguised as a bear. It happens that an old Italian comes to town with a tame bear, which gets away from him, and the men and boys organize a hunting party, and, spying poor Jarr, make life hot for him. The next

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TURNER FILMS
NEW YORK

morning Willie and the other boys see Jarr and practice on him with their bean shooters. He desperately drops to the ground, where his disguise falls off and he angrily threatens Willie with a walloping if he tells his mother.

Captain Fracasse—(Two Reels)—Biograph—May 25.—An all-star cast, including Alan Hale, Kate Bruce, Vola Smith and Charles Mailes. The Baron de Sigognac is attracted to a troupe of strolling players and is particularly drawn to Madame Leonarde, the beloved duenna of the troupe, and Isabelle, a beautiful girl, and he is persuaded to join them. He assumes the name of Captain Fracasse. That night the Duke de Vallombreuse stops at the same inn at which the players are stopping and falls in love with Isabelle. He makes a wager that he will kiss her before the night is over. He is surprised by the sudden arrival of his father, and after the performance of the players that night, is about to kiss Isabelle when he is seized in the arms of Captain Fracasse and hurled away. The duke's father is recognized by Madame Leonarde, who tells him that Isabelle is his own daughter, left in her care by a poor, dying actress. Thus Isabelle is given her birthright and is raised from vagabondage to the level of the noblesse.

All Cooked Up—Edison—May 25.—William Wadsworth and Arthur Housman figure prominently in this comedy as two lazy cooks who, on being discharged, join a band of anarchists and are commissioned to blow up the restaurant of their former employer. Three of the conspirators follow to see that they carry out their work. The cooks do not like the looks of the bomb, and pass it on. After passing in and out of a score of hands, the bomb explodes beneath the conspirators and blows them into jail. C. R. C.

Above the Abyss—(Two Reels)—May 25.—An all-star cast, including Richard Travers, Mayme Gehrue and Ruth Stonehouse. Leah, the wife of Jermyn Garston, a struggling author, becomes dissatisfied with life and is swallowed in the social whirlpool. Matthew Hendricks steps in at the crucial moment and

makes love to her. Leah elopes with Hendricks and later he casts her off. Jermyn meets Everild, a sweet, unspoiled child, but does not declare his love, on account of his marriage vows. Later Hendricks also meets the girl and plans for another elopement are made, but Leah hears of this and goes to the meeting place set and there kills Hendricks and shoots herself. Jermyn then tells Everild of his love.

"Ham," the Detective—Kalem—May 25.—Ham and Bud are put to work on a "Black Hand" case. The two Sherlocks happen to pass by the shack wherein the desperadoes prepare the bombs, and have decided to test the bombs' strength, so throw one out of the window, just as Ham and Bud pass. Bud is hurled into the next county and Ham into the desperadoes' den, where he is promptly bound. Bud returns and, disguised as a bandit, enters the hut and frees Ham. They both go to the scene where the bomb is to be thrown, and there, after exciting adventures, are themselves arrested.

Matilda's Legacy—Lubin—May 25.—Seth Perkins' niece discovers a letter in which there is information that Matilda Honeysuckle, the unpopular old maid of the village, is heiress to a large fortune. She tells all of the widowers and bachelors about this, and soon the old maid is besieged by many lovers. Seth is really in love with her, so he hustles over to the telegraph station and there gets the operator to write a false telegram saying that Matilda's legacy was all a mistake. When the men hear of this they all leave the old maid, and Seth is left alone with her and succeeds in persuading her that he is her only true lover.

Two Brothers and a Girl—Selig—May 25.—Constance is saved from death by Jack. He and his brother, Bob, both fall in love with the girl, and Jack wins her admiration. Constance really loves Bob, and when Jack makes this discovery, he writes Constance a letter, in which he tells her her heart is his brother's, yet she accepted him out of gratitude, so he is going away to leave them to their happiness.

The Esterbrook Case—Vitagraph—May 25.—With an all-star cast. Grace Van Austin, who is engaged to Paul Strugess, amuses herself by flirting with Howard Esterbrook, a guest of the Van Austins'. Paul's jealousy is aroused and the two men quarrel. That night Stephen, a servant, sees Paul trying to enter Esterbrook's room with a revolver in his hand. Fearing for Esterbrook's safety, Stephen enters his room and sees a hand extend through the window curtain, stab Esterbrook and mysteriously disappear. Paul is arrested on circumstantial evidence. Six months later, Ann, "the woman of mystery," is taken in a raid during which she is shot by Renway, a criminal, while trying to aid the police. Ann tells the district attorney that she killed Esterbrook, and why. In the course of her story she is revealed as Paul's mother, and at the completion of her narrative she dies in the arms of her son.

The Man Who Could Not Sleep—Edison—May 26.—There is a drama with lots of appeal and plenty of unique situations. Marc MacDermott featured. Judge Jeffer sentences a woman to ten days for sleeping on a bench in the park. Her abusive remarks cause him to raise the sentence to thirty days. Before being dragged off to her cell, she tells him that she hopes he can never sleep again. At first the judge merely sneers at her imprecation, but later the woman's wild eyes and evil words begin to worry him. Three days and nights pass without his sleeping. The next woman brought before him for sleeping in the park, the judge frees. Furthermore, he personally sees that she is placed in comfortable surroundings until she can obtain employment. He also orders that the case of the woman whom he first sentenced be investigated. Returning from this charitable work, Judge Jeffre readily falls asleep. C. R. C.

Dreamy Dud—Essanay—May 26.—Dug and Wag, his dog, while out on a lark, make "A Visit to the Zoo." But the monkey beats them both up, the elephant gets peeved when Wag bites his tail and throws Wag into the lagoon and squirts water all over Dud. And the kangaroo chases them both clear out of the picture, just as Dud's mother calls him for the forty-eleventh time. Another day in "An Alley Romance" Wag steals a hat and cane. He meets Miss Cat in an alley and flirts with her. Just as the two are spooning on a log, along comes Mr. Cat and chases Wag. Dud tries to save him and runs after them. He trees Mr. Cat and shakes the tree, whereupon Mr. Cat descends on his head and is administering a beating when Dud wakes up to find his mother pulling his hair.

The Figure in Black—(Two Reels)—Kalem—May 26.—All-star cast. A thief enters the room of Mrs. Cluett, in the Alhambra hotel, and takes her gems. The next morning Blake, the house detective, is summoned and finds a black robe, similar to that worn by the thief, in the maid's room. Mrs. Cluett refuses to have the girl arrested and announces that the gems that were stolen were paste. Although Blake wants to handle the case alone, Mrs. Cluett hires Bertha, a clever detective, and John Talcott, her assistant. Again the black-robed intruder appears and is caught in a trap set by Bertha. The thief turns out to be the house detective.

Her Other Self—(Two Parts)—Lubin—May 26.—Anna Anson has a dual personality. As Anna Anson she is a sweet, innocent girl, but as Ruby Queen she is the incarnation of wickedness. Her father uses his influence over her to make her come to his gambling joint, and there she helps him out. Dr. Reed, a young doctor in the town, is in love with her, but she will not marry him, as she realizes her condition. One night when he father has used his influence to bring her to him, she leaves the doctor and he follows her. He installs a dictograph and through that hears of the influence that her father has over her. Later the joint is raided and the girl is shot. He succeeds in rescuing her and tells her that she must use her strength to overcome her father's bad influence. Her father tries to wield his influence over her, but she proves too strong for him, and he falls over dead. Her evil self is gone.

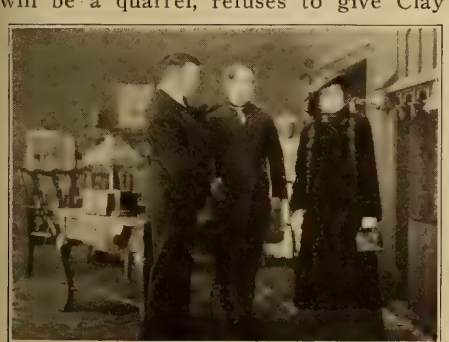
Mother's Birthday—Selig—May 26.—Eugenie Ford, Robyn Adair and Virginia Kirtley featured. Mrs. Wilson writes her children in the city to come and take dinner with her on her birthday. John Wilson's wife has other arrangements, so she buys his mother a present and writes and tells her that they will be unable to be there for her birthday. Mildred Wilson, a young artist, is persuaded not to go, as the artists' ball is to come off that same night, so she also writes that she will be unable to be home. Afterward the two are conscience-stricken and both resolve to go home for their mother's birthday.

The Story of a Glove—Vitagraph—May 26.—Mr. and Mrs. Sidney Drew featured. Huggins announces to his wife that he is going to the annual club dinner, and in order that he will think of her, she puts one of her own gloves in his pocket. At 11 o'clock his wife asks herself if Henry has found the glove yet. Evidently he has not, or he is at that moment trying to keep time to a rousing college song. In his befuddled condition he puts his hand in his pocket and can't imagine where the glove came from. Mrs. Huggins looks at him and he suddenly starts in telling her how he came in possession of the glove. After he has finished, Mrs. Huggins brings out the other glove. Huggins is flabbergasted and says that he is going to stick to his story.

Gratitude—Biograph—May 27—Laughing Jim, a square gambler, ridicules Mahoney's play and the bad man, in revenge, arouses public opinion against him. Shakespeare George, leader of public opinion, urges Jim to cut out gambling, and he promises he will play no more in that camp. During the night Shakespeare George's sacks of gold are stolen, and near the cabin are tracks of toothpick shoes, the kind which Laughing Jim wore. Going in search of him, Shakespeare George finds Laughing Jim dying, and beside him the dead body of Phil Mahoney. Before he expires, however, Laughing Jim tells of how he missed his shoes and saw Mahoney making away from the gold shack. He saved the gold after a hot fight with Mahoney. Shakespeare George was left pondering on the true meaning of gratitude.

A Bunch of Matches—Essanay—May 27.—Western comedy. Daddy brings his four beautiful daughters to town, where they are besieged with suitors. He leaves them, to go into the store, and there he meets the town "Merry Widow." In the meantime his daughters and their suitors make the best of their opportunities and elope. Daddy proposes to the widow and they go to the justice of the peace to be married, but arrived here, the widow refuses Daddy and says she will marry the justice, who straightway faints, and she remains a widow.

On Bitter Creek—(Three Parts)—Lubin—May 27.—There is feud existing between the Yancys and the Kirbys. Horace Kirby one day comes upon his sister and Clay Yancy on the bridge between the two houses, and the girl, fearing there will be a quarrel, refuses to give Clay



a kiss as toll to cross the bridge. Clay is angered and vows that no Kirby woman will ever cross the bridge. Twenty years later, Clay's niece and Kirby's son fall in love with each other and are married. They receive word that Clay has been wounded, so decide to go back, but keep their marriage a secret. The supreme court decides that the toll gate is illegal and Clay Yancy decides to blow it up. From the wreck of the old bridge an old iron box is found, and upon being opened by Clay, is found to contain a letter written to him twenty years before, by Carolina. They are reconciled to each other and thereafter the feud is forgotten.

Once Is Enough—Mina—May 27.—At his wedding feast Harry gets himself into trouble. His bride flirts outrageously with the minister, and Harry shows his objections by ejecting the preacher via a nearby window. Harry's wife is angered and locks herself in her room. The situation embitters Harry, so he drowns his sorrow in the flowing bowl. Thieves visit Harry's home and at the point of a revolver compel him to carry away his own belongings. Harry is arrested and explains that he is the master of the house, and to substantiate his claim, a policeman is dispatched to bring his wife. She comes attired in a nightdress and seated on the handle bars of a bicycle, and there falls into the arms of her persecuted spouse.

The Quarry—(Three Reels)—Selig—May 27.—Jim Montgomery is imprisoned for a murder of which he is innocent, and after some time spent in jail, he manages to escape, through the aid of Bill Hawkins, his cellmate. Years afterward he is a successful manager of a large factory and is hounded by the detective who had caused his arrest and is on the point of being again imprisoned and taken from his mother and the girl he loves, when Bill Hawkins, who has been paroled, brings to the scene the real murderer. For further review, see page 837, issue of May 22. J. C. G.

Hilda of the Slums—Vitagraph—May 27.—Natalie De Lontan and George Stanley featured. Hilda lives in a home destitute of love, and the only men she meets are at Big Ben's cabaret, where she is employed as a singer and dancer. Hilda's father, a professional beggar, becomes an enemy of Big Ben's after he has been abused by the latter, and shortly afterward Big Ben's gang get wind of a wealthy young rancher's presence in town and they plan to rob him. The cripple finds a note written by Big Ben and starts for the police station. Joe Manning, the young rancher, strolls into Big Ben's place and Ben goes to Hilda and coerces her into agreeing to help them get the rancher's money. Hilda attracts Joe's attention and he tells her that this is no place for her. When the gang pounce on Joe, Hilda cleverly trips one of the crooks and she and the rancher make their escape. They are nearly cornered by the gang, but the police brought by the cripple arrive just in time, and Hilda knows she has found love at last.

The Candidate's Past—Biograph—May 28.—Featuring Charles Perley and Augusta Anderson. The candidate chosen for mayor is not only honest and capable, but well known for his spotless political record. The opposing party's ring boss demands that his sister, a beautiful and accomplished girl, take a position in the candidate's office. The girl finally consents to take advantage of the candidate's advertisement for a private secretary. She discovers a letter written by a woman which apparently indicates a liaison. She takes the letter to her brother and he immediately summons his men, but they reckon without the girl. She finds out that the woman who comes accompanied by a child had been saved by the candidate, and the girl, realizing the harm she has done, hurries home and abstracts the letter from her brother's hiding place and puts a blank one in its place. The candidate is elected mayor, and the interest he has taken in his secretary ripens into love and they are married on the evening of his election.

According to Their Lights—Edison—(Two Reels)—May 28.—A drama of the Cumberland mountains. Bob Mason, engaged in the purchase of some coal lands, is mistaken for a revenue officer by his rival in love, and is marked to die. Meg, a mountain girl who adores Bob, learns of the plot to kill him. She follows and overtakes him just as Eric, her lover, raises his rifle to fire. As Meg, mortally wounded, sinks to the ground, Colonel Snowden's gun cracks, and Eric pitches forward, dead. With her last words, Meg blesses the coming marriage between Bob and Grace Snowden. Pat O'Malley, Margaret Prussing, Bessie Learn and Yale Benner comprise the cast.
C. R. C.

The Bachelor's Burglar—Essanay—May 28.—The girl gets a job on the local newspaper and is sent out to get the story of one of the escapades of a rich bachelor. While she is on her way she determines to break into the house, because she is sure the bachelor will refuse her an interview. She breaks into the house and is blithely gathering the details of her story when the bachelor surprises her and calls the police. Just as the police arrive, the bachelor puts on a house coat and an old cap. He looks very much like a burglar. The girl, seeing this, holds him at the point of the gun, hands him over to the police and goes back to the office with her story. G. M. Anderson featured.

Prejudice—(Three Reels)—Kalem—May 28—Tom Moore and Marguerite Courtot featured. The Rev. Gregory Lowell scandalizes the officials of the village church, and amongst others who register protests against him, is Deacon Pettybone, whose daughter, Malvine, is loved by Byron, the village doctor. The church officials are horrified by the presence in their church of the village riffraff, and the fact that the minister is holding dances in the church, rather than have the young people dancing in dance halls. Lowell induces the saloonkeepers to close their saloons on Sunday, and finally wins the people over to him when one day he finds a mob stoning a leper, who has been found in a freight car, and rescues the victim.

Nobody Would Believe—Lubin—May 28.—The editor of the Star, after ridiculing Roger Latham, a young reformer, sends Violet out to investigate the underworld and write it up. Violet there meets Latham, who is working under an assumed name, but owing to his polished manners in this rough crowd, the girl distrusts his motives in warning her and is strangely drawn to Hanlon, a notorious man of the underworld, who feels for her the first decent emotion he has ever had in his heart. Violet is captured by a gang of crooks, and after

a battle on the wharf, in which Hanlon is killed in protecting Latham and Violet, she and Latham escape. She hands in her story, but the editor tells her that he wants a real story and will not accept hers. Latham comes to her and discloses his identity, and she finds happiness in the love awakening between them.

The Starring of Flora Finchurch—Vitagraph—May 28.—Featuring Flora Finch and Jay Dwiggins. Flora Finchurch is selected by the Mothers' Charitable Organization to give her famous recital, "Curfew Shall Not Ring Tonight." A reporter is sent to write up this entertainment and gives Flora's recitation an awful roasting, but the editor changes it to a highly commendatory writeup, in the name of sweet charity. Flora afterwards receives a handsome legacy and, remembering the splendid writeup in the local paper, at once advertises for a theatrical director to manage her planned theatrical venture. Senor Bird, a ham actor, applies and gets the position. At the first town they show, Flora's acting is so poor that the actors are hooted off the stage, and some time later the show goes broke. Hirum is the only one in town to feel sorry for her, and Flora wends her way back to the village and Hirum.

Truth Stranger Than Fiction—Biograph—May 29—Charles West, Helen Bray and Claire McDowell featured. The broker has appropriated funds of the firm and dreads his partner's discovery of the fact. He is in the act of placing a pistol to his head when a message comes that oil has been discovered in the vicinity of his land and that the loan which he requested will now be made. He has left a letter telling his partner of his disgrace and, going back to the office he is attacked by two robbers, who leave him wounded and snatch the letter. A novelist overhears the two crooks blackmailing his friend on the strength of the incriminating letter. He rushes to their den, gets the letter and delivers it to his future father-in-law.

The Dumb Wooing—Edison—May 29.—Maxine Brown is here seen as the girl wooed by two stuttering but ambitious Romeos. She loses patience with the slow pair, and is won by a third suitor who knows that a girl, to be won, must at some time be asked, not only courted.

Vengeance—(Three Reels)—Essanay—May 29.—Featuring Richard C. Travers, Edna Mayo and Lillian Drew. Allen Haddock is summoned home from college, on account of the suicide of his

father, who leaves him a note in which he tells him that the cause of his taking his life was fear of exposure from Martin Scardon, a corrupt political boss, because of a serious blunder he had made years before. Allen determines to be revenged, and so gets a position as Scardon's private secretary. He is in love with Lois Ware, whose father is opposed to Scardon and is trying to pass an honest bill through the senate. In order to discredit Senator Ware, Scardon hires an adventuress, who gets Lois and Haddon to come to her apartment. His plot is almost a sure success, when the adventuress confesses her part and Haddock confronts him with the evidence he has against him. Scardon ends his life and the sweethearts are reunited.

Out for a Stroll—Lubin—May 29.—"Happy Bill" starts out for a stroll and flirts with all the girls he sees, but with no success. He flirts with a wrestler's sweetheart, but his happiness is not long lived, as the wrestler comes along and

Bill is cut out. He goes that night to the theater where the wrestler is appearing, and when an offer of $500 for the one who can stay with the wrestler is offered, Bill sees a way for revenge, and wins the $500 when he pins Terrible Mike, the wrestler, to the mat.

A Railroader's Bravery—(An Episode of the "Hazards of Helen," Railroad Series)—Kalem—May 29.—Henry, the relief operator, goes to the city and there falls in with a gang of wire tappers. Three of the tappers go to wire 35, accompanied by Henry, to tap the wires and there make a prisoner of the lineman. Helen learns of this and severs the wire being tapped. The tappers chase Helen, who gets aboard a freight train and then uncouples the engine and turns and pursues the tappers, who are in a gasoline speeder. Helen rescues Henry, and Noyes, who headed the gang, is captured and placed under arrest. Henry promises to mend his ways.

Jane Was Worth It—(Two Reels)—Vitagraph—May 29.—Featuring Edith Storey and Hughie Mack. Jane, fresh from the country, but a most excellent cook, proves satisfactory to Hughie, an eccentric bachelor, and his pet cat. She becomes jealous of his cat, however, and says that it is a nuisance, and as he thinks the cat more valuable than the cook, discharges Jane. He tries in vain to get another cook, but cannot succeed. Jane, meanwhile, has taken a position with the Lanes, where she learns to take care of her pesonal charms, and her change causes great wonderment among the Lane family. She becomes too obstreperous, however, and is discharged. Hughie meets her and suggests that they visit the church and be made man and wife, and he afterwards thinks Jane well worth all the other cooks in Christendom.

In the Amazon Jungle—Selig—May 29.—Silva, a young Spaniard, is in love with Dolores, the daughter of Arevalo. Linares is also in love with the girl, and before the two young men leave on a rubber expedition, Linares tells Arevalo that he wants his daughter's hand in marriage, and Arevalo consents, as Linares is his boss. In the midst of the jungle Silva is stricken with fever and is deserted by Linares. Later Linares is attacked by a jaguar, and Silva, who has recovered, comes to his aid and ministers to him. The past is buried and the two men shake hands.

Mutual Program

The Refugee—Thanhouser—May 21.—Mrs. Hollingsworth, a wealthy widow, passenger on a ship coming from Holland, drops a candle on the floor of her stateroom. Before she can extinguish it a hand reaches out from under the berth and snuffs out the flame. Terrified, she drops a note out of the porthole asking for aid. A German and a Frenchman find it. They agree to join against

the common enemy and enter the widow's stateroom. The "burglar" is hauled out from under the bed. It is an eight-year-old boy refugee from Belgium. Both the German and the Frenchman want to take him under their protection, but the American woman convinces them that it is her place to care for the boy, so the little refugee finds a home with Mrs. Hollingsworth. Leland Benham featured.

Daughter of Kings—Thanhouser—May 23.—J. Courtleigh Brice, wealthy young American lives abroad. On his return to settle some business connected with his estate, he announces to the reporters that he could not think of marrying anyone but a woman of title and noble blood. Reading this statement, a girl from his home town conceives the plan of changing names with the princess with whom she is visiting and passing herself off to the American as one of the nobility. When the young man calls upon her she receives his attentions and encourages him up to the point of proposing. Then she reveals her true identity to him. To his great discomfiture, the American finds that the princess and the community think it a great joke.

In the Purple Hills—(Two Reels)—American—May 24.—A real old-time Western melodrama in which Joseph Galbraith, a new leading man, makes his debut in the role of Sheriff Crosby. Crosby sends "Red" Cantwell, an outlaw, to the penitentiary and the latter swears vengeance. Years later, after the sheriff has married Katy Ogle, Cantwell

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escapes from the penitentiary and prepares to carry out his threat by imprisoning Mrs. Crosby and arranging a gun in such a position that anyone opening the door will discharge it, killing her. Ultimately "Red" Cantwell is killed by a fall over a precipice and Mrs. Crosby escapes with a badly wounded arm. See review on page 881, this issue.

N. G. C.

The Cliff Girl—RELIANCE—MAY 24.—Walter Grant, a young geologist, is beloved by Margot, a wild girl of the cliffs, and is engaged to Alice Hazen, a society girl. The betrothal is the work of matchmaking parents, as Grant, in his heart, never has loved any woman. Margot's father dies and she, with childlike devotion, attaches herself to Grant. They lead an idyllic life. She cooks his meals, and he teaches her to read and write. Alice Hazen and her father and brother, Tom, unexpectedly visit his camp and find Margot there. Margot overhears Grant's explanation that she is nothing to him, and she returns heartbroken to her father's cabin. Tom Hazen follows her. While showing Alice and her father about the cliffs, Grant suddenly decides to seek Margot. He arrives at her cabin just in time to save her from Tom Hazen's repulsive advances. Then Grant realizes that he loves the cliff girl.

The Stay at Homes—BEAUTY—MAY 25.—Arthur Baldwin is such a pipe fiend and bookworm that he keeps his parents and friends in much distress. Next door lives Helen Howard, also a bookworm and rather careless of her personal appearance.

By chance the two meet, Helen suspecting Arthur to be a burglar when she sees him climbing through the window of his own home, and after explanations have occurred and the two discover a common liking for books, both change their habits for the better, the picture ending with their engagement. Webster Campbell and Neva Gerber featured. N.G.C.

A Rightful Theft—MAJESTIC—MAY 25.—Widow Brown, about to be dispossessed by Obadiah Grabb, who holds a mortgage on her cottage, drops an old penny found by her son upon the collection plate in church. Deacon Strout recognizes it as being of great value, and at the risk of being suspended from the board of trustees, takes it off and sends it to a museum in the city. The premium pays off the widow's mortgage and helps to liquidate the church debt.

Fairy Fern Seed—(TWO REELS)—THANHOUSER—MAY 25.—Susanna Cross, envious of her wealthy chum, Rosalie Wood, encourages her to elope with James Porter. Unable to forgive her daughter, Mrs. Wood lavishes everything upon the unscrupulous Susanna. Rosalie's husband is poor and their struggle is a bitter one. Rosalie dies and when the twin daughters, Marion and Madeline, are twelve years of age, Porter, too, passes away. Dreading

she placed fern seed in her shoes to being sent to an institution, the girls decide to do as the fairy princess did—enable her to send her spirit self with a message to her dear prince. They do the same to enable them to see their grandmother and win her love and protection. The ending is beautiful and touching.

The Reprisal—AMERICAN—MAY 26.—A strong political melodrama featuring Edward Coxen and Winnifred Greenwood. Judge Green, a politician, endeavors to influence the policy of the city's leading newspaper edited by Paul Giles, who is engaged to Edna Green, the judge's daughter. Finding the editor deaf to all entreaties, the judge and his political ring seek to compromise the editor by sending a servant girl to his home and then surprising the two to-

gether. Edna learns of the plan, changes places with the servant, being heavily veiled, and foils the plot by disclosing her real identity at the critical moment, much to her father's chagrin and Paul's joy. N. G. C.

Shorty's Troubled Sleep—(TWO REELS)—BRONCHO—MAY 26.—Jack Hamilton featured as Shorty. Bill Wright, fearing that Sancho, the bandit chief, will hold up the treasure stage, reluctantly consents to Betty's taking the gold to town in a prairie schooner. Shorty is thrown out of a saloon for quarreling with a pool shark. He climbs into Betty's prairie schooner, which is tethered beside his own, and falls asleep, not learning of his mistake until he is awakened by the wagon's jolting some ways out of town. In the meantime, Sancho has held up the stage and, not finding the gold, has decided that Betty must have it. While firing at the pursuing bandits Shorty is thrown out of the wagon. He takes refuge behind some rocks and holds the entire band at bay. Betty reaches the village safely and the cowboys gallop to Shorty's rescue.

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The Deadly Focus—RELIANCE—MAY 26.—Sid Burns, a blacksmith and gunsmith, uses his business as a cover for counterfeiting. His apprentice, Joe Blake, learns of Burns' true occupation and in doing so automatically marks himself for death. Joe narrowly escapes death from a gun in his vise, fired by the sun's rays focusing on its powder pan, Burns himself eventually being the victim of his nefarious scheme. Diana, a pretty Southern girl who has become interested in Joe because of a service which he has done her, is partly to thank for the young gunsmith's escape.

Hostage of the North—(TWO REELS)—DOMINO—MAY 27.—The Strolling Players' Company is stranded in Dawson City and Andrews, the leading man, and Edna, his wife, are almost penniless. In the gold country they come upon the shack of Dan Shaw, an old miner, who shows them a bag of nuggets which for many years he has been gathering to buy a home in California. Andrews and Edna are encouraged by this and start out anew on their quest. Andrews dies. Edna becomes a dance hall girl, but is soon discharged for resenting the patrons' advances. Again she meets Dan Shaw. That night she steals his bag of nuggets, but her conscience forces her to return it. Dan decides to give up his dreams of a home in California, and he places his bag of nuggets on Edna's doorstep with a note purporting to come from an old friend of her husband's. Edna takes her child and joyfully returns to her home in the East. Dan Shaw is left alone to die in the gold country. Walter Edwards, Leona Hutton and Howard Hickman featured.

The Trail of the Upper Yukon—(TWO REELS)—REX—MAY 27.—Harrison Forbes, a lawyer still fresh from college, runs down his health by overtasking himself, and is compelled to give up his practice and seek strength and vitality in the cold, frozen, merciless district about the Upper Yukon. The scene shifts to Dismal Bar in the far North. Here Marcia,

the fiery-passioned keeper of the faro gallery, is seen repulsing Hercules Bennet, card sharp and gunman. Garrick, called "the terror of the North" because of his utter fearlessness, enters, learns of Bennet's proposal and threat, and is prevented from breaking him with his hands only by the other's quickness in drawing his gun. The manner in which these two threads are brought together and interwoven furnishes a thrilling, red-blooded story that cannot fail to appeal. Dorothy Phillips, Ben Wilson and J. W. Girard featured.

Her Easter Hat—(TWO REELS)—KAY-BEE—MAY 28.—Bill Kane, a rough fisherman, begrudges his daughter, Molly, the pretty clothes which she covets. When Marie, the village belle, blossoms out in an attractive new frock and stylish hat, Molly's sweetheart, Jim, deserts her for the other girl. The little fishermaid is heartbroken. In desperation she persuades the milliner to allow her to take a hat and pay for it on the

installment plan. Her father finds it and returns it. That night a gang of toughs enter the house to rob a peddler whom Kane has given lodging for the night. Molly hears them and is instrumental in having them arrested. Her father then buys back the hat and the peddler gives her some ribbons and cloth for a dress. Her cup of happiness is complete when Jim calls to beg forgiveness for deserting her for the town belle.

Little Dick's First Case—MAJESTIC—MAY 28.—Little Dick is anxious to be a detective like his father. The latter gives him a badge and promises to make a real sleuth out of him. The next day

Dick overhears his father called on an Italian murder mystery case. While he is playing in the street with the boys he sees a dark-browed foreigner dash out of a house, race to a nearby drug store, and return with a suspicious-looking bottle. Dick notifies the police. They seize the Italian and his companions, and then learn that their excitement is due to the recent arrival of a baby in the Parisi family.

The Man of It—(TWO REELS)—RELIANCE—MAY 29.—An austere mountaineer drives from home his wife, whom he suspects of being unfaithful to him. Mary, their younger daughter, finds a miniature of her mother and demands to know her history, but her father refuses to tell her anything. When he opposes Mary's marriage to a cattle dealer the couple elope. Finding him brutal, she leaves him and stays with Mrs. Blood. There she meets a young surveyor, Tom Hood. They become married. Tom goes on a surveying job in the region in which his wife was raised, meets Nan, Mary's sister, and betrays her. When Nan learns his identity, she sacrifices herself for her

sister's happiness. Mary, her husband, and their new-born child are reunited. Mrs. Blood turns out to be Mary's mother.

Oh, Baby! — Royal — May 29.— Papa takes baby out for a ride in his little wagon. Without his knowing it, baby falls out. When he rushes back to look for the child, a colored woman appropriates the wagon for her own black infant. Father sees the wagon out in front of a store and hurries home with it. On seeing the negro child in her baby's wagon, the wife faints. The colored mammy and a girl who has found and recognized Brown's child arrive in time to revive and pacify her.

Gasoline Gus—Komic—May 30.—Mr. Fizz runs a soda fountain. His daughter, Fay, is engaged to Gus, one of the clerks. Will Steele, the other clerk, is jealous of Gus and succeeds in laying upon him the blame for thefts from the cash register. Discharged, Gus takes a longing for the jitney bus business. A

crook who has stolen Fizz's car sells it to Gus at a low figure. One afternoon Steele and Fay decide to take a bus ride. Not recognizing the goggled driver, they board Gus' car. Angered at the sight of Fay with Steele, Gus starts to ride them to eternity. The car lands in a canal. Fay's escort betrays his cowardice by leaving her to drown. Gus rescues Fay. Steele is arrested for stealing Mr. Fizz's automobile.

Out of Bondage—(Two Reels)—Majestic—May 30.—Dorothy Gish, Walter Long and Fred Turner featured. Jim McRae, a crook, forces his daughter, Mary, to marry his pal, Clancy. Later the crooks quarrel and McRae betrays his pal to the police. Mary and her father go West and squat in a shack on the edge of an orange grove, where McRae makes a living by stealing fruit. Hildreth, the owner of the grove, dis-

covers McRae stealing and orders him and the girl off of the place. Henry Hildreth, the son, has met Mary and fallen in love with her, but, being married, she does not encourage him. Meanwhile Clancy has made his escape and followed McRae West. He and McRae come together in the house. Mary, attempting to put out the light, is shot. The Hildreths hear the shots and find both of the crooks dead. Henry lifts up Mary and a wallet falls from her waist. It has prevented the bullet from entering her body. She tells Henry the story of her past and he wins her promise to begin life over again with him.

The Angel in the Mask—Thanhouser—May 30.—A masked girl demonstrating fountain pens in a New York store window becomes known as "The Angel in the Mask." Bob Singleton, a country boy out of work, chances to pass the window. The girl holds up a card on which is written a few words of encouragement. At the boarding house where the boy is staying a robbery and murder are committed. Incriminating evidence is found in his room and he is sent to prison. A few days later the landlady and Dick Stokes stop before the window. They enter the store and are waited upon by the masked girl. She writes a card to each of them—to the woman, "Thou shalt not steal," and to the man, "Thou shalt not kill." Then she reveals herself as Mary Berthalon, one of the landlady's tenants. Already the police are at the door. On the landlady's finger Mary has recognized a ring which the murdered woman once had shown her. The guilty pair confess. Singleton is freed and marries Mary.

Universal Program

Uncle's New Blazer—Imp—May 10.—Billie, a lazy, wealthy fellow, is in love with Violet. His uncle decides to give him a chance to make good, and puts him studying law under him. Aunt buys uncle a tennis blazer, and insists on his wearing it to the office. Uncle complies, though under protest. Billy feels an inclination to loaf coming on him, and he sneaks out, putting on uncle's blazer by mistake. He meets Violet on the street. A scandal monger sees them embrace, and, thinking that it is uncle that is wearing the blazer, she hastens to inform aunt of her husband's conduct. Aunt decides to have Billie come between her husband and the girl, and offers him $500 if he will find a sweetheart, suggesting the girl who was seen with uncle. Billie sees the humorous side of the affair and grasps the chance to earn $500. It serves as a wedding gift for himself and Violet.

Destiny's Trump Card—Imp—May 17.—Bill Avery is estranged from Violet, his wife, on account of his thievery. Bill breaks his arm one day and is prevented from taking part in a proposed robbery. His pals perform the job and are caught by the butler and one receives an injured arm as a result. Bill is mistaken for the thief, the police search the house and Violet's possessions and find, instead of the looted silver, a set of baby clothes. Bill is released, and for the sake of Violet and his prospective child, determines to "go straight."

Universal Animated Weekly No. 167—Universal—May 19.—Cenotaph dedicated to memory of radio operators at Battery Park, New York; U. S. Signal

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Fifty-Fifty—(Second Episode of "The Life of David Briggs" Series)—Imp—May 24.—David Briggs is put behind the soda counter and is guyed by his assistant, Jenny. One day Miss Astorocks, a wealthy society girl, is robbed while drinking a glass of soda. David recovers the lost articles and hires a taxi to take them to the girl. When he arrives he is mistaken for a suitor, which she has instructed the butler to throw out, and is ejected from the door. He starts to walk home and passes the store. He decides to sleep there all night, so tells the night watchman and goes in. He sees a window with a bed all made up, pulls down the window curtain and goes to sleep. The next morning Miss Astorocks is surprised to see a large crowd before the department store window, and upon investigating, sees David asleep. The window dresser has pulled up the curtain. David is awakened, and although the manager threatens to discharge him, he keeps his position, as Miss Astorocks pleads for him.

Hiram's Inheritance—Joker—May 24.—Hiram and Zeke love Arabella. The girl marries Hiram after hearing he is to receive an inheritance. Tillie, a maid of all work, is in love with Zeke, but he refuses to have anything to do with her, as he still loves Arabella. One day Hi sees his bride embracing Zeke and so decides to scare her into believing that he has sought death in the river. Arabella finds his coat and hat on the river bank and, thinking him dead, goes to the barn to weep. There Hi is in hiding and hears Zeke come in as Arabella is being handed the money from Hi's legacy, and tell her to forget Hi and elope with him. Hi leaps down from the loft and his wife is overjoyed to see him. Zeke takes Tillie to the parson's and they are married.

A Witch of Salem Town—(Two Reels)—Victor—May 24.—Mary Fuller and Matt Moore featured. Goody Martin's ward, Desire, is distrusted by the stern Puritans of old Salem. Goody Martin dies, leaving her herb-lore secrets to the girl, who practices them. The old governor meets her and attempts to kiss her. She slaps him, and he never forgets. Later the fear of witchery sweeps through the colonies. Desire's hut is burned and she is pursued and stoned until saved by Margaret Malden. Margaret takes her into her home, where she becomes a serving maid. Desire realizes that Margaret's fiance, John, is in love with her. To save her friend from sorrow, she returns to the woods. It is forbidden for any woman to practice what is known as black magic. Although knowing this, Desire does not hesitate to visit Margaret on learning of her illness. She knows the herb that will bring back her health, and, despite all protest, she administers to the girl. Margaret recovers, but Desire is arrested and burned at the stake as a witch.

Shattered Memories—(Three Reels)—Gold Seal—May 25.—Jasper Wells and Jane Marsh say their farewell as Jasper leaves to join the Federal ranks. He has a fight with a Confederate spy, who

bests him, and while Jasper is unconscious robs him of his uniform, leaving his own in its place. Jasper's memory is gone and his company, finding him, believes him to be a traitor. Before the hour for his death approaches a battle is fought and Jasper taken away by the Confederates. Years afterward he sees the Federal parade and the flag awakens his enthusiasm. He follows it into the town in which he had left Jane and finds her an old woman, still waiting for him. The sight of her restores his memory and after the long wait the lovers are reunited.

When Her Idol Fell—Nestor—May 25.—Slingarlic, the famous violinist, is invited to the Newlyweds to a reception. Mr. Newlywed and other husbands are jealous of their wives, and so bribe the butler to give them the Italian's violin the night he comes, and smear it with axle grease. The men ask the violinist to play and he brings out his violin, but, to the delight of the men and the chagrin of Mrs. Newlywed and the rest of the ladies, he cannot bring forth a note. Slingarlic is hurried out of the house and the next morning Mrs. Newlywed reads of the arrival in New York of his wife and seventeen children.

Trickery—(Two Reels)—Laemmle—May 26.—Edward and Doris are to be married and inherit the fortune of Edward's father, who is very old. The family doctor knows of this plan. He loves Doris himself, but on account of his relations with an adventuress keeps silent. Edward gets into a fast set, be-

comes infatuated with the adventuress, and the doctor, hoping thus to rid himself of her, helps the case along. Edward announces to his father the engagement of himself and the adventuress

and his father tears up his will and denounces Edward. The doctor is remorseful and tells Doris. He gives the old man a sleeping powder and pretends to Edward that the state resulting is the approach to death. Edward is overjoyed at his father's seeming return to life and resumes his engagement with Doris, while the doctor and the father express their pleasure.

The Memory Tree—BIG U—MAY 27.—Colonel Fitzhugh, a Confederate veteran, is chosen to lead the parade in celebration of the fiftieth anniversary of the closing of the Civil war. McCormick, a Federal, had been Fitzhugh's rival during the war for the love of Mollie Crane. McCormick had won her honorably, but Fitzhugh had always hated him for it. On the eve of the celebration the Colonel reviews his life and remorse takes the place of his hatred for McCormick. He and his comrades go to offer the honor of leading the peace parade to McCormick. They find him dead. His burial with military honors follows.

Lady Raffles and Detective Duck.—POWERS—MAY 27.—A female Raffles mystifies the police and Detective Duck. Mrs. Millun receives eight beautiful pearls from her brother, together with a note saying that they once belonged to an Indian princess who bequeathed a heritage of trouble upon anyone possessing them. The female Raffles, learning this, disguises as an Indian princess and seeks to terrorize Mrs. Millun into giving up claim upon the pearls. Detective Duck recognizes the Indian princess as an impostor; she drugs his wine, but before he drinks it he locks Raffles in the vault, after hiding the pearls. He telephones the police, drinks the wine and sleeps. When the police arrive, the Raffles has gone, leaving a note stating that the safe opens from the inside and that she still intends to possess the pearls.

You Can't Always Tell—(TWO REELS)—IMP—MAY 28.—Harrington Spencer, a reporter, rescues a girl from a taxi and a man who implores her to return to him. Spencer immediately falls in love with the girl, Violet, and on their second meeting is asked to care for a bag of jewels for her. Meanwhile the papers have published the death of a banker who had been robbed by a mysterious woman. Spencer is assigned to the case and suspects Violet. He calls, but gets into the wrong apartment. A burglar breaks into Violet's room. Spencer, in the wrong house, is pursued to the roof, from which he gains entrance to Violet's home, where the burglar is caught and Violet satisfactorily explains that the jewels in Spencer's care belonged to her mother. The papers publish the last words of the dead banker, informing that he possesses a daughter Violet by a former wife. The mystery cleared, Spencer and Violet are married.

No Soup—JOKER—MAY 29.—This is a split-reel comedy with "Fun Among the Pharoahs." The American consul, stationed away off among the Igorottes, leads a most lonely existence. A minister, his wife, and daughter arrive to instruct the savages. The consul is greatly taken with the minister's daughter, and when she loses her pet dog he leaves no stone unturned in the search to find it. The Igorottes, as he knows, are especially fond of dogs. After a long search,

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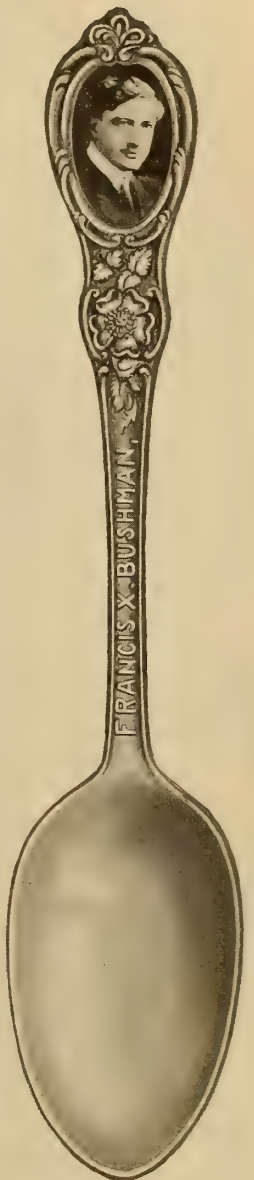

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the consul succeeds in locating the dog. He refuses it from a soup pot; and the girl, to show her appreciation, accepts him as her partner for life.

The Nightmare of a Movie Fan—Victor—May 28.—Beatrice and Joe, who are happily married, disagree over Beatrice's liking for LeMonde, a picture star whom she has seen only on the screen. Visiting the studio one day, she sees him and discovers that he is a far greater hero in reel life than in real life. He and the director disagree. LeMonde resigns and leaves, poorly dressed. He is met by his wife and several children, and Beatrice, at home, contrasts the photographs of Joe and LeMonde, with the result that LeMonde's picture is torn into little bits.

The Pursuit Eternal—(Two Reels)—Imp—May 29.—Mystery and romance

combine to make this picture unusual. Grace Burton wearies of being forever sought after by admirers. Stanton Leeds is also bored by convention and auction-block marriages. Grace happens to see Leeds, takes a liking to him and decides that she will marry him, regardless of what he thinks about it. Leeds falls into her trap and marries the veiled girl "to save her from being forced into marriage with some brute." His is both surprised and pleased to learn that it is Grace whom he has married, and freely forgives her for trapping him.

The Amber Vase—Nestor—May 29.—Robert Wagner, a distinguished artist, is commissioned to paint a valuable vase. He cannot find a suitable model to pose for him, and one evening is sitting in the studio when a girl enters clad in boy's clothes. He makes her a prisoner and then two crooks come in after her and he turns them over to the police. They had sent their sister in to steal the vase, but she decides to lead a new life, and also poses for the vase.

With Father's Help—Nestor—May 29.—Father wishes daughter to marry Percival, who is wealthy; mother wishes her to marry a young man she has chosen; and daughter loves Jack. Father promises daughter $500 if she will elope with Percival. She promises and sends word to Jack to meet her at three. Mother's choice is late in arriving, Percival is apprehended by Jack and tied to a tree, and daughter, after collecting the $500, meets Jack and they elope. Father and mother follow, are arrested as elopers, and father, hearing of the deception, proves himself a good loser and the parental blessing is given.

A Modern Enoch Arden—(Three Reels)—Big U—May 30.—Janet Fotheringay, to save her father from financial ruin, marries John Arnold, a power in the street. Arnold proves to be a brute, so Janet continues her acquaintance with Bannister, whom she has always loved. One night Fotheringay, in at-

tempting to save his daughter from Arnold's cruelty, is struck by the man. He strikes his head in falling, and dies. Arnold simulates suicide, and then leaves for the West. Janet, thinking her husband dead, becomes Bannister's wife. Later Arnold returns to bother Janet. She defends herself with her husband's revolver, and is arrested for the killing. Weeks of anxiety follow, but in the end the jury acquits her.

The Golden Wedding—Laemmle—May 30.—Jane Darling, an invalid, believes her actor husband the same big star that he had been in his younger days, while in truth "Daddy" is but doorkeeper at the theater. The star, however, has taken the name Daddy used and so Jane remains deceived. On the night of the old couple's golden wedding anniversary the star breaks his ankle and Daddy is hustled into the part, which in his younger days he had made famous. Jane determining to surprise him, gets to the theater and sees the success her husband is. Back of the scenes they have a happy scene and as long as that particular play runs, Daddy is allowed to portray the role he had made famous.

Broken Hearts and Pledges—L-Ko—May 26.—Hungry Harry, turned away from the grocery store, sends his dog for plunder. A cop stops the dog, and the canine bites him. Harry and the canine succeed in escaping, but the cop has marked them for arrest. Hank has no end of trouble in courting his girl. Her father does not like Hank, and shows him so. Hank meets his girl in the park. A stranger tries to flirt with her, and Hank does away with him. Just as this is accomplished, Harry and his dog appear, followed by the cop. Another mix-up takes place. When the smoke clears away, all but the girl are in the lake.

Feature Programs

Fox

Princess Romanoff—(Five Reels)—Fox.—Nance O'Neil featured in this adaptation of Victorien Sardou's famous play, "Fedora." The story is one of Russian intrigue, love and thrilling romance. Loris Ipinoff, finding his wife, who has committed suicide, was false to him, kills her betrayer, Vladimir Boroff, an army officer who is betrothed to Fedora. The princess follows Loris to New York, intent on turning him over to justice. They meet and Fedora again falls in love with him. She learns why he slew Boroff and, in the meanwhile, men hired by the Russian authorities lay in wait to kill Loris as he leaves Fedora's rooms. She sacrifices her honor to save him, prevents him from leaving, and in a spasm of remorse for the Judas-like part she has played, takes poison. She is saved from the consequences of her act by the physicians summoned by Loris and all ends well.

A Woman's Resurrection—(Five Reels)—Fox.—Betty Nansen is featured in this adaptation of Tolstoi's great novel, "Resurrection," in the role of Katusha, ably supported by William J. Kelly as Prince Dimitri. Katusha Maslova, a peasant girl, becomes companion to the Countess Ivanova. The latter's nephew, Prince Dimitri, betrays the girl and goes to war. Katusha leaves the house to hide her shame and later becomes a well known woman of the town after the death of her child. At a wine party given by Katusha, Jacoby, a wealthy merchant, is poisoned. Katusha is accused of the crime and sentenced to Siberia. On the jury is Dimitri, who resolves to make reparation for the wrong he has done the girl, and follows the exiles toward Siberia. The exiles are in charge of Shonbock, a brother officer of Dimitri, who offers unwelcome attentions to Katusha, who has resolved to reform as expiation of her sin. While Shonbock is persecuting her, Dimitri arrives and attacks Shonbock. The men fight a duel, Shonbock being killed, and his shot going wild and striking Katusha, who dies also.

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Metro

Cora — (FIVE REELS) — ROLFE.—Emily Stevens is featured in this splendid production, being supported by Edward Carewe, Ethel Stewart and Frank Elliot. Madam Renee, an operatic idol of Paris, comes to America with her daughter Cora, and when the mother dies Cora goes to live with Marie, an artist's model, who poses for George Garnier. The latter is engaged to be married to Helen, daughter of wealthy Mrs. Van Brook, but Helen really loves Carl Wilson, a clubman. Cora is seen by the artist, who falls in love with her and who loves him in return, until she discovers his engagement, when she leaves him, returns to the stage and becomes a famous operatic star. Years later Jose, who had previously loved Cora, discovers her in the famous star and Garnier also visits her, after breaking his engagement with Helen. After a chat with Mrs. Van Brook, Cora agrees for Helen's sake to cast off Garnier, and to kill his love stages a scene of wild revelry in her apartments, allowing Jose to make love to her and pretending to drink. Garnier rushes out disgusted, but Marie endeavors to explain all to him. Meanwhile Jose, who has hidden himself in the apartment, attacks Cora, and Garnier and Marie rush into the room at the sounds of the struggle. Just as they enter Cora hurls a wine cooler at Jose, knocking him backwards through a window. Word coming that Helen has eloped with Wilson, the way is finally cleared for Cora to marry Garnier.

Mutual Masterpictures

God's Witness—(FOUR REELS)—THANHOUSER.—A story of the death of an old southern general, of how his granddaughter was accused of his murder and of the unexpected manner in which the death is cleared up. Florence LaBadie featured as the granddaughter, Beryl. General Darrington is found dead and his granddaughter, who has come for money, is arrested and many suspicions are laid against her. The murder is finally cleared up by the arrival of her brother, who tells of how his grandfather was killed by a bolt of lightning. For further review, see page 875 of this issue. J. C. G.

The Lure of the Mask—(FOUR REELS)—AMERICAN—MAY 17.—Jack Hillard, a rich young New Yorker, falls in love with a mysterious singer, who, whenever he sees her, is masked. He follows her to Italy and there manages to aid her and finally, after many thrilling episodes, wins her hand. Harold Lockwood, Elsie Jane Wilson, Irving Cummings and Hal Clements featured. For further review see page 878 of this issue. J. C. G.

North American

For the Sake of a False Friend—(CHAPTER FIVE OF "THE DIAMOND FROM THE SKY")—(TWO REELS)—AMERICAN.—Luke Lovell, who has stolen the necklace in this chapter, drops the jewel in a corner mail box, and when arrested secures his release. Arthur Stanley flees from the ball after a sheriff arrives from Fairfax, Virginia, to arrest him for the murder of Doctor Lee, and by boarding an outgoing freight train escapes. He is set upon by tramps, who change garments with him, and eventually finds work in a distant village that enables him to earn a meal. The diamond, meanwhile, is collected with the mail by the postman, but remains inside the mail sack when the letters are dumped out at the postoffice. Later the sack is condemned, carted away, and "Quabba," a hunchback, finds the jewel inside the discarded mail bag and fastens it about the neck of his monkey, which climbs a tree. See review on page 877, this issue. N. G. C.

Paramount

Betty in Search of a Thrill—(FIVE REELS)—BOSWORTH.—Elsie Janis is featured in this, her second production made for the Bosworth company. She enacts the role of a dainty girl fresh from a convent school, who braves the whirlpools of New York's bright lights. The mercurial Betty goes from a convent atmosphere with its nuns and chapel bells into the very thick of New York's night life, and excitement follows thick and fast on her trail. After becoming salesgirl in a New York department store, a chorus girl at the Gaiety theater, being mixed up in an after-theater fight at a cabaret, and finally mistaken by the police as an escaped criminal and chased throughout the greater portion of the big metropolis, Betty learns a great lesson and settles down fully content at last with her position as one of the debutantes of New York's "400," while the long-sought glamor of life dawns for her in the person of the handsome young clubman, H. Jim Denning. During the production Miss Janis' inimitable impersonations find occasion to display themselves and she also stages a most wonderful dance creation originated by herself. Owen Moore has the lead opposite her.

The House of the Lost Court—(FIVE REELS)—EDISON.—This is the first Edison release ever made on another program than that of the General Film Company and features Gertrude McCoy and Viola Dana, it being an adaptation of a novel by Mrs. C. M. Williamson. Sir Anthony Elliott is condemned to death for the murder of his brother's wife on the testimony of Nina Desmond, an adventuress, though his brother knows Sir Anthony to be innocent and that the wife committed suicide. Several years later Lady Rosamond Elliott leases her mansion to some rich Americans, but arranges to remain as housekeeper. The Americans are told by the family servant of a haunted room, and one night Dolores sees a ghostly figure in a gondola on the lake. Seeing it a second time, she investigates, and going through a dark passageway, comes upon a well furnished room, where she finds the supposedly dead Sir Anthony. The latter explains

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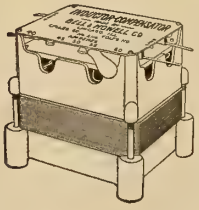

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that a sleeping powder given by his mother had fooled the jailers, and later he had escaped and remained in seclusion in the house, guarded by his mother. Dolores determines to prove him innocent and, by arousing Nina's jealousy, induces that adventuress to confess her perjury. The ghost then returns to life to comfort his faithful mother and to marry Dolores.

Pathe

Pathe News No. 38—PATHE.—This issue of the topical shows the explosion of more than two tons of dynamite in a stone quarry at Woburn, Massachusetts; a scene in the Cincinnati Zoo, Cincinnati, Ohio; the visit of a band of Chippewa Indians to historic old Fort Duquesne in the downtown section of Pittsburgh; the Cornell-Harvard meet at Cambridge, Massachusetts; the running of the Kentucky Derby at Louisville, Kentucky; the assembling of the Atlantic fleet in the Hudson river opposite New York City, and a cartoon.

Houses of Glass — (THREE REELS) — PATHE.—This is the sixth release in the "Who Pays?" series produced by Balboa. Jealous Mrs. Fall picks up some gossip about Ray Norris' relations with his stenographer, and communicates it to Norris' wife, Ruth. At first the young wife scorns at the other's warnings, but coincidence fans the spark of doubt into a flame of distrust. The affair results in Norris shooting Mrs. Fall's husband, killing him—a tragedy grown out of a mere nothing. Ruth Roland and Henry King featured. C. R. C.

The Ear in the Wall—(SEVENTH EPISODE OF THE NEW "EXPLOITS OF ELAINE")—(TWO REELS)—PATHE.—Wu Fang, the Chinese criminal, sets out to take the life of Craig Kennedy, but after the Chinaman has installed a detectaphone in the wall of Craig's apartment the detective discovers it, carries on a fake conversation that eludes the Chinaman and results in several of the Chinese villains being trapped in Kennedy's apartment, one of them having poisoned Kennedy's pipestem in the hope of bringing about his death. Wu Fang, however, escapes and is still free to wreak vengeance on Kennedy. See review on page 882, this issue.

Father's Brilliant Idea—PATHE.—A single-reel comedy, picturing the predicament of a man who has an extravagant daughter whom he would like to have elope to save him the great expense of a formal ceremony. Thinking that she will surely elope if he refuses her permission to marry Fred Doolittle, he does so, and then arranges things so that they will have no trouble whatever in running away. Rena, however, will not marry Fred without her father's permission. In the end poor dad is obliged to pay the trousseau and dinner bill, items which he had hoped to dodge by having Fred and Rena elope. C. R. C.

In the Vosges—PATHE.—An excursion through the Vosges mountains in picturesque France. On the same reel with "The Otter" and "The Agouti." All of these subjects are in natural colors. C. R. C.

World

The Boss — (FIVE REELS) — BRADY. — Holbrook Blinn and Alice Brady are starred in this production, which concerns Michael Regan, of Irish descent and a born fighter, who becomes first a bartender and then a saloon proprietor. Regan's two friends, Sullivan and McCoy, are one a priest and the other Regan's right-hand man. Regan goes in for politics and his power increases as his field widens. By chance Regan meets Emily Griswold, daughter of old John Griswold, a grain shipper, and eventually marries her. Emily's brother, however, hates Regan and becomes an agitator and rouses Regan's men to strike. Scanlan, the workmen's delegate, visits Regan and after a quarrel Regan strikes him and he falls mortally injured. McCoy later succeeds in proving Regan innocent of the murder and effects his release. As the picture closes Regan and his wife are seen acting as godfather and godmother to the McCoy son and heir.

Two of the Finest — (ONE REEL) — WORLD COMEDY STARS.—Joe Weber and Lew Fields are featured in this one-reel offering in their well known characters of Meyer, the traffic cop, and Mike, proprietor of a delicatessen store. When Meyer discovers the ease with which the judge collects money from the speeders that he arrests, he plans with Mike to institute a police force and court of their own. Meyer appoints himself judge and Mike goes out to arrest an unsuspecting gentleman wheeling a baby carriage containing twins. After fining the gentleman all the jewelry they can discover upon his person, Mike arrests a pickpocket, whom the judge fines $40, but on discovering that he only possesses $36 they send him forth to collect the other $4 after his own manner. Still later Mike and Meyer start out in a small touring car to pursue two men on motorcycles, but find themselves arrested for speeding by several real policemen in the city, and wind up in jail under a sentence of ninety days.

V-L-S-E, Inc.

The Slim Princess—(FOUR REELS)—ESSANAY—MAY 24.—Francis X. Bushman, Ruth Stonehouse and Wallace Beery featured in this adaptation of George Ade's inimitable musical comedy concerning the Princess Karola, the pickle eater, who, after falling in love with Alexander H. Pike, an American millionaire, visits this country, bewitches him more than ever, and finally decides to remain as his wife in the country which affords varieties of pickles enough to suit even her capricious moods. See review on page 876, this issue. N. G. C.

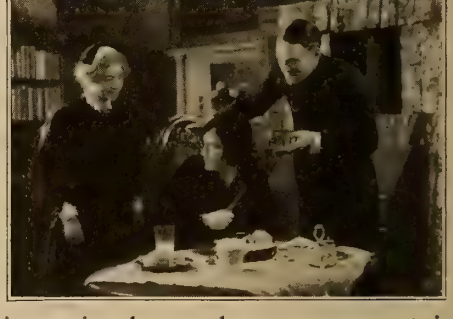
The Island of Regeneration — (SIX REELS)—VITAGRAPH.—This splendid adaptation of Cyrus Townsend Brady's novel is one of the finest dramas on the market. It has a substantial plot, is acted by Edith Storey, Antonio Moreno, S. Rankin Drew, and a capable supporting cast, and is staged artistically and in accordance with the theme. Briefly, the story is of a girl's denial of the laws of convention. Shipwrecked on an island, she lives there for three years with no companion other than a primitive man who was shipwrecked on the island when a child and has grown up in ignorance of the ways of the world and its people. A highly dramatic scene takes place when the man who induced Katherine to cruise on his yacht to prove the truth of her doctrines returns to the island and accuses the girl, in the presence of her companion, of having belonged to him while cruising on his yacht. The reunion of Katherine and John Charnock brings the story to a happy and satisfying close. C. R. C.

Miscellaneous

John Linworth's Atonement — HEPWORTH-AMERICAN.—John Linworth's sister was ill and he succumbed to the temptation that chance laid before him. With his employer's forgotten keys he opened the safe and took the money. As he was leaving, the employer re-

turned to get the keys left bhind and a vengeful beggar attacked him. Linworth, who had been hidden in the room, rushed to the rescue and then, when everything made the retention of the stolen money perfectly safe, Linworth confessed all. Stewart Rome is featured, supported by Chrissie White and Warwick Buckland.

The Shepherd of Souls—(TWO REELS)—HEPWORTH-AMERICAN.—Stewart Rome, Violet Hopson, Ruby Belasco and Henry Vibart are the featured players in this story, which concerns a motherless girl newly arrived in America from England, who visits a church and there hears a sermon on the "Shepherd of Souls." The sermon over, the kindly minister talks with her and eventually succeeds



in getting her a place as a servant in the home of the man she has come to America to see, though unknown, of course, to both. A theft by this man's wife to cover gambling debts results in the girl's accusation by her master, and when the girl breaks down in court the minister is summoned to care for her and receives from her a note that reveals the fact that her employer is her own father. When the minister makes known the contents of the note, the man, to save his wife from disgrace, claims to have committed the theft himself and then under the strain his heart gives way, and he passes over to the eternal care of "The Shepherd of Souls."

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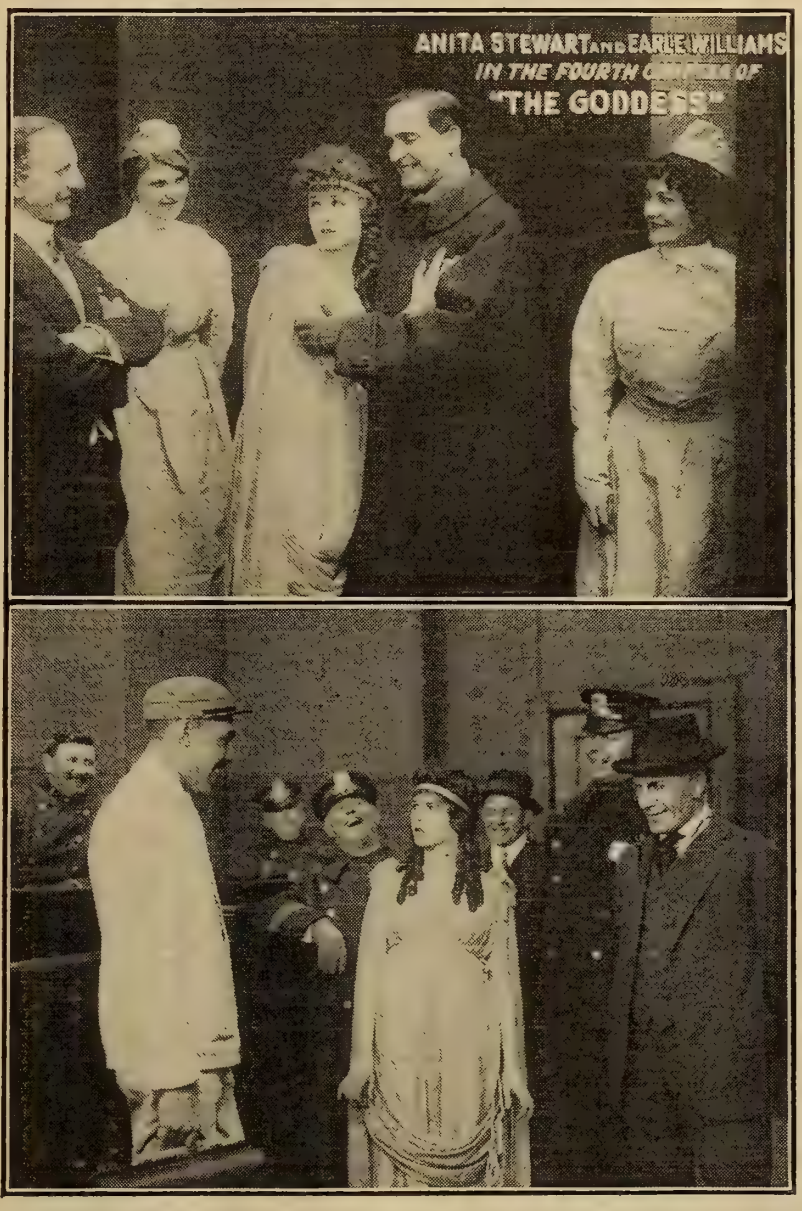
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Lubin Announces Radical Changes

OTHER IMPORTANT NEWS OF THE WEEK

SIEGMUND LUBIN, pioneer motion picture producer, head of the great corporation bearing his name and owner of one of the largest film plants in the world, has just announced a radical change in the policy of the business. In making the announcement, Mr. Lubin emphasized the fact that hereafter Lubin pictures will mean the very best in motion photography and that, whereas his present payroll for actors is $30,000 a week, it would be increased to nearly double that amount when the news plans were consummated.

"Philadelphia is to be the home of the best in motion pictures," said Mr. Lubin. "I realized some time ago that my plant, complete as it is, was not turning out as artistic, as distinctive pictures as others were. We have the machinery; we have money and we have the whole world upon which to draw for talent. And this will be our new policy in the future. I have been dissatisfied with our pictures. I want something much better and I am going to get it. I have watched films made by my competitors and I have marvelled at their beauty and the wonderful photography. Now, we are going to do better than they do.

"To do this, I shall reverse my policy of years. Instead of making up a cast out of the stock members of the various companies employed by me, I shall cast well known actors and actresses for the various roles, to obtain that type so necessary to convey the illusion to the auditor. The day has gone by when the photoplay can be staged in any old way, with a scratch cast. Today, the motion picture must be artistic, must tell a stirring tale, be well photographed and have the necessary 'punch.'

"I cannot make known all my plans at this time, for they are not yet completed in their entirety, but you may announce that next week Marie Dressler will begin another 'Tillie' film, with John C. Rice, the well known comedian, as one of her supporting cast. There will also be a comedian of the Chaplin type, to add to the fun. Howell Hansell will be the director. Most of the play will be filmed at the Betzwood plant, which cost me $1,000,000 and four years' work to complete. I am importing scene painters, property men and stage carpenters from New York. I want the best money can obtain, and I am determined to spend enough money to place Philadelphia in the very center of the motion picture map."

The Gotham Film Company

Among many New York concerns in the moving picture business who have made phenomenal strides in a short space of time is the Gotham Film Company, Inc., of 1600 Broadway, New York City. The actual incorporation of this company, which is capitalized at $500,000, took place on April 24, a month ago, and since that time the concern has not only released its first picture but has made arrangements for the marketing of its productions throughout the United States and Canada.

Lately the concern took a five-year lease on the eighth floor of the Mecca building and purchased outright the entire equipment formerly owned by the Sawyer company. The studio of the Gotham company is located at 237 Lafayette street, New York City, and is wonderfully well equipped with four stages and a combination of lights which are giving exceptional results.

The first release of the company was a four-reel picture entitled, "The Man Who Beat Dan Dolan," taken from the *Saturday Evening Post* story of that name from the pen of Helen Van Campen. Willie Ritchie, the lightweight champion, played the leading male role and proved conclusively that his ability was not confined to pugilistic circles. Miss Betty Marshall, billed as the "Gotham Fashion Plate," played opposite Ritchie.

The second release of the company will be a picturization of "The Trade Secret," by Alfred Poate, a story that recently ran in Munsey's *All Story Weekly*. It will be a five-reel feature in which Frederick De Belleville, now starring in "A Celebrated Case" at the Empire theater, will support Miss Marshall. In addition to these there will be splendid supporting cast of over two hundred people.

The Gotham Feature Film Company is releasing through the Gotham program one feature of four or five reels each month and the Gotham program is now making arrangements to release a four or five reel feature every week.

Marshall W. Taggart, the president of the Gotham Film Company, Inc., and the Gotham program, Inc., is new to the film business, his activities heretofore having been confined to the theatrical and advertising businesses.

Clarence Schottenfels, vice-president and sales manager, has been six years in the film business; first with the Reliance company, later with Carl Laemmle before Mr. Laemmle formed the Universal company, then with the World's Special Features; following that, New England representative of the Kinemacolor Company of America, and more recently in the brokerage business, until the outbreak of the present European war, when he came to the Gotham Film Company as vice-president and sales manager.

William A. Sweet, secretary and treasurer, like Mr. Taggart, is new to the film business, but he has had long experience in financial and business circles. He is an officer and director of various corporations and in addition to his active services with the Gotham Film Company, he is also treasurer of the Hardman Rubber Tire Company of New York and New Jersey.

Billie Burke and Other Noted Performers Secured

Thomas H. Ince, director-general of the New York Motion Picture Corporation, announces that he has made contracts with six renowned artists to come to Inceville and work before the camera. The stars just signed up are: Billie Burke, Frank Keenan, Willard Mack, Forrest Winant, Truly Shattuck and Julia Deane.

Miss Burke emphatically declares that her appearance under the N. Y. M. P. banner will positively be the only instance in which she will work before the camera. She will perhaps be best remembered in her remarkable work in the Broadway success, "Love Watches." The play that she will appear in under Ince has not been decided upon as yet, but it is known that she will be offered in a comedy of five or six reels.

Frank Keenan's best work was done in "The Warrens of Virginia." Willard Mack is nationally popular as actor, playwright and producer. His latest success, "Kick In," is now playing in New York. Forrest Winant recently completed a long and successful starring engagement with "The Family Cupboard." Truly Shattuck made a national hit by her performance in "Alma, Where Do You Live?" Julia Deane is familiar to American audiences principally for her wonderful work in "Bought and Paid For."

Three More V. L. S. E. Offices

General Manager Walter W. Irwin of the Vitagraph-Lubin-Selig-Essanay, Inc., announces the establishment of three new V. L. S. E. booking offices, and the appointment of E. O. Childs as permanent representative in Pittsburgh, Pa.

The new offices are located in Cleveland, Minneapolis and Portland, Ore. A. W. Goff is in charge of the Cleveland office; C. W. Sawin assumes charge of the Minneapolis office, and Tom North will represent the "Big Four" in Portland, Ore. Arrangements for permanent offices in these cities have not, as yet, been completed. The territory to be covered by each office is as follows: The Cleveland office will cover Ohio and Kentucky towns adjacent to Cincinnati, the eastern section of the southern part of Michigan. The Portland office will cover Washington, Idaho, Oregon and Montana, west of Billings. The Minneapolis office will cover Wisconsin north of La Crosse and Oshkosh, the northern part of Michigan, North Dakota, South Dakota and Montana, east of Billings.

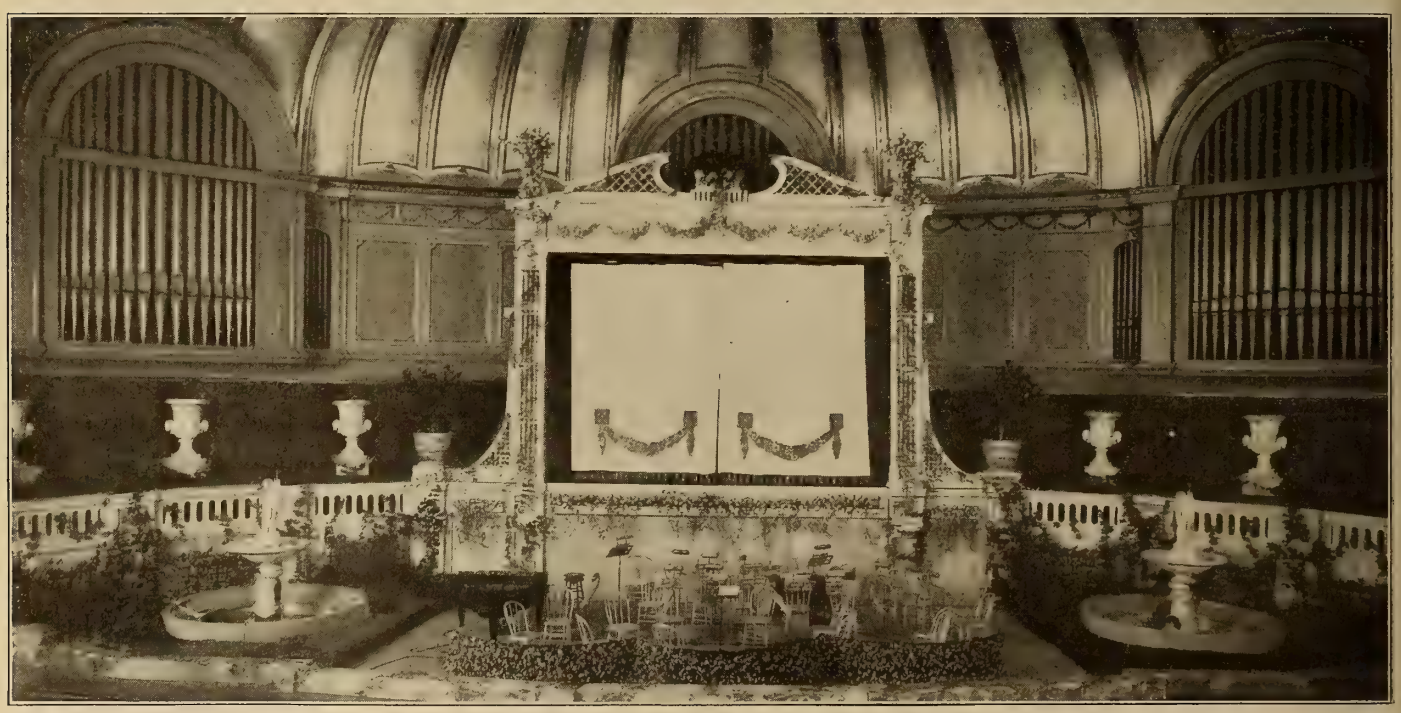
Chicago's Strand Theater

With the opening of Orchestra Hall, as a moving picture theater on Saturday evening, May 1, Chicago took its rightful place in the forefront of cities which may boast of a truly splendid and appropriate theater for the presentation of photoplay productions.

Orchestra Hall, a structure of international prominence on Michigan avenue, and known to music lovers the world over as a temple dedicated to the famous Symphony Orchestra, formerly the Thomas Orchestra, has been refitted throughout by the Strand Theater Company, which has leased the building and adopted for its motto "built up to a standard, not down to a price."

As one enters the theater he finds the stage an Italian garden of great area, a vision of marble balustrades and huge vases, dripping fountains emerging from tangled masses of shrubbery, green trellises and freshly clipped hedges. Above all towers the flower-decked picture frame, and at its base, partly concealed in a bower of roses, is grouped the Strand Symphony Orchestra of twenty-five musicians.

But of the many thousands who have packed



The elaborate stage setting at Chicago's new de luxe motion picture theater, operated by the Strand Theater Company.

E. C. Divine, president.

J. S. Inderrieden, vice-president.

E. Q. Cordner, managing director and secretary.

A. J. Pardridge, treasurer.

Orchestra Hall since its opening, only a few realize that the extravagantly beauteous stage setting is not primarily a decoration. The fact that they are able to banish thoughts of everything save the dramatic story on the screen itself is a triumph for the new school of scenic art. E. Q. Cordner, managing director of the Strand Company, and Earl H. Reid, its chief architect, experimented for many long months and finally chose green as the predominant color for the stage setting, because, to use the words of architect Reid, "It is the natural resting shade on which the eye reposes as instinctively as it blinks in a fierce red glare. The suggestion of coolness has been furthered by the use of charming garden accessories, such as moss grown marble balustrades and vases, tangled shrubbery, green trellises and lattice work overgrown with vines and flowers. The whole touched off to a nicety by the moonlight tint with which the stage is lighted."

The men behind the Strand Theater Company, strange to say, are almost without experience in the film world. E. C. Divine, the president, having for years been engaged in the automobile business on Michigan avenue, Chicago; J. S. Inderrieden, the vice-president, being a wealthy commission man with offices in the commission district on River street, and A. J. Pardridge, the treasurer, being one of Chicago's best known real estate dealers and heavily interested in one of the city's largest department stores.

Messrs. Divine and Pardridge are now, however, devoting the greater portion of their time to looking after the interests of the Strand, and in engaging E. Q. Cordner, as managing director and secretary, have chosen a man who has had a long experience in New York theatrical and amusement interests, and seems capably fitted to act as both managing director and secretary of the Strand Theater Company.

A view of the elaborate stage setting, together with the four principal officers of the company, are shown herewith.

Uphold K. & E. Rights

Judge Hunt of the United States District Court last week upheld the contention of Klaw & Erlanger that the theatrical firm has obtained the moving picture rights to "The Trail of the Lonesome Pine" in acquiring the dramatic rights to the novel from Charles Scribner's Sons and John Fox, Jr., the author. The decision means that the Broadway Picture Producing Company, which secured what purported to be the film rights to the dramatized novel from Frank Henry Rice, a broker, who represented that he was acting as the authorized agent of a publishing house, was mistaken in thinking that the dramatic rights held by Klaw & Erlanger were limited to the presentation of a play on the stage with living and speaking performers.

Judge Hunt said in part "My view is that the Broadway Picture Producing Company was dealing with Rice claiming to be an agent. It was bound, therefore, to ascertain what authority the assumed agent had and how far it extended. As Scribner's Sons did nothing to mislead the Broadway Company it should not be held that there was a duty to inform the Broadway Company of facts which the Broadway Company should have ascertained for itself."

Klaw & Erlanger, it is now expected, will enter a decree enjoining the film company from manufacturing and releasing films of the story.

Lady Mackenzie Takes Lyceum

Lady Grace Mackenzie, hailed at a recent dinner of leading American followers of big game at Delmonico's as "The foremost woman hunter of the world," has taken the Lyceum theater, New York City, for the purpose of giving her first public showing of her thrilling lion, rhinoceros and elephant hunts in the form of moving pictures, with which she has just returned after a long and successful expedition in East Africa. The modern Diana is the first person to invade the jungle and return with at least one specimen of every known species of big game in the district. In addition to those she brought down with her own rifle, she captured numerous cubs and transported them to this country and brought back with her four miles of moving picture film.

It is Lady Mackenzie's boast that her pictures, unlike all other so-called big game motography, are not only educational pictures of the wild beasts of the jungle in their native state, but that they show in most exciting manner the real action of some of the most

desperate hunts after ferocious animals. Her lion hunt is the *piece de resistance* and shows a huge African lion charging straight at the intrepid huntress and her male companion. Lady Mackenzie fires and wounds the king of beasts; the man hunter fires and misses. Both are facing the oncoming fury with empty guns. As he gets within ten feet of them, the man turns and runs, and the lion, choosing the fleeing human in preference to the steadfast one, pursues the huntsman, and Lady Mackenzie is saved, her quarry passing within a foot of her and springing upon the man.

Loretta Blake

One of the most talented of the younger women in the motion picture world is a blue eyed, golden haired girl named Loretta Blake, who joined the famous D. W. Griffith organization without previous experience about fourteen months ago and by sheer ability has won her way to the top. Frequently now she is featured in Mutual plays and those unacquainted with her remarkable professional history take her for an "old stager," as far as ability is concerned, when they see her rehearse. She is five feet two inches in height and weighs one hundred and fifteen pounds. The word "dainty" best describes her. She has made a specialty of the innocent, sympathetic, slavey type of part and she herself, Mr. Griffith and the Mutual studio force are in receipt of numerous letters testifying to the appeal she makes in this type of role. An American by birth, Miss Blake attended Saint Mary's Convent in Akron, Ohio, for five years before she moved to Los Angeles to live with her grandparents. In the "City of Films" she went for a year to the Sacred Heart Convent before finishing her formal education at the Los Angeles High School. Several of her girl friends were in picture work and she dropped round to the studios with one of them one day to see how it was done. Asked if she would like to make some pin money, she accepted a small role with alacrity. When he saw the appearance Loretta Blake made on the screen the director engaged her at once and since that day she has never failed to make good.

Loretta Blake.

Itala to Produce Here

Advices from Torino confirm recent rumors that the Itala Company is to produce in America. This move was decided on some time ago, anticipating the participation of Italy in the European war, but for various reasons Harry R. Raver, head of the American company, has withheld the information until operations were actually begun and definite statements could be made.

"Maciste," the now famous giant of "Cabiria," will be featured in an important hero adventure, written by Agnes L. Bain, the well-known author. A popular contest for the selection of an appropriate title for the first "Maciste" production will be held, following a private showing of the first sample at which time only representatives of the trade press will be permitted to compete. Fifty dollars in gold will be given for the best title submitted.

A portion of the "Maciste" production has already been completed abroad. The remainder will be staged in America. The company of Itala players selected for the American engagement includes popular stars of "Cabiria." Many American artists will be used to round out the cast. Six reels will compose the average length of the new American-Itala productions. Much stress will be laid on the creation of novel scenes and situations, new effects and colorings, and the incorporation in all production of the Itala patented system for securing stereoscopic relief.

Mr. Raver would make no statement as to his probable market for the American-Itala productions other than an expression of confidence in the high quality of his company's films and the belief that they will sell readily when shown to responsible distributors.

Boston's Film Censors

Governor Walsh of Massachusetts, on May 21, signed the new censorship bill which grants unlimited powers of censorship to Boston's mayor, police commissioner and chief justice of the Municipal Court, one clause in the bill providing that an objectionable production can be stopped by a majority vote of the three censors.

Previously the powers of censorship were vested jointly in the mayor and police commissioner, who had power only to stop plays of an immoral and obscene nature and claimed that the authority was not enough to prevent the production recently in Boston of "The Birth of a Nation."

Just before the governor signed the bill, Senator Hays of Brighton made a bitter speech attacking the measure and in his address particularly assailed the colored men employed at the state house and dared the negro voters of his district to oppose him for re-election.

Pays to Re-Show Pictures

"We are endeavoring to impress upon exhibitors the benefits to be derived by re-showing films of real merit," said Walter W. Irwin, general manager of V. L. S. E., Inc., "and in doing so, are bringing to the attention of theater owners a phase of the business that by reason of its very obvious financial importance commands the careful consideration of every thinking exhibitor.

"Progressive exhibitors all realize the value of advertising, and in every community there is hardly a theater of consequence that does not advertise in the daily newspapers. They know that advertising of this kind brings patrons to the theater, and yet strange to say, few realize the full value of 'word of mouth' advertising.

"This form of publicity is the most potent of all, and when a feature is show that has real dramatic value and gives complete satisfaction, the 'word of mouth' advertising it gets cannot be estimated; advantage can only be taken of it when the film is reshown. This condition repeats itself and increases in proportion to the number of times the subject is ex-

hibited until practically all prospective patrons have seen the film.

"This is merely applying the elementary principal of advertising, i.e., obtaining favorable comment, to the exhibition of films and the success of the plan depends only upon quality.

"The Queen theaters of Dallas, Houston and Galveston, Texas, and the Old Mill theater, of Dallas, as well as the Hippodrome theater at Waco, Texas, are the highest class houses in each city. None of them seats less than one thousand people, and E. H. Hulsey, general manager of the chain, is so well satisfied with the success of the V. L. S. E. features so far shown, that, 'at the risk of having his rental raised,' as he says, he advises that the volume of business attending the exhibition of the V. L. S. E. features has far exceeded his fondest expectations.

"One feature was shown at the Old Mill theater in Dallas for five consecutive days, and the gratuitous advertising of satisfied patrons, accruing from day to day, was such that on the last two days people were turned away. The total receipts for the five days showing of this one feature exceeded the receipts for any full weeks' showing of miscellaneous subjects during the past two months."

World Acquires Peerless

The World Film Corporation is now in absolute control of every branch of the making of the films that are released through its offices. It has come about through the World Film Corporation taking over the Shubert Film Corporation, which owns the entire stock of the Peerless Features Producing Company, the official name for the studio at Fort Lee, where the World Film features have and are being made. Prior to this arrangement, the World Film Corporation owned $500,000 of the capital stock of the Shubert Film Corporation, the remainder being owned by the Shuberts and allied interests. Through the exchange of stock of the World Film for Shubert Film stock, the World Film Corporation came into control of the outstanding 50 per cent of the Shubert Film Corporation stock, and thereby became owners of the entire capital stock of the Peerless Features Producing Company.

The Reel Photo Play Company

Mike Donlin, the famous baseball player, also identified with the stage, will be starred in a five-reel feature film, "Love and the Pennant," a story by Bozeman Bulger, the famous baseball writer. This feature will be the first of a series of releases to be issued by the Reel Photo Play Company, which has recently capitalized at $100,000, with offices in the Strand theater building, New York City. The officers are: President, Bernard Levey, recently of the Gotham Film Company; vice-president, Chris. O. Brown, the American representative of Hugh D. McIntosh, the Australian amusement king, and long connected with the Sullivan and Considine theatrical circuit; treasurer, Arthur Levey. Work will be begun on the new feature on June 1. The picture is expected to be ready for release about July 15.

Arrangements have been consummated with Marshall W. Taggart, president of the Gotham Film Company, Inc., by which all the releases of the Reel Photo Play Company will be issued through that organization. The Reel Photo Play Company has bought the negative and all rights to "The Burglar and the Lady," a feature exploiting James J. Corbett and Claire Whitney. This feature will be released at once.

Another feature to follow later will be "The Man with Nerve," a story by Forrest Halsey, which appeared in a recent issue of *Munsey's Magazine*. Efforts are being made to have Richard Bennett star in this subject.

Morosco Secures Cyril Maude

Cyril Maude is the latest acquisition of the Oliver Morosco Photoplay Company, and was secured only after much persuasion on the part of the producers. Mr. Maude is a star of international repute, it being commonly conceded that he is one of the most beloved actors in England, while in this country his work in such triumphs as "Grumpy" and "Second in Command" have made him particularly popular.

Cyril Maude.

Born in London, Cyril Maude obtained his dramatic instructions under Sir Charles Cartwright and the late Rons La Thiere. When he appeared for the first time at the Criterion theater, London, he registered a big hit. A noted manager starred him next in "The School for Scandal," which was presented at the Lyceum Theater, London.

He next toured the United States in "David Garrick," later entering into partnership with Frederick Harrison at the Haymarket Theater, London. While in Europe, George Tyler, the noted theatrical manager, signed Mr. Maude to appear in this country again, where his success was instantaneous, the various characterizations which he presented clearly portraying his unusual versatility.

Keystone Forces Augmented

The working forces of the Keystone Film Company have been materially enlarged during the past few weeks, new actors, directors and companies having been added to the producing department. Raymond Hitchcock, Broadway star, has been at the Edendale studios for about ten days and has settled into the picture routine with admirable adaptability. Hale Hamilton, of Wallingford fame, is another star who is now Keystoning and having the time of his life doing it. Don Barclay, the young burlesque star who made himself famous before he was old enough to vote (and he is only a year or two to the good on that question now), is another recent addition to the Mack Sennett staff of actors. Barclay came to Los Angeles direct from a season with Joe Howard's "Prize Winners" Company in Chicago. These and others who have recently become members of the Keystone Company, with the masterly direction of Mack Sennett, will soon be seen in clever comedies.

Daix Bill a Law

Governor Brumbaugh of Pennsylvania on Monday, May 17, approved the amended Daix bill which makes numerous changes in the present Pennsylvania censor laws, and grants a few important concessions to the exhibitors of the state, though the bill as a whole seems to be a politician's method of milking film companies, since by the provisions of the new bill innumerable assistants to the three censors are to be appointed, each at a goodly salary.

The Daix bill provides for a board of three censors, two males and one female, with offices in Harrisburg, and such other places as may be considered necessary. The exhibitor gains under the new law by being given the right of appeal to the court of common pleas from rulings of the censor board, while under the old conditions the censors had the final say in the matter of all films. The new law also grants a reduction of the examination fee of films from $2.50 to $1.00 per reel, and two important last minute concessions were the elimination of the power to reject films that "tended to prejudice the public mind" or to "incite to riot."

Briefly the bill calls for:

A board of three residents and citizens of Pennsylvania, two men and one woman. The chairman shall receive an annual salary of $3,000, the vice chairman $2,500 and the secretary $2,400. Each member and employe of the board shall be "allowed all expenses of whatever nature actually and necessarily incurred by him or her in carrying out the purposes of this act."

The chairman shall appoint, with the approval of the Governor, the following employes: Chief clerk, at $1,800; assistant clerk, $1,500; assistant clerk, $1,200; two stenographers and typewriters, $100 each; two stenographers and typewriters, $720 each; one chief inspector, $1,500; three inspectors, $1,400 each; three inspectors, $1,200 each; one operator (an electrician), at $1,400; two operators, $1,200 each; one operator, $1,000; two messengers, $720 each; one assistant operator or patcher, $600; one assistant operator or patcher, $480. The chairman, with approval of the Governor, may also appoint additional employes, whose salaries shall not exceed $5,000 annually.

For the examination of each film, reel or set of views of 1,200 lineal feet the board shall receive, in advance, a fee of $1, and $1 for each duplicate or print thereof, which must be applied for at the same time and by the same person. Any person violating the act and convicted before any magistrate, alderman or justice shall be fined not less than $25 nor more than $50 for the first offense. For subsequent offenses, the fine shall be not less than $50 nor more than $100. In default of payment the defendant shall be committed to prison for not less than ten days nor more than thirty days.

Life Photo Reorganizes

The Life Photo Film Corporation and the Commercial Motion Pictures Company, Inc., an allied corporation, have effected radical changes in the personnel of the officers of both companies. The resignations of Edward M. Roskam, who has been the president, and Leonard Abrahams, who has been the vice-president, and directors since the organization of these companies, were delivered and accepted.

Bernard Loewenthal was elected president and remains as treasurer of both companies, and Jesse J. Goldburg remains as secretary and general manager of the Life Photo Film Corporation, and was elected to the office of vice-president and general manager of the Commercial Motion Pictures Company.

The Life Photo Film Corporation will commence producing two five-part features a month from the first of June, and will, commencing with September, release one five-part feature a week, all adaptations from stage plays. The company will lease an additional studio in New York to take care of the added producing staff.

The plan of reorganization, particularly with respect to the change of officers of the companies, was decided upon by a majority of the stockholders several weeks ago.

Messrs. Roskam and Abrahams have entered the employ of another individual engaged in the laboratory business, and to whom the Commercial Motion Pictures Company has rented its laboratory situated at Grantwood, N. J., for a period of three months. The Life Photo Film Corporation, for that period, will conduct the business of developing and printing.

Wilmuth Merkyl with United Photoplays

Wilmuth Merkyl, a star who stands very high in the esteem of New York theatergoers, and who will be remembered for his splendid work in "The Debutante," with Hazel Dawn, "Adele," "Her Little Highness" and "Sari," has recently signed up with the United Photoplays Company, of Chicago.

Wilmuth Merkyl.

Mr. Merkyl has proven his adeptness and versatility in motion picture acting with the Fox, Cosmo, Famous Players and Kalem Companies. He played opposite Marguerite Clark in "Gretna Green," and also opposite Helen Ware in "The Price." He has won favor with the motion picture fans and will have to play opposite him with the United Photoplay Company, Gerda Holmes, the pretty little actress, who was formerly with the Essanay Company. One of the latest pictures in which Mr. Merkyl starred and did most commendable work was Kalem's "Wife for Wife."

Harry McRae Webster, who was director for Francis X. Bushman in some of his biggest hits, is going to direct Mr. Merkyl, and with this combination some very good pictures are promised for the near future.

Hollaman Heads New Company

Richard G. Hollaman is again in the harness as the president of the Mirograph Corporation, a closed corporation for a nominal amount, though the stockholders include people of wealth and prominence. M. Randolph Guggenheimer, of the well-known Guggenheimer family of New York, is treasurer, and William S. Ginnel, Jr., is the secretary. The technical director is H. J. Streyckmans, who is too well known in the trade to need an introduction here. The dramatic director is Roy Applegate.

The company is now engaged in producing "All for a Girl," by Rupert Hughes, as played by Douglas Fairbanks. Miss Renee Kelly, the beautiful and ac-

complished star, makes her film debut in this vehicle, having recently closed with "Daddy Long Legs," in which she was playing the leading feminine role opposite Henry B. Miller. Miss Georgia Harvey also makes her first appearance before the camera in this film. Miss Harvey is a Broadway favorite, her most recent success having been in "The Pink Lady."

Mr. Hollaman produced the first long feature in America sixteen years ago, when he made the Passion Play in three reels. He is the owner of the famous Eden Musee and president of the Grand Central Palace. He has been identified with better class amusements for thirty years, and numbers among his warm personal friends some of the most prominent people in America and abroad.

Busy Week for Metro

The recent engagements of the Metro Pictures Corporation, through its central officers and the various producers, consist of five stellar actors and actresses whose appearance under the Metro banner will result in important screen productions.

Emmet Corrigan, last seen in "The Money Makers" at the Booth theater, will be seen in the Popular Plays and Players production of "Greater Love Hath No Man" to be pictured from the novel by Frank L. Packard and released through Metro early in June. Martha Hedman, now working in the production of another well-known feature producer, becomes a permanent Metro star following the completion of the work now going forward. Just what production Metro will offer Miss Hedman in first, is not yet known, but General Manager Rowland stated that she would, in all probability, be seen in several of the Charles Frohman plays, of which Metro controls many.

Edward Connelly, formerly seen in "Marsa Covington" on the spoken stage, will be seen in a screen version of that play under the B. A. Rolfe trade mark. Work is now proceeding at the new Rolfe studio, West Thirty-fifth street, and when the interiors are completed, the company will journey to St. Louis, where the river scenes will be made.

Ethel Barrymore is to be seen in the production she last appeared in at the Empire theater, "The Shadow," in which she is now appearing at the Illinois theater, Chicago. Miss Barrymore will appear, also, under the Rolfe banner.

Work on "The Right of Way," Sir Gilbert Parker's famous dramatic success, is rapidly going on at the Rolfe studios, Sixty-first street and Broadway, with William Faversham in the principal role, supported by Jane Grey, the prominent stage star. Olga Petrova in one of her former stage successes will be one of the forthcoming Metro releases during the next six weeks.

Reine Davies as "Sunday"

Miss Reine Davies, popularly known as "The American Beauty," and one of the most popular actresses on the legitimate stage, is to be starred in the George W. Lederer Filmotion Company's production of "Sunday," the play in which Miss Ethel Barrymore made such a success a few years ago. To obtain Miss Davies, it was necessary to get the consent of Lewis J. Selznick, vice-president of the World Film Corporation, who had signed her for several pictures later in the season. Miss Davies, who has been in vaudeville since being leading woman with Willie Collier in "Love Among the Lions," was compelled to cancel many weeks' bookings. This was done against the protest of the U. B. O., as she has been one of the favorite headliners on the "big time," and no actress has a larger personal following than she.

That Miss Davies will be a success is conceded by all, and the part of "Sunday" seems to have been especially created for her. In it she can display all of her charming sweetness and her girlish simplicity that has endeared her to all audiences as well as calling into play her strong dramatic talents.

U. S. Navy in Pictures

A remarkable series of motion pictures of various branches of the United States navy in action forms the background of the three-reel Lubin drama "The Insurrection," written and directed by George W. Terwilliger and released on the regular program June 16. The story centers about a navy lieutenant who is in love with a beautiful South American girl.

The drama will have a strong appeal at this time because of its strong naval flavoring, and in these three reels one gets a most intimate idea of what the United States navy is accomplishing today. Perhaps the most striking effect is a night scene in which the

Retrieving a torpedo.

town where the revolutionists have fortified themselves is bombarded by thirteen-inch guns on the battleships, and one sees vividly and clearly what terrific damage these big guns can do.

One sees submarine mines being loaded, planted in the sea and fired; destroyers in action in a heavy sea; the way torpedoes are loaded and fired; firing a torpedo at a fast moving target; wrecking a boat with a submarine mine; landing parties and battle scenes; various types of submarines, battleships, and cruisers in action, and many other activities, all of which demonstrate clearly the efficiency of the navy today.

Pathe Buys Picture Rights

Pathé has added to its list of popular novels which have been acquired for picturization, the latest being "The Picture of Dorian Gray" by Oscar Wilde, "Nedra" by George Barr McCutcheon, and "Comrade John" by Samuel Merwin and Henry Kitchell Webster. All of these books have enjoyed such a wide vogue that the features made from them should attract much attention. Each picture will be presented by a stellar cast, the personnel of which will be announced later.

Coming Pathe Offerings

Pathe has acquired two very strong plays in William J. Locke's "The Beloved Vagabond" and Richard Harding Davis' "The Galloper." The first is one of Locke's most successful novels and was presented on the London stage by Beerbohm Tree, England's most famous actor. The novel enjoyed a wide popularity in this country and had a large sale. It is a story that is delightfully fresh in plot, and has many tense and powerful situations relieved by unusually good comedy. Edwin Arden, who plays in it the part of "Parogot," considers it one of the best he has ever enacted. "Parogot" is a young architect who gives his all to the lady of his ideals, and then finding her faithless, sets forth on a series of vagabond adventures. Mr. Arden and Miss Bliss Milford are the nucleus of a very strong cast which has been assembled by Edward Jose, who will produce the picture for Pathe. It will be in five parts.

"The Galloper" was played by Raymond Hitchcock for a number of seasons, and was then made into a musical comedy. It is a highly amusing farce detailing the adventures of a young millionaire who finds himself compelled to take upon his shoulders the identity of a muchly married war correspondent, Kirke Warren. The story has a Graeco-Turkish atmosphere, and the millionaire while dodging bomb shells and divorced wives goes through many uproarious situations. Donald MacKenzie, who is to produce the picture for Pathe, is assembling an excellent cast, the members of which will be announced in a few days.

Advocates De Luxe Presentations

Some months ago George E. Carpenter, editor of *Real Reels,* the semi-monthly house organ of the Notable Feature Film Company of Salt Lake City, Utah, began a campaign tending to make exhibitors booking Notable service feature the productions, both in the way of stage settings and lobby displays, in a manner really befitting the class of the production.

That Mr. Carpenter's fight is approaching a victory is clearly shown by the fact that now, not one or two, but a dozen or more, yes, even two dozen or more, exhibitors in that territory are staging the de luxe offerings booked through the Notable Company in a really de luxe manner.

As an example of what is being done, Motography had hoped to publish in this issue a photo showing the stage of the Judith theater at Lewistown, Montana, as it was arranged for the presentation of the Paramount feature, "Rule G," but up to the hour of going to press the photo had not yet arrived, so a comment on that stage setting will be reserved until a later issue.

Mr. Heinecke, the manager of the Judith, does not depend alone on stage settings and lobby displays to attract his patrons, but resorts to outside advertising that is both expensive and effective. The accompanying cut shows the circus van, which Mr. Heinecke sent all over the streets of Lewistown when Lasky's "The Circus Man" was the attraction at the Judith. It will be seen that the wagon has been converted into a realistic circus animal wagon, and the van was followed throughout the streets by a number of clowns and no little attention attracted to the show at the Judith that night. In other issues we hope to present to our readers still more examples of the kind of advertising that Mr. Carpenter is urging his exhibitors to adopt.

Pauline Frederick Reengaged

Following her tremendous personal triumph as Donna Roma in "The Eternal City," now completing its long and triumphant engagement at the Astor theater, New York, the Famous Players Film Company has secured the exclusive film services of Pauline Frederick for a number of years.

Under the supervision of Edwin S. Porter and Hugh Ford, who directed "The Eternal City" when it was produced in Rome last summer, Miss Frederick will shortly go to Egypt for a mammoth photo-production, in its original environment, of Robert Hichen's famous novel and play, "Bella Donna," in which Nazimova won her first great American triumph. She will also shortly be presented in a detailed film version of Henri Bernstein's emotional drama, "Sold," to be followed by a comprehensive picturization of the international stage triumph, "Zaza."

"Melting Pot" at Hippodrome

Walker Whiteside, one of the last of the big legitimate stage stars to succumb to the lure of pictures, will see himself on the screen for the first time next Sunday evening when the Cort Film Corporation's picture, "The Melting Pot," will be shown at the Hippodrome, New York, as the attraction for the week. Several stage celebrities will be present in honor of Mr. Whiteside and the evening will be made a rather gala event in picture and theatrical circles. Special music has been arranged for the week at the Hippodrome, largely because of the part which music plays in the development of the screen story adapted from Israel Zangwill's famous play. The Cort forces have joined with Manager Tauber of the Hippodrome in making the week one to be remembered at the big Sixth avenue playhouse.

Branch Managers Hold Meeting

The branch managers of the central division of the World Film Corporation were all guests of W. R. Scates and Harry Weiss of the Chicago office of the World Film Corporation. The day was spent in discussing conditions and in the evening R. H. Fox took the visitors out for a tour of the city and from reports they saw everything that was to be seen. Among those present were Clay E. Brehm, manager Cincinnati office; R. L. White, manager St. Louis office; W. W. Kulp, manager Cleveland office; Jos. Klein, manager Detroit office; Ph. Goldstone, manager Omaha office; E. M. Lane, manager Indianapolis office; E. D. Selden, manager Minneapolis office, and M. J. Burnside, traveling representative for the Cleveland office.

Players in Real Fire Scene

The Essanay players, who are in Tennessee filming a big feature at the present time, had a narrow escape from death by fire Thursday night.

The Signal Mountain Inn, the hotel at which they were stopping, fifteen miles from Chattanooga on Signal Mountain, caught fire and quite a spectacular blaze resulted. No member of the company was injured, although Dave Corrigan had a narrow escape.

Ruth Stonehouse, E. H. Calvert and the other members of the company got out with the loss of a few personal belongings. Good scenes of the fire were taken and will undoubtedly lend a thrill to a scenario which will be written around the accident.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

SCREEN PERSPECTIVE.

THERE is one great difficulty in the way of perfecting the motion picture to such a degree that everyone in the audience will be made to believe that what he sees is the real scene rather than a picture of it. This difficulty is the fact that the screen is flat. In fact the very name of the art of "projection" means that an image is projected on a surface, and it has been found that a flat surface gives the best all around results.

Theoretically there are two ways of getting around this difficulty, and both have been tried out in a limited way. One way is to have a number of semi-transparent screens one behind the other, and so arranged that near objects will come to a focus on the screen nearest the audience, and the distant objects on the screen farthest away. This requires a different kind of film, which would be thicker by far than that the ordinary kind, so that it could have within its substance several "planes" of images corresponding to the several screens.

Fig. 39. *Fig. 40.* *Fig. 41.*

Even in theory such a scheme is defective for the reason that in order to be perfect the screens would need to be as far apart as the objects in the original scene. Let us therefore consider the other possible method of making the pictures stand out in bold relief. This is by imitating in some manner the so-called "binocular" or "stereoscopic" vision of the human eye (or eyes, rather). The principles involved will be discussed in a future article, but for the present we will simply consider the reasons why it will be impossible for everyone in the average audience to see naturally even a stereoscopic picture.

The trouble is that the picture is all on one flat screen in one certain place, while the audience is scattered all over the house. Those sitting in front of the screen will see a fairly true picture, provided the projector is properly placed in the middle of the theater and not too high, but those sitting over to one side will see a distorted picture something as indicated in Fig. 41. All the characters in the picture will be too long and slim, and those nearest the observer will be too large in proportion.

Very well, we will always be sure to sit in the middle of the house, so the next theater we visit we select a good seat in the center, and when we look at the picture we think we must have been wrongly advised, for there is the self-same distorted picture. But look again and see if it is the same kind of distortion. More likely the picture is spread out in one direction as indicated in Figs. 39 and 40, so that no matter where you sit it will appear crooked.

This is due to the fact that the projecting machine is not centrally located, and the cause of the so-called "keystone" or "fan-shaped" distortion is to be found in the laws of "perspective," which, by the way, have much to do with the making as well as the showing of motion pictures, so it may be well to get acquainted with some of them.

The word perspective comes from the Latin words "per" meaning through, and "spicio" meaning to see, and a perspective view is literally what you would see if, while looking through a window, for example, you should draw on the glass the outlines of the view.

If you were looking straight through the glass at a building directly opposite and perpendicular to your "line of sight" all of the parallel lines of the building would be represented by parallel lines in the outline which you made on the glass. But if, on the other hand, the window was a bay window, and you were looking out at an angle toward the row of houses across the street, you would find that your chalk outline showed the nearer houses much larger than the others, and that the sidewalk and curb lines were not parallel but got closer together as the real walk and curb were farther away.

So it is with the camera, which is nothing more than an automatic perspective machine. Hence if you should point your camera out of the window and make a photograph of the row of houses, you would find, upon development, that the picture which you drew upon the window, and the picture which the camera made with so much greater ease and completeness, are just alike, so far as proportions are concerned.

Now go to the bay window again and stand by the slanting glass, but look straight across the street. You will now be able to trace on the glass something which an ordinary camera never sees. The building directly across the way appears to your eye to be square, with one side just as high as the other, and so it is. But when you trace the chalk image on the slanting glass you will find that the side of the building traced on the part of the glass nearest you is much smaller when you look at it straight. You have made a "perspective" but it is not natural, since all perspectives are supposed to be made through a glass which is perpendicular to the line of sight.

The picture on the slanting glass is distorted just as the screen picture is distorted when the projecting machine is too far to one side (Fig. 40.) In projection, the rays of light travel in straight lines from the film through the objective lense to the screen, and since they spread apart toward the screen, the farther they go the bigger will be the picture. Similarly, if the rays making *part* of the picture have to go farther than those making another part, one part of the picture will be so much larger than the other.

That is just what has occurred in Figs. 39 and 40. In Fig. 39 the projecting machine is so high that the top of the screen is much nearer to it. Hence the rays traveling to the bottom of the screen will have

spread out more than those going to the top. We therefore find that the bottom of the picture is disproportionately large.

Similarly in Fig. 40, the rays reaching the right of the screen had farther to go, hence that part of the picture is the largest. Of course, both of these faults could be overcome to a certain extent by tilting the screen so that it would be perpendicular to the projector's "line of sight," but how about the audience? Each one in the audience has a line of sight which must be given at least a little consideration, if for no other reason than that it may lead to or from the price of another admission ticket.

So it will not do to further abuse the audience by tilting the screen, for even the exhibitor who persists in showing distorted pictures finds that there is a limit to what an audience will endure. There was a time, a few years back, when the motion picture was struggling for recognition, that some of the so-called legitimate, as well as the higher priced vaudeville houses, scorned to consider the pictures as other than a necessary evil.

The vaudeville managers found them useful in that for the sum of (say) $20 per week they could rent some old, worn-out films that would, by slowing up the projecting machine, consume from 20 minutes to a half hour of each bill, thus taking the place of some real flesh and blood stunt that would cost from three to five times as much.

More important, however, was the quality of the pictures. It would never do to make them attractive, for then would not the audience learn to favor them and go to the houses which featured them? Moreover, it would not do to let this rising young competitor of vaudeville get a foothold by having the endorsement of "legitimate" recognition.

Therefore, as in one of Chicago's high priced vaudeville theaters, they would put the projector in the very top gallery, so that the pictures would look like a pyramid, and then, at the end of the program when it was time to drive the audience out, flash would come the "movies" at half speed, and flickering, so that everybody was glad to leave.

Whether this condition still exists in that particular house we cannot say, for after being driven away about six times we gave up hope, and even their most popular $5,000 per week flesh and blood stars couldn't induce us to pay 50 cents to see another such criminal insult to the motion picture as it ought to be, and as it is.

Such short sighted managers are getting scarce, and it is to be hoped that all exhibitors will be more particular in selecting the proper location for their projector, so that the really excellent films now available may have the best possible setting.

(To be continued.)

Reel Fellows May Meeting

The May meeting of the Reel Fellows' Club of Chicago was held in the Gray Room of the Hotel Sherman on Wednesday evening, May 19, much business being transacted.

Following the business session and the dinner, motion pictures taken at the recent Reel Fellows' ball, as well as several other films, were projected by a recently invented machine known as the Safety Projector, which is remarkably compact, weighs but twenty-two pounds when loaded with film, and is so simple that it can be operated by a child. The machine uses an ordinary Mazda lamp for light and though the throw was more than fifty feet long a clear picture was seen on the screen. A remarkable feature of the invention permits the film to be stopped and held stationary on the screen at any point, while the crank may be at any time reversed, running the film backwards. A Keystone comedy projected alternately ahead and then backwards caused much amusement. L. E. Stinson, representing the Safety Projector and Film Company, which manufactures the machine, had charge of the demonstration and was warmly complimented by all the Reel Fellows on the machine's operation.

The June meeting of the Reel Fellows, which will be held on the third Wednesday in June at the Hotel Sherman, was voted "ladies' night," and each member is expected to be present with his wife or lady friend.

Need a Stickpin?

The Photoplay Statuette Company, located in the First National Bank building, Chicago, which handles lifelike statuettes of Charley Chaplin, the Essanay comedian, and offers these attractive little ivory finished figures, nine-and-one-half inches in height, at a remarkably low wholesale price, is now prepared to furnish beautifully gold-plated stickpins of the same inimitable comedian. One of the stickpins is illustrated herewith and one can easily see what an attractive souvenir offering such pins would prove to exhibitors on a night when a Chaplin comedy is the feature of the bill. The Photoplay Statuette Company has made the remarkably low price of three dollars per hundred for the stickpins and offers to send a free sample of the pin to anyone who is sufficiently interested to write for one and enclose five cents to cover the cost of packing and postage.

Marie Still Seeking Cash

On Tuesday, May 25, briefs were submitted by both sides in the action brought in the Supreme Court of New York County by Marie Dressler against the Keystone Film Company and the Alco Film Corporation, to prevent the distributing companies from exploiting the film entitled "Tillie's Punctured Romance."

The case was first called for trial before Justice Page at a special term on Tuesday, May 11, and continued every day until May 19. Among the witnesses were Job E. Hedges, Adam Kessel, Chas. O. Baumann, Walter Hoff Seeley, Howard C. Griffiths, Marie Dressler and her husband, James H. Dalton.

Chief conflict of testimony seemed to be as to whether the defendant Keystone Company had declared that Mr. Dalton was the man to handle the picture and whether the original agreement contemplated exploiting the picture by engaging the larger theaters throughout the country or whether the intention was to exploit the picture on the state's rights basis.

A decision in the matter will be handed down at some subsequent date.

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Volume XIII — CHICAGO, JUNE 5, 1915 — Number 23

Permitted Locations of Theaters

CHICAGO has an ordinance which is intended to prohibit "theatrical performances," among other things, within two hundred feet of a church. This ordinance has naturally operated to restrain the construction of picture theaters in a good many desirable locations, even when the churches themselves might have voiced no objection.

Judge Honoré in the Circuit court has just held that ordinance invalid, and following his decision Mayor Thompson has granted a license to the Fifty-third Street Theater, which is quite close to the Hyde Park Presbyterian Church, in one of Chicago's exclusive residence districts. This means that picture theaters in the Windy City are now free to locate next door to a church, if they will—which opens up practically the only new territory Chicago can offer the exhibitor.

The churches fought the case for over a year; but Attorneys John W. Creekmur and John L. Hopkins, counsel for the lessee of the theater, were able to show that the term "theatrical performances," as used in the ordinance, was never intended to regulate the location of a theater, and that the legislature never delegated that power to the city. The fact that the theater building involved an investment of nearly a quarter of a million dollars demonstrated the responsibility and dignity of the undertaking to the satisfaction of the court.

While any suggestion of antagonism between the picture theater and the church is deplorable, we are confident that the result of the decision will work for a better mutual understanding between these two congregations of people with apparently widely differing motives. The theater, properly conducted, will profit by the dignity of the church; while the members of the latter will soon learn that there is nothing irreligious in the motion picture, nothing to disturb the consecrated and concentrated peace of the most sanctified neighborhood.

The pro-church enthusiast is very apt to be all kinds of an anti-amusement zealot. He cannot see that the motion picture is but a silent lecture—a succession of photographs—the simplest possible pastime. The elimination of Chicago's limiting ordinance is an opportunity to convince him that there is much good in pictures, and no evil. And possibly he will find in time that the church itself is better off for the general livening up of the community, the improved mental and spiritual circulation which results from the stimulant of honest entertainment.

The Birth of a Nation's Rebellion Against Censorship

THAT much-discussed picture, "The Birth of a Nation," has mounted to the dignity and distinction of a long editorial in the Chicago *Tribune*. It is quite evident that the great newspaper approves of this particular great film. The editorial points out that the film has been suppressed in Chicago, while the book it was made from, and the stage play made from the same book, were not. In commenting on this situation the writer manages to martial some interesting facts.

Here (he says) is a question of freedom in expression which will give any thoughtful person cause for reflection. We assert our right to such freedom within the obvious bounds of common decency and morality. "The Birth of a Nation" does not offend against either. This film draws upon veritable pages from the history of the country, embodies men and women of whom the pages treat, and they re-enact their struggles. We then say that citizens may not be permitted to see it.

The *Tribune* has been and is opposed to interference with freedom of expression, but it confesses that the subject here involved has complexities which do not yield to the application of ordinary rules. The terrible concrete reality of the moving picture is the disturbing factor and the consequent emotional response of the spectator is the disturbing result. The sin of the film is its effectiveness.

A lecturer with ability to touch men's susceptibilities might take this subject and do his emotional best with it and we doubt that a voice would be raised to stop him. Such people as might go to hear him would have their feelings made more acute, might have their prejudices heightened, but in the end the chief result would be that they knew more about the days of reconstruction.

The moving picture not so much makes its spectators know more about the period; it makes them live through it, vicariously but intensely, and the city government has said, in effect, that the citizens of Chicago ought not to live through it, and they ought not, as a matter of public policy, to enter a theater from which they must come with prejudices and race hatreds inflamed.

It is not displeasing to hear the pictures credited

with effectiveness that amounts to "a terrible concrete reality." We remember the stories we used to print about the dog in the audience that chased a cat on the screen, and the happy westerner who took a shot at the projected image of a bear. But we have not observed, and do not believe, the sane and normal picture show visitor, however "fannish" he may be, ever loses his identity or his sense of time and place in an excess of emotional concentration. He is always perfectly aware that the thing at which he gazes is a "show," and no producer has yet been able to hypnotize him beyond that consciousness. Therefore the allegation of danger is foolish. No picture show can "incite to riot."

But if the newspaper editorial seemed there almost on the point of supporting the theory of malignant influence, the belief that the picture has power to carry men bodily and spiritually back into history, it redeems itself later:

All censorship is an infringement of that perfect freedom of thought and expression which is dear to the liberal as an ideal if not always acceptable as a fact. Where we concede any restriction it is extremely difficult if not impossible to justify it on other grounds than those of expediency. Censorship of information and of debate is allowed only in extreme cases, as under martial law. Censorship of literary expression also is permitted only within relatively narrow limits. The field broadens, however, with restrictions upon other forms of art, especially where their appeal is to emotion rather than reason and effects of public consequence are feared.

But here it is necessary for us to resist a tendency easily extended in the general name of expediency or morality. Not all cases are as clear as those we have cited, and restriction is often the result of the organized zeal of minute minorities rather than an expression of the consensus of a community's opinion. Also there is always a disposition to use power when it is created.

Censorship often accomplishes concrete benefits and may be conceded to be necessary. But we ought never to lose sight of the fact, that, if necessary, it is a necessary evil which we are right in regarding jealously.

Here is the first signal of the awakening; the first evidence that men of thought are beginning to react to the mental irritation of censorship—as indeed they must and will in time. The American people will not be censored; and make no error in your analysis, censorship of press or play is censorship of the people themselves. No living being on this earth is ordained to say what you and I shall or shall not see. There may be things which others are at liberty to advise us not to see; but we dispute anyone's right to prevent us by force from seeing anything which has not been proved illegal.

We cannot say that the *Tribune's* editorial aligns that paper definitely against censorship; but evidently it already has the logic of that function under suspicion, and that is a good beginning.

To Greet Winners

Final arrangements and many details of the "Runaway June" contest are contained in a booklet issued by the Reliance Motion Picture Corporation and distributed to exhibitors who are using the "Runaway June" contest as a big business builder. Several of the live wire exhibitors who are running the "Runaway June" contest write the film corporation that when the Reliance train of winners passes through their cities on its way to the coast they will turn out their patrons en masse with brass bands and banners, as a tribute to the winners. Exhibitors who do this, it is pointed out, are certain to reap great publicity rewards in their home towns and the vicinities.

Just A Moment Please

We can assure any of the doubting Thomases who have lamped that downey growth on Bill Lawhead's upper lip and wondered if it was a budding mustache that it *IS*. Bill says so himself. Now we're all wondering if he's planning to understudy Charley Chaplin.

—

Don't be surprised to hear Dick Travers lisping sweet nothings in soft Southern accents the next time you encounter him. Dick has but recently returned from a prolonged stay in Tennessee and says if he'd stayed a week longer he'd have been talking that way himself.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Six: "Lucy Dove"

(PART ONE)

"Father, you know, was a colonel in command of the American troops stationed at the Panama Canal, when it all began," stated Lucy Dove by way of introducing the story she had agreed to tell the executives of the Jumbo Film Corporation at the request of Sue Brett, its leading lady. "Lou Beck, who had been kicked out of West Point when father and he were cadets there, years before, had sworn to revenge himself upon father, whom he held responsible for his discharge. He thought the time ripe for his revenge when he discovered that father had just received from Washington a set of plans for the new lock to be constructed at one end of the canal. Stealing the papers he prepared to leave Panama with them, when I accidentally discovered what he was up to and set out in a submarine to capture him. Lou quickly learned I was following him and caused the lock to be drained, thus leaving the submarine high and dry in the basin of the canal. Foiled in this method of pursuit I set out on a bicycle to overtake him, but he scattered tacks along the roadway, puncturing my tires and delaying me. Beck then started to make his way across Central America, but I was close behind him. Perceiving that I still followed, he arranged for my capture by a tribe of cannibals and soon I was bound and helpless in the camp of the savages. The chief of the tribe played Beck false, however, captured him, took the plans away and turned them over to me. I was then released and started to make my way back to Panama. Beck bribed his jailer to release him and soon was again in pursuit of me.

(To Be Continued.)

—

Now that we've got this blame serial agoing, we're beginning to wonder where it's going to take us.

—

A man named Drinkwater has assumed charge of the Venetian picture theater at Coldwater, Michigan. Ought to be a good place to book "Prohibition," hadn't it?

—

Speaking of names, we lamp by an ad that Lettice Fairfax is the leading woman of "Brother Officers." If California M. P. hadn't already filmed it wouldn't you like to see Lettice in "The Cabbage Patch"—or playing the lead in "The Onion Bed," by Charles Pease?

—

OUR BURG.

Geo. Spoor, the w. k. film pres., varied the hum drum and monotony of life by tripping out to Niles, California, lately. He returned to Our Burg this wk.

Dave Horsley, en route to Los Angeles, paused for a few hours in Our Burg the present wk.

P. A. Powers stopped off in Our Village between trains while on his way to Los Angeles.

Aaron Gollos is back home again, after a squint at the big San Francisco exposition.

Look out for fish stories after Ed Gaylor, George Cox and Pal Haase return from their fishing trip on Memorial Day.

—

Percy Hammond of the *Chicago Tribune* refers to motion picture theaters at "Optitoriums."

—

What'll they call 'em next?

—

We wonder. N. G. C.

Some Current Releases Reviewed

"The Millionaire Baby"

Reviewed by J. C. Garrett

DECIDEDLY dynamic is Selig's multiple reel production of "The Millionaire Baby" to be released May 31 on the V. L. S. E. program. This exceptional story of mystery and adventure was dramatized from Anna Katherine Green's book of the same name.

Miss Grace Darmond, one of the youngest leading ladies in motion pictures, makes her first appearance in a Selig's Red Seal play and her portrayal of Valerie Carew, the burlesque queen, is splendid. Little Charlotte Stevens makes a lovable millionaire baby and her unspoiled and natural manner will make a strong appeal to all who see this film.

Valerie Carew, a burlesque queen, is enamored of the glamor of the stage and although she and her husband Justin Carew, a struggling author, are happy he cannot find a market for his writings. He pleads

Valerie refuses to give up her stage life.

with her to give up her stage career, but she refuses and he finally leaves her.

About this time Mrs. Ocumpaugh comes to the realization that she and her millionaire husband, in spite of the fact that they have every luxury money can buy, are unhappy and believes that only a child would fill their cup of happiness. She therefore calls in Dr. Pool and gives him a large sum of money, instructing him to get a baby for her and keep the matter a secret.

After Valerie is deserted by her husband, she gives birth to a little girl and Dr. Pool, who knows of her being an actress and being deserted by Justin Carew, goes to her and through his hypnotic influence buys the child from her. Philo Ocumpaugh has hired Justin Carew as his private secretary and they are up in the mining district when he receives a telegram from his wife telling of the birth of a baby girl.

Valerie Carew is left a fortune and although she is a great dramatic star, she deserts the stage and goes to live in a beautiful home left to her, which is next door to the Ocumpaugh home. She calls on Dr. Pool and tells him she must have her child, and he after extracting a promise of a large sum of money from her, tells her that he will bring the child to her on its birthday, March 10. Valerie and Gwendolyn are very good friends and one day Gwendolyn takes Varelie into their conservatory and there they see March 10 written on a fountain. The little girl tells Valerie that that is her birthday and Valerie feels sure that this little girl is her long lost child.

On March 10 a detective is stationed to watch over the child and Mrs. Ocumpaugh gives a large birthday party for her. Valerie decides she will steal the child herself and outwit the doctor. While the detective is absent from the child's sleeping room a moment a form steals into the dark room, lifts up Gwendolyn and carries her away.

Word is immediately brought to Mrs. Ocumpaugh in the ballroom and she tells all the guests that her child is kidnaped. She sends a telegram to her husband, who is on a hunting trip.

The detective walking in the conservatory finds a strand of beads from Valerie's gown and follows her to Dr. Pool's home. Upon his arrival there he discovers Valerie accusing the doctor of kidnaping the child and the doctor in turn accusing Valerie of kidnaping her own child. The former actress tells the detective that Dr. Pool is the man who has been terrorizing Mrs. Ocumpaugh and the doctor rushes out upon the balcony of his apartment and in a struggle with the detective, falls from it and is killed.

Mr. Ocumpaugh arrives home and there finds a letter which the doctor had written telling of the true parentage of Gwendolyn. He accuses his wife and she finally owns up to her deception, also telling him that he had stolen little Gwendolyn and hidden her in a secret room. Valerie comes to the house and here she and Justin are reconciled and decide to take little Gwendolyn to Europe and keep the matter an entire secret from the rest of the world.

Reliance's "Ghosts"

Reviewed by Neil G. Caward.

GRUESOME though it is, D. W. Griffith as the producer, and Henry Walthall as the star, have made a splendid film from Ibsen's immortal drama, "Ghosts." Russell E. Smith is credited with the preparation of the scenario from which the film was made, and though the story is handled in a slightly different fashion than the Ibsen play from which it was adapted, it follows the main thread of Ibsen's plot, is convincing throughout, and despite the difficulties which were encountered in arranging it for production is undoubtedly clear in its development.

Henry Walthall appears to splendid advantage, first as Alving, a roue, and later as Oswald, Alving's son, distasteful though the role must have been to him. He is convincing in every scene, but particularly clever in the banquet scene as Alving, and highly emotional in the scene in the church when Oswald is prevented by the old family physician from marrying Regina.

Mary Alden as Helen, afterwards Mrs. Alving, is cast for one of the most difficult roles of her entire career, but plays it in her unusual splendid fashion with minute attention to tiny detail, which has made her the great actress that she is.

The gruesome story of Ibsen's "Ghosts" begins with the love of Helen for Manders, the young pastor, and her final consent to give him up at her parents' request

and to marry instead Alving, a notorious roue, who is wealthy and powerful.

The family physician voices his objections to the marriage, not alone to Helen herself and her mother, but

Henry B. Walthall and Mary Alden in "Ghosts."

also to the prospective bridegroom, who laughs him to scorn, and disregarding all warning the young people marry.

Several weeks later Helen discovers a liaison between her husband and a young married woman and contemplates leaving him immediately, but when Manders tells her her first duty as a wife is to her husband she reluctantly consents to return to her unhappy home.

Soon afterwards the young woman gives birth to a child by Alving, and the physician, after due protest, consents to keep the child's parentage a secret. About the same time Helen also bears a child named Oswald.

Later, Alving dies and young Oswald, nineteen and studying art in Paris, finds his mind strangely affected. His mother remembers the doctor's warnings, but re-

The doctor stops the wedding.

jects them as silly, since the boy has undoubtedly lived a clean life. As she notes his weakened mind, however, the mother gradually comes to accept the physician's predictions as fact and schemes to save her son by marrying him to a sweet young girl, though unknowingly she picks out the daughter of her husband's paramour and totally unaware of the girl's parentage, throws the two young people together.

When their engagement is announced the physician, realizing he must protect the girl, hastens back to the city from his vacation trip and arrives at the church just as the ceremony is about to take place.

Summoning Oswald and Regina, his bride-to-be, into the chancel, the physician makes known to the horrified young people the terrible secret, and Oswald, maddened by the act of his father which prevents him marrying the girl he loves, rushes out from the church and plunges into mad excesses that even exceed in wickedness those of his father.

Horror stricken, the mother watches her son's brain giving way, and her agony reaches its climax as she one day finds him sitting on the floor, paralyzed, and playing with the sunbeams. She rushes to the doctor for aid, but during her absence Oswald succeeds in dragging himself across the floor, and reaching a vial of poison that he has hidden in the room.

The mother and physician arrive to find Oswald dead, the ghost of the past having finally overtaken him.

Essanay's "The Coward"

Reviewed by Neil G. Caward

SHELDON LEWIS, known to the public and all exhibitors as "The Clutching Hand," in the Pathe serial "The Exploits of Elaine," is the leading man in Es-

The specialist visits the baby.

sanay's three-reel release of Tuesday, June 1, entitled "The Coward."

Mr. Lewis, undoubtedly, deserves his special engagement for this picture, since as John Brent he rises to supreme dramatic heights, and puts over the production in a fashion that makes it one of the best acted dramas of recent release. He is splendidly supported by Nell Craig, as Ruth Davis, afterwards Mrs. Brent, and both deserve special praise for their artistic makeup as the same two people in later years.

The story of "The Coward" is from the pen of H. Tipton Steck and is so powerful as to have made a great picture with even less capable players than Sheldon Lewis and Nell Craig in the featured roles.

John Brent loses his savings and some of his employer's money in a pool room, due to the urgings of a friend that he "take a chance on the ponies." Afraid to

face the consequences he returns to his room and prepares to commit suicide, but is saved by Ruth Davis, a little seamstress, who lives across the hall, and by whose beauty John has already been attracted.

Ruth, after hearing John's story and particularly his declaration that all his life he has been a coward, re-

The recognition.

turns to her room and comes back with all her scanty savings which she offers him that he may pay his debts, restore what he took from the company and begin life anew.

As a result of Ruth's sacrifice, John takes a new grip on life, and shortly after the two are married a girl is born to the couple, but they are so poor as to be unable to give the child the care it needs. The physician, whom Brent summons tells them that the child will die unless a noted specialist, whom this physician recommends, can be induced to take the case. The specialist, with scant hope of payment for his services, takes charge of the baby, and within a few weeks is able to restore it to health. Unconsciously Ruth falls in love with the man who is curing her baby and when the latter confesses one day that he cares for her and desires an opportunity of taking both her and her baby away with him to better surroundings, Ruth shows her love for him.

The husband, returning, overhears the doctor in his declaration of love and when a proposition is made that he shall divorce Ruth, voluntarily permitting her to marry the doctor, the coward, his heart crushed, gives up his wife.

Years later, the specialist, with his hands burned from exposure to an X-ray, his fortune gone on account of unfortunate speculation, finds himself a ruined man, on his deathbed. Brent, meanwhile, has become exceedingly wealthy and head of a large concern. After her stepfather's death, Ruth's daughter Hope, now a young woman, is compelled to seek employment as a stenographer, and by chance becomes an employe of Brent, her own father.

One night Ruth is kept after hours to do some work, and alone with Brent in his office is amazed to have her employer seize her in his arms and attempt to caress her. She denounces him as a coward, and struggling from his embrace grabs her hat and departs for home.

The man, alone in his office, fights a grim battle with his conscience and finally triumphs over the cowardly instincts that have always dominated his life. For the purpose of apologizing to Hope, he looks up her address and visits her there.

Convinced Brent is sincere, Hope forgives him for his act and suggests that he meet her mother. Face to face with Ruth, he recognizes her as his wife and a joyful reunion occurs.

Lubin's "In the Wolf's Den"

Reviewed by Neil G. Caward

THE action in episode eight of the Lubin serial "The Road O' Strife," which is entitled "In the Wolf's Den," shifts from the quiet country village to scenes in the city and the magnificent home of Jerome.

Jack Standing, who interprets the role of Jerome, does better work than in any previous episode in this installment of the story, though it undoubtedly closes his connection in the serial, as the end of the picture sees him in an apparently lifeless condition in a chair in his own home.

Alene, whom episode seven left wandering down the quiet country road, determines to go to the city in the hope of finding Robert Dane, the man who in the past befriended her, but on arriving in the city is seen by Jerome and becomes a victim of a plot, since Jerome induces Daisy, a chorus girl friend of his, to take Alene home with her, and later to secure the latter a position in the musical comedy company of which Daisy is a member.

Alene, though still anxious to find Robert Dane, thoroughly enjoys the glitter and glamor of the stage life into

In the wolf's den.

which she has been introduced and takes to dancing in a wonderful fashion.

Jerome, in order to get Alene into his power, realizes that he must get Daisy out of the way and accordingly buys the musical comedy show and orders the stage manager to discharge Daisy.

Later, realizing Jerome's purpose, Daisy determines to foil him by finding Robert Dane for Alene and with all her meager funds sets out for Elmhurst in the hope of discovering Dane.

Meanwhile Jerome has a friend meet Alene and inform her that he comes from Robert Dane, and that she is to accompany him, since Dane has been badly hurt.

Unsuspectingly, Alene goes with the man, only to find herself at the end of the journey in Jerome's magnificent home. The servants are dismissed from the room and Alene finds herself at a lonely banquet as the guest of the man she detests.

Jerome, already intoxicated, pours into the cup he brought from the mineral spring near Elmhurst, a whole bottle of champagne and proceeds to quaff it, as a toast to his fair guest.

Alene, remembering the prophecy that whoever drank anything but water from the cup would die, seeks to warn Jerome against touching the liquor, but ere she can interfere he has lifted it to his lips and a moment later, writhing in agony, falls across the table.

Horrified, the girl bends over him, and as he slips from the table-top into a chair, his face ghastly pale and

Jerome drinks from the cup and falls dead.

suffering depicted on it, Alene again remembers the prophecy, and is not surprised when he limply falls back apparently dead.

"Sally Castleton, Southerner"

Reviewed by C. R. Condon

CIVIL WAR dramas have long ceased to be regarded in the light of possessing originality, regardless of their plot. Therefore, "Sally Castleton, Southerner," must forego this distinction, but it makes up for it in possessing a number of other commendable qualities without whose help originality, supreme as it may be, cannot make a picture successful.

The action is quick and stirring; the air of hospitality and delicate self-restraint and silent suffering prevailing in the South even during its saddest moments, are impressive; the photography and settings are good; and the acting, for the most part, is convincing. Langdon West directed the play which is in three reels and was released by the Edison company on June 24.

The title role finds interpretation through Miriam Nesbitt, a good type for the role of the queenly Southern girl who loses her heart to Captain Radcliffe (Marc MacDermott) though she knows him to be a Union spy. Bessie Learn is seen as Genie, Sally's sister, and Pat O'Malley plays the part of the quick-tempered Confederate lieutenant, Philip Byrd. Others in the cast are Yale Boss, Harry Linson, John Sturgeon, Charles McGee, and William Fables.

An exciting moment in Edison's "Sally Castleton, Southerner."

General Castleton, located in Richmond, advises his daughters, Sally and Genie, to abandon the Castleton home and move to the front where they will be safe from the roving bands which, unallied, prey upon the unprotected. While the girls are discussing the letter, Philip, Genie's sweetheart, rides up with a despatch for General Lee. As he is worn out from hard riding, George Castleton delivers the letter. Hardly has Philip entered the house when a detachment of Union cavalry rides up.

Phil hides in the stove, and the girls admit the soldiers. Their search convinces them that the girls and Clabon, the man-servant, are the only occupants of the house. Radcliffe, a Union spy attired in civilian dress, arrives and confides to the commander his plans for entering Richmond. As they are standing near the stove, Philip overhears their conversation. As soon as the Union soldiers leave Sally and Genie depart

The Union plans are overheard by the Confederate soldier.

for Richmond, and Philip hurries to inform the Confederate commander of Radcliffe's plans.

Posing as a cotton broker, the spy enters the Confederate lines at Richmond and is brought before

General Castleton. The latter allows him to pass on into Richmond but not alone—the company of the two girls has been diplomatically thrust upon him. Sally has been commissioned to watch his movements, but Radcliffe outwits the girl, with whom he has fallen in love, and secures the plans from his confederate within the city, in spite of her scrutiny. In the end Radcliffe, having delivered the Confederate plans to his superior, considers his duty done and his work as a spy over, and offers his love to Sally, who, with all respect to her Southern sentiments, accepts the Northerner.

"Betty in Search of a Thrill"

Reviewed by Charles R. Condon.

AS full of life and hoidenish charm as her first picture and far superior to it in story, Elsie Janis' second photoplay, "Betty in Search of a Thrill," made its Bosworth, Inc., debut on the Paramount Program on May 17. The picture can be spoken of as Elsie Janis' photoplay because, not only did she write it, but, with the exception of Owen Moore, any other characters who appear in it do so only incidentally. Mr. Moore is seen periodically. And the irresistible little stage favorite, Elsie Janis, is seen all of the time—which is not too often.

The action starts off with a bang, and holds that pace right through to the end of the fifth reel. With any other star in Betty's place the story, a wisp of a plot pivoting on a convent-bred girl's dream of her entrance into New York night life, would probably fall through, but Elsie Janis frolics through it without difficulty and is just as impishly cute, refreshing, and clever in the final scene as she was in the first.

Bosworth productions are known for fine photography, elaborate settings, and exteriors chosen for their close relation to the story, and even Betty's strenuous efforts to unearth a thrill cannot dodge or shake them. The action, whether it be as ludicrous as Miss Janis' slide down a balustrade, or as sympathetic as the disappointment at finding that she has unintentionally discouraged Jim's attentions, has behind it always this air of quality and stability.

The cast, besides Elsie Janis, contains Owen Moore

Betty applies for an engagement at the cabaret.

as Jim Denning, Betty's sweetheart, and the hero of her dreams; Herbert Standing as Mr. Hastings, Vera Lewis as his wife, and Juanita Hanson as June, their daughter, all Betty's relations; Roberta Hickman as Maizie Follette; and Harry Ham as the languid youth who secures Betty a place with the Gaiety company and later, unknowingly, lends her a suit of clothes.

The situation at the opening of the story is farcical.

Reading the newspaper account the morning after.

Betty, fresh from the convent, visits her relatives, the Hastings family. Fearing to corrupt the unsophisticated girl, Mrs. Hastings and her daughter, June, hide their low-cut gowns and modern novels, while Mr. Hastings goes through all kinds of contortions on Betty's approach, rather than have her see him smoking a cigarette. The sweet little school girl, on the other hand, loves nothing so much as reading a novel, and has no desire so great as that of seeing the world.

It is because of this latter reason that she refuses Jim's proposal. Down-hearted and discouraged, he leaves. Betty falls asleep, and in her dreams, has an astonishing career in New York. She lives through the unenviable as well as the gay side of night life, and awakens cured of her longing to see the world outside. Jim, returning to renew his suit, finds that he has won during his absence.

"The Diamond from the Sky"

Reviewed by J. C. Garrett.

THE sixth chapter of North American's "The Diamond From the Sky" is full of excitement and interest and unfolds many new thrills. This last chapter introduces some very good settings, swarming crowds, a most exciting race and the fair grounds with its gay decorations, cavaliers and belles and beaux of Fairfax county, is a scene of intense activity.

The diamond heretofore has found its way into many hands and in many strange places. We last left the jewel clasped around the neck of Quabba's monkey and in this chapter the agile little animal is surprised by an old owl in the act of stealing eggs from the owl's nest and in his excitement, shakes the diamond from around his neck and it drops into the nest.

Arthur Stanley has found employment on a farm and returning from work one evening he finds Quabba conversing with a little girl and amusing her with his pet monkey. Arthur stops to talk with Quabba and he asks where he is bound for. He is told that he is going to see the races at the fair grounds.

Hagar and Esther have been established in the old Stanley mansion and Hagar is trying very hard to make Esther a society belle. One evening two of

Fairfax county's richest young men call on the girl and during their visit show her the announcement of the race at the County Fair.

Miss Marston, Mrs. Stanley and Blair have come

Arthur pays Esther a secret visit.

to visit friends in order to escape the notoriety attached to the theft of the diamond and they also decide to go to the fair grounds. Blair, feeling sure that he will win the tournament, assures Miss Marston that she will be crowned queen of the day.

Each of the contestants in the tournament are to be masked and on his way to the races Arthur pays Esther a secret visit. He arrives at the fair grounds and is in the act of putting on his mask when Blair Stanley rides up and he recognizes his cousin. Quabba arrives and is unable to gain entrance until he finally shows the gatekeeper the hat which Arthur had dropped on his way and tells him he must deliver it to the rider.

The race starts and Blair Stanley is about a head's length ahead of Arthur when Arthur guides his mount against Blair's and succeeds in reaching the goal ahead of him. Blair is knocked from his mount and immediately goes over to the sheriff and tells him to ar-

Arthur makes his escape.

rest his cousin. Quabba, who has been standing near, grabs the handcuffs from the sheriff and handcuffs Blair and the sheriff together.

Arthur crowns Esther queen of the day and presents her, her mother, and Miss Marston, who is sitting near, with a bouquet of flowers. Miss Marston throws her bouquet at his feet and is scornfully reprimanding him when Quabba rushes up and tells Arthur to make his escape. Being unable to find an open exit Arthur mounts his steed and drives at a great speed down the well filled grandstand. He manages to get out of the fair grounds and is chased by the sheriff and his men down the country road.

We last see the diamond in the nest of the owl and she is trying her best to untangle it from the nest.

Dyreda's "Four Feathers"

Reviewed by Mabel Condon.

THERE are five reels of Oriental atmosphere in the Dyreda-Metro picture "Four Feathers," in which Howard Estabrook is featured. He is supported by Irene Warfield, who photographs well and portrays to advantage the important, though not large, role of Ethne Eustace. Arthur Evers takes good care of Captain Jack Durrance, which character he impersonates with a strength and pathos that enlist for the captain, who has gone blind, the whole-hearted sym-

Howard Estabrook and Irene Warfield in a scene from "Four Feathers."

pathy of the spectators. Edgar L. Davenport as General Faversham; Fuller Mellish in the role of Lieutenant Sutch, George Moss as Mr. Eustace, Ogden Child, Jr., as Harry Faversham at the age of fourteen, and David Wall, all contribute a commendable share to the character cast, as also do others of the soldiery whose names are not listed.

Mr. Estabrook has no difficulty in making the character of Captain Harry Faversham one of realism. He plays it as though from long and intimate acquaintance with the man who disguises as an Oriental, that he may be near his fellow officers, yet remain unknown to them, and thus seek an opportunity to prove to them a courage which previously they had found lacking in him.

The story, which is from the book by A. E. W. Mason, affords Director J. Searle Dawley the use of a wealth of orientalism, which give the picture the biggest percentage of its charm.

The four feathers, white ones, are expressions on the part of three fellow-officers and of Ethne, the fiance of Captain Faversham, of the cowardice which they attribute to him. Only Faversham and Lieuten-

ant Sutch know that this cowardice is an inborn repulsion for war and its carnage; a repulsion that Faversham has been unable to overcome. Thus, when he receives a telegram ordering himself and company into active service, he destroys the telegram and resigns his commission. A tell-tale portion of the order is found by one of Faversham's men and three of them send him each a white feather. Ethne, learning the cause of their sending, adds the fourth white feather and breaks the engagement.

In the Orient Captain Jack Durrance, a former suitor of Ethne, is in charge of the command. Faversham, disguised as an oriental musician, determines to stay near the command and by some bravery retrieve his name. The opportunity comes when Captain Durrance takes his men into the desert to recover some dispatches from an old and guarded ruin. The fierce white light deprives Durrance of his sight and Faversham effects his rescue and comes to the help of others of the command. Later he is thrown into prison, helps another man to escape, and, himself free, obtains the dispatches.

Durrance, blinded for life, has returned to Ireland, where Ethne, through pity, consents to marry him.

One of the big scenes from "Four Feathers."

News of Faversham's bravery comes to them and later Faversham arrives. The givers of the four feathers humbly take them back and Durrance, realizing Ethne's love for Faversham, releases her and she and Faversham resume their engagement.

Reliance's "The Failure"

Reviewed by Neil G. Caward

UNHAPPY as is the ending of the Reliance Mutual Master-Picture in four reels, "The Failure," which features John Emerson, the star and his supporting company, enact the story so splendidly and one's sympathy is so aroused with unfortunate Tom Warder, the central figure in the sorrowful little tale, that you are almost glad it does end as it does, though exhibitors will undoubtedly feel that it is a poor subject to let an audience out on and will, accordingly, in most cases, probably, book a one-reel comedy to run at the end of the show.

John Emerson is featured as Tom Warder, the reporter playwright, and though at times inclined to play to the camera, he completely forgets himself, the director and the cameraman when the highly emotional scenes are reached and is so intensely seeped in the part that he is playing ere the story ends that one can easily forget all his earlier shortcomings.

The story begins in the office of Isaac Shuman, an unscrupulous theatrical manager, who has led astray a

John is complimented on his story.

young girl who came to him for assistance in becoming a star on Broadway. Tom Warder, a reporter on *The Daily Mail,* surprises Shuman alone in his office with the girl and later drives the unscrupulous manager out of town. Three years later Shuman returns, the story having blown over, and discovers that Tom has married Ruth Shipman, the girl whom Shuman had led astray, and whom her father had cast out of his home years before.

Tom has written a play which Ruth succeeds in convincing Shuman's principal star is just the thing for her debut the coming season. The star insists on Shuman buying the play and Tom is persuaded to allow Shuman to read the manuscript.

Unscrupulous Shuman, however, merely copies out the principal scenes and returns the play, declaring he cannot use it. Tom, much disappointed, succeeds later in selling the play to another manager, but ere it can be produced, Shuman announces a play under a different title, and Tom, visiting the theater, discovers it is his own story.

Tom visits the stage to protest to Shuman against the theft, but the manager has a confederate drop a jeweled necklace in Tom's pocket and then accuses him of

John's wife visits him in prison.

the theft, resulting in his being sent to the penitentiary. During Tom's absence, Ruth and the baby eke out a bare living, the baby finally dying from lack of nourishment, and Ruth herself breaking down under the strain

of grief and sorrow. Tom, learning of his wife's illness, takes advantage of an opportunity that offers itself to escape from the penitentiary, and returns an hour after his wife has died.

Returning to one of his old haunts in the theatrical district, Tom discovers Shuman, and as he still possesses the letter which Shuman had mailed him at the time that Tom drove the manager out of town, and in which Shuman threatened Tom's life, the ex-convict now bluffs Shuman into believing that unless the latter provides funds with which Tom can escape from the country, his life will be in danger.

Shuman refuses, and Tom, who has a bottle of poison, pours some of the liquid into a glass and then drops the half empty bottle into Shuman's pocket.

As Shuman leaves the cafe in which the two have been quarreling, Tom swallows the poison and in his dying moments cries out that the man who just left the room had poisoned him. Shuman is arrested, and as the picture closes, Tom, dying on the floor, hears the by-standers declare, "You'll hang for this."

Selig's "Pals in Blue"

Reviewed by J. C. Garrett

THRILLING in its startling genuineness and wholly enjoyable is this three-reel production which is to be released on June 10, featuring Tom Mix. Indians,

The lieutenant's wife arrives at the camp.

real ones, decked out in their feathers and war paint are mounted on horses which carry them over the mountain trails at a dashing speed. Scenery which cannot be substituted anywhere and excellent photography all serve to make this one of the best western pictures ever exhibited.

Not only is this picture full of excitement, depicting a fight between the Indians and the soldiers of the U. S. army which makes you sit up and take notice, and showing Tom Mix being dragged along the ground a long distance by his horse, but through it all is a dramatic story which is gripping.

Tom and Jerry, two cowpunchers, after joining a Wild West show, are forced to sell their saddles to get money enough to go home. They are on their way to the station when two girls meet them, and after a merry time, one of the girls unsuspectingly gets the money from Jerry's pocket. The boys are put in jail for fifteen days, being unable to pay their bill. Upon their release they decide to join the U. S. army. They go as recruits and are sent to Fort Apache, Arizona. On the same coach they travel is Jessie, the wife of Lieutenant Manning. Captain Shiers, the commanding officer, falls in love with Lieutenant Manning's wife and is overheard one day by the lieutenant in his attempt to make love to her.

Captain Shiers is informed that the paymaster will arrive at a station several miles away with money for the troops and he plans to get rid of Lieutenant Manning by sending him with a small escort of troops and then inform the hostile Indians, whom Lieutenant Manning has kept subdued in the past, that they can avenge themselves by making an attack upon the stage. The stage with its money and its escort of some ten or twelve recruits is on its way to the camp when it is attacked by a large band of Indians.

The stage coach in turning around the mountain side is tipped over and after a while the recruits manage to escape to the stage station in the hills. A terrific battle is fought from this house and the Indians surround it on all sides.

Finally Tom and Jerry volunteer to go to the fort for help and they are chased by a small band of the Indians. Tom's horse is shot from under him, but he jumps on the horse with Jerry and they are near the camp when Jerry is killed. Tom gets off his horse, shakes the hand of his dead pal and rides furiously toward the camp. A shot from one of the Indians enters his side and he is knocked from the horse and dragged a long distance. Finally the horse manages to free himself from his rider and runs into camp, where he is met by one of the soldiers, who recognizes it as Jerry's. A detachment of troopers is dispatched and a short distance away they find Tom, who tells them of the battle at the stage house. The whole party make a wild ride for the scene of the fight and disperse the Indians.

Mrs. Manning nurses Tom back to life and he hears Captain Shiers enter and threaten Mrs. Manning. He manages to crawl into the room and shoots the captain.

Jerry is laid to rest with all the honors due a brave soldier, and Tom is heartbroken at the loss of his life-long friend.

Pathe's "The Opium Smugglers"

Reviewed by Neil G. Caward.

MUCH of the action of "The Opium Smugglers," the eighth episode of the new "Exploits of Elaine," the popular Pathe serial, is laid at sea and many of the scenes are superbly tinted for a moonlight effect. Despite the change of scene from ashore to afloat the interest and action continues with the same vigor that has marked the earlier episodes of this thrilling serial.

The wireless telephone is the scientific instrument that is demonstrated in this particular episode and Elaine makes use of the little instrument which Kennedy has presented to her to bring her detective lover to her assistance when she is captured by the smugglers.

The opening scene shows how Wu Fang, the Chinese master criminal, kidnaps Elaine's chauffeur and substitutes one of his own henchmen, that Elaine may be the more easily open to an attack. Craig Kennedy, disguised, and searching Chinatown for a trace of Wu Fang, chances to meet Captain Brainard of the U. S. secret service and is invited to assist Brainard in capturing a band of opium smugglers who are planning to land their illegal cargo that night.

Kennedy points out a passing Chinaman as one who keeps an opium joint, and shadowing him they discover a dingy apartment in which three Chinamen are receiving messages by carrier pigeons from the

Elaine seeks to escape her pursuer.

captain of the smuggling vessel. Trapping one of the pigeons, they learn that the vessel is to land at a certain pier at a certain hour that night, and accordingly lay their plans to be present and seize the opium.

Meanwhile, Elaine, who is being driven out into the country by her chauffeur, is kidnapped by the Chinese and held a prisoner in a room to which later the criminals bring the opium which has been brought ashore.

Elaine, bound and helpless, is turned over to the captain of the opium smuggling crew with instructions to take her to Shanghai as a slave. After she is locked up in a cabin aboard the ship, she remembers that the pocket wireless telephone given her by Kennedy is in her suitcase, and using this she summons Kennedy to her assistance.

The message reaches Kennedy just after he has surprised the Chinamen with their opium and captured the whole gang. He at once sets out aboard a revenue cutter to aid Elaine, who indicates the vessel on which she is a prisoner by waving a lantern through one of the portholes.

Wu Fang orders Elaine conveyed to China as a slave.

Unfortunately for her she is seen, and one of the crew attempts to break into the room and do away with her. Piling furniture against the door she prevents his entrance until she has time to crawl through the porthole and make her way up the shrouds of the ship, closely pursued by another member of the crew with a knife in his teeth.

Realizing she is sure to be captured, Elaine dives off into the sea, and just as the smuggler is about to overtake her, a shot from the revenue cutter kills him. Elaine is picked up by Kennedy and the two pay tribute to the wonderful scientific device that had enabled the girl to communicate with her lover through the electric waves of the air.

American's "The Resolve"

Reviewed by J. C. Garrett.

WE here see Ed Coxen in a new role, that of a wealthy young unscrupulous genius who deserts his wife and under the promise of an immediate marriage wins the heart of Nell, a simple and trusting girl, played by Winnifred Greenwood. The idea used in this ideal two-reel production is a very clever one and Director Henry Otto deserves credit for the splendid result he obtained from his work.

The story of the life of Mrs. Stevens Brooks and Stevens Brooks is shown in fadeouts. As Mrs. Stevens

The death of Stevens Brooks.

Brooks writes a letter you are shown the last parts of it and then the scenes flash back to the episodes which it alludes to. The story is dramatic and interesting and one of which audiences never tire.

The first scenes show Mrs. Stevens Brooks leaving her beautiful home to go for a ride. As she is driving along one of the beautiful California drives, a rider passing her is thrown from his horse and rendered unconscious. Mrs. Stevens Brooks has him placed in the car and taken to the hospital. As she is leaving the injured man's bedside, Mrs. Stevens Brooks hands the nurse her card. The girl glances at it and declares that she is the only woman who is entitled to the name of Mrs. Stevens Brooks. Mrs. Stevens Brooks, surprised and overcome, listens to the story of how the girl married young Brooks and how he deserted her and then leaves for her home.

Upon arriving there the woman, who has learned of Stevens Brooks' cowardice and duplicity, tells her maid to pack up her suitcase as she is leaving. She then seats herself at a desk and writes him a letter. As she writes to him of how she gave up everything for him, how he brought her to his home after a promise to marry her and how he had then refused to

marry her, the scenes change and we see her as a young girl being introduced to Stevens Brooks, a young genius. Harry Travers, an aspiring young man, proposes to her, but she refuses him and elopes with

Nell elopes with Stevens Brooks.

Brooks. The young man takes her to the next town and from there they drive to his home. He tells her that they can't be married that night, but will be married the next morning. He never can find time though, to have the marriage take place.

While Mrs. Stevens Brooks is upstairs, Stevens Brooks comes in and is in the front room when his wife comes to the door. The butler recognizes her and refuses to let her in, but she brushes past him and confronts her husband. After upbraiding him for his cowardice she fires three shots at him and he falls at her feet.

The woman upstairs upon hearing the shots rushes to the lower floor and sees the nurse come out of the room. She goes in and there finds the man she has been living with dead. Realizing that her letter is now useless she tears it up and we leave her in the room alone with her dead.

Universal's "The Black Box"

Reviewed by J. C. Garrett.

"NEATH IRON WHEELS," the twelfth episode of "The Black Box" serves to increase your suspicion of the professor, whose actions are becoming more and more mysterious, and when he secretly gloats over the fact that Craig cannot be arrested, without a warrant, we wonder whether he is a friend of Quest's or an enemy.

Craig strongly declares his innocence of the crimes perpetrated and laid at his door and when he breaks through the window of a burning train from which he miraculously escaped, to save the lives of a little girl and the inspector, one not only admires his courage, but feels sorry for him because he is being hounded by the detective.

The scenes of the San Francisco exposition which are shown in this episode are very good and one gets a clear idea of how San Francisco looks at the present time. Quest and his party with the criminal Craig arrive in San Francisco and are there met by an inspector from New York, whom they give Craig over to, and they decide to remain in San Francisco a few days and visit the fair.

The inspector and his prisoner are on the limited train which is going at a great speed through New Mexico when there is a sudden collision and the train is wrecked and afire. Craig manages to crawl out of the debris and is on the point of making his escape when he hears the cries of a little girl. He goes back and pulls her out of the burning car. He then makes his way through the burning train and after extricating the body of the inspector makes his escape.

He finds his way into a western cattle camp and there applies for the position of cook and endears himself to the hearts of all the men by his playing on an old violin.

The inspector recovers consciousness in a hotel in a small New Mexico town and immediately sends for Quest, who arrives with his party the next day. They can find no trace of their prisoner until one day a note is brought to them telling of the presence in the cattle camp of a man who answers Craig's description. Before they start out a black box is given to the inspector and therein is a message which reads "You have all lost again. Why not give it up? You can never win," signed by the hands.

They arrive at the cattle camp and on the point of taking Craig back with them when the westerners interfere and refuse to let their cook go with them, saying that first they must have a warrant for his arrest.

Quest and the inspector hurry back to town for a warrant and leave Laura, Lenora and the professor in the camp. That night one of the westerner's helps Craig to escape and tells him that once he gets across a certain bridge he will be over the border and the warrant will be valueless. Craig makes his escape, but just before he leaves we see an arm thrust itself into a box, draw forth from it a rope and a saw and mysteriously vanish.

Craig saves the life of a little girl.

Lenora learns of Craig's escape and when Quest arrives with the warrant she and he start on a mad chase after the escaped prisoner. Before they arrive at the bridge we again see the arm take the saw and

cut through the supports of the bridge. Quest and Lenora see their prisoner on the other side of the bridge and start to gallop across, Lenora in the lead. All of a sudden the bridge parts and Lenora is plunged

The dectective receives word of Craig's whereabouts.

into the river. We last see Quest dismounting from his horse and dive into the swirling waters to save Lenora's life.

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon

THE interest and applause which the third chapter of the Vitagraph serial, "The Goddess," awakened in the spectators at the Vitagraph theater on its presentation last week augurs well for the success of this beautiful serial, on the story of which Gouverneur Morris and Charles W. Goddard are collaborating.

More light comedy and less real progress of the plot is to be found in this release, probably, than any to come. Towards its close the situation loses its humorous tinge, however, and promises some serious and startling developments in the chapter to follow. Anita Stewart as Celestia, "The Goddess," Earle Williams as Tommy Barclay, Paul Scardon as Professor

Tommy Barclay tries to regain his clothes.

Miles Stilleter, and Dan "Red Eagle" as the Indian guide, Old Man Smells-Good, are the main characters in this installment.

Briefly, this release accomplishes nothing more than a chase through the woods and the recapture of Celestia by the financial triumvirate's psychologist, Professor Stilleter. But it is not the points gained or crises worked up in this serial that attract. It is the little bits of business put over that are nothing more than the details of the action. In distributing credit for the film's clever touches and flashes of love-making and humor, Director Ralph W. Ince should not be forgotten.

Professor Stilleter finally finds his spectacles after what seemed hours of feverish search. He summons his men, and they take up the trail of Tommy Barclay, who has run away with Celestia. Up and down hills, through forests, and across a stream, the chase continues, the pair finally being located in an old cabin near the river.

Stilleter waits until Tommy takes his morning plunge before approaching Celestia. She runs down to the river bank, and implores Tommy to come to her aid, but, of course, he refuses. To prevent immediate pursuit, Stilleter collects Tommy's clothes from the branches of a nearby tree. Enraged beyond speech,

An exciting moment in Vitagraph's "The Goddess."

Tommy is compelled to remain in the water until Stilleter and Celestia have passed out of sight.

"The Builder of Bridges"

Reviewed by Charles R. Condon

FOR its second release through the World Film Corporation the Frohman Amusement Corporation has chosen "The Builder of Bridges," a drama by Alfred Sutro, strong and original in plot construction and containing enough light comedy and pretty romance to make the story appealing as well as compelling. With a sound script and a good cast, the company was reasonably sure of a successful play before beginning work upon it.

The production features C. Aubrey Smith, who makes his first screen appearance as Edward Thursfield, chief engineer of a bridge construction firm. Mr. Smith completely fills this difficult role, making his character a well-bred man who rules through the respect and confidence which he inspires in others. The feminine lead is in the capable hands of Marie Edith Wells, who impersonates Dorothy Faringay.

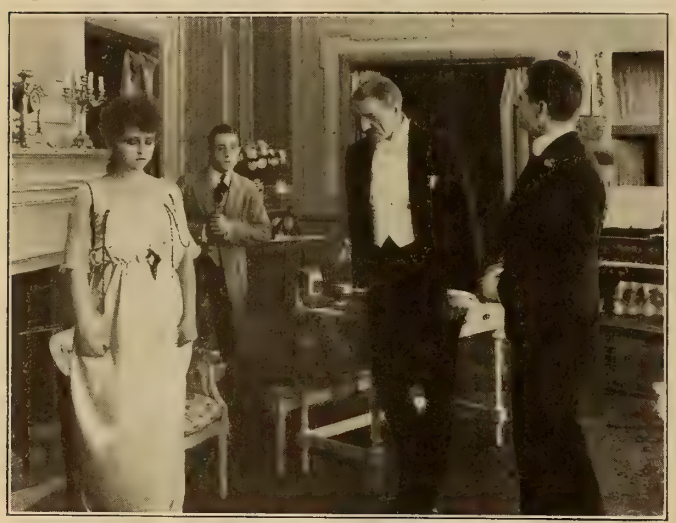
Jack B. Sherrill as Arnold and Fred Eric as Walter Gresham are the pair whose selfishly-constructed barriers make the courtship of Thursfield and Dorothy interesting. The other principals in the cast are G. W. Anson, Ed. R. Mawson, Sidney Mason, Helen

Weer, and Kate Meek; all of them well-chosen types for their parts, and successful in portraying them as the story intends them to appear.

As the "builder of bridges" is seen in a social atmosphere and in his office in New York more than he is in the field of construction, only a few big outdoor scenes are necessary, but these are sufficiently awe-inspiring to suggest the power and financial strength which are felt behind the story. Beautiful interiors and splendid photography are also among the merits of the picture, which was staged under the direction of George Irving.

The play opens with the reading of Mr. Faringay's will, in which he charges his eldest daughter, Dorothy, to protect the family honor and name. Arnold Faringay, employed in the offices of a construction concern, speculates on the market with $20,000 of his firm's money, charging the expenditure to the account of the chief engineer, Edward Thursfield.

The latter is called back to the office to quote a price on an Atlantic City contract. Arnold, fearing exposure, tries to borrow the money from Walter



A tense moment in the "Builder of Bridges."

Gresham, his sister's fiance. Failing, he confesses all to Dorothy. To avert disgrace, she follows Thursfield to Atlantic City, becomes acquainted with him, and leads him to propose to her. On returning to his office Thursfield discovers Arnold's shortage, and makes it up with his own personal check for Dorothy's sake.

When Gresham learns of Dorothy's engagement to Thursfield he denounces her as having jilted him for one who could make good her brother's theft. Thursfield, stunned at his fiancee's confession, turns his back on her pleas, and returns home. Here Dorothy calls upon the engineer, and convinces him that she accepted his proposal for himself alone. The final scene shows them riding along a prairie trail, their figures silhouetted against the setting sun.

New Feature Company Formed

A new manufacturing concern to be known as the Fulton Feature Film Company has been formed for the purpose of producing four and five reel features. H. E. Aitken, A. Kessel, and C. O. Baumann are the incorporators. The pictures will be released through the Mutual Film Corporation, probably as Mutual Master-Pictures, but with this exception the company's plans for the future are not yet ready for announcement. Adaptations of famous stage successes and well-known books will furnish the theme material for most of the features, but what subjects are to be used or when work will commence upon them is not yet decided. Messrs. Aitken, Kessel, and Baumann need no introduction to the film trade. They have established their concerns as rock-bottom units of a big industry, and, not pausing to rest on their laurels, have kept right on doing big things. With their judgment, experience, and power behind it the Fulton Feature Film Company should at once find its level with the premier feature producing concerns of today.

Essanay Buys Rights for New Photoplays

Essanay Manufacturing Company have purchased the photoplay rights for several of the strongest novels and plays of the century. Among those which have been bought and are being dramatized for multiple-reel features, to be released direct to the exhibitor through the V. L. S. E. is "The Blindness of Virtue," which is being made into a five-act play. Henry Oyen's "The Man Trail" and "The Misleading Lady" also soon will be filmed.

Changes in Universal West Coast Forces

Doris Pawn in future will play leads opposite William Dowlan with the Universal Big U Company. Val Paul has been transferred to Joseph De Grasse's company, where until the return of Pauline Bush he will play heavies with Ray Gallagher and Edna Maison. Reina Valdez, whose work in the picture game has elicited the praise of the critics, has joined the Universal's western forces, where she will play heavy characters with Henry McRae's 101 Bison company.

Director Capellani's Family Arrive from France

The news of the Lusitania tragedy brought a wave of personal horror to the many folks engaged at the World Film studios, as the wife and family of Albert Capellani, the new French director now with the World Film, were en route to America. They were on the Rochambeau, which left France only a day or so before the Lusitania sank. The family arrived safely on Tuesday, and on Thursday Mr. Capellani resumed work on the William A. Brady photoplay, "The Face in the Moonlight," in which Robert Warwick is starred.

Ruth Stonehouse Lectures in Omaha

Ruth Stonehouse, the pretty Essanay actress, spent several days in Omaha lecturing at motion picture houses, where plays featuring her were shown. She talked two evenings at the Columbia theater and one night at the Besse theater. She was given a big ovation at both places, where she told of her work in motion pictures.

Erect New Studio

In order to be able to cope with an unusual stretch of cloudy weather such as they experienced in the past few weeks, the Universal Film Manufacturing Company has had plans drawn up for the construction of another and much larger interior, artificial light studio at the plant in Universal City. The new studio will cost from $100,000 to $150,000 and will be erected under the supervision of William Horsley, who built Universal City.

Otis Harlan

It is stated that Mr. Otis Harlan, the world-famous light comedian, has signed a contract with the Selig Polyscope Company to appear in Selig comedies under the new Red Seal brand. Otis Harlan is known as one of the wealthiest of stage stars. His home is in New York. He achieved an enviable reputation throughout this country as a star in the late Charles Hoyt's comedies. He also supported Elsie Janis in "The Vanderbilt Cup," and has appeared in many other productions of high class. It is said that Harlan will soon arrive in Chicago to begin work in the Selig Chicago studios.

U. S. S. Wyoming Captured Without a Shot

It was a terrifically busy day at New Rochelle. Dave Kelleher, expert location man, was being guyed to a frazzle. He had flivvered on a big assignment, which was to get the privilege of taking some scenes for a Thanhouser drama on board any one of the big battleships assembled for review by President Wilson.

Peggy Burke and Florence La Badie had been looking forward to visiting the big ships and their disappointment was saddening. So they conceived a little plan and worked it out all by themselves. Peggy and Florence then proved themselves adepts at the smile that wins, for they soon phoned to Director Sullivan, who dashed for the water front with Harry Benham.

Left to right, Florence La Badie, Lieut. Jack London and Peggy Burke.

Boys See Mackenzie Films

An interesting entertainment was given this week by Lady Mackenzie, the woman hunter, to the Boy Scouts of Aemirca. Lady Mackenzie, who has just returned from a big game hunt in East Africa, where she secured several miles of film depicting thrilling hunting scenes, was requested by A. C. Hottenroth of 313 South Bayview avenue, Freeport, L. I., to show the members of the troop in that vicinity those parts of her African pictures which might be of educational value along scout lines. Lady Mackenzie gladly complied and offered to appear at the entertainment, which was to be staged in Mr. Hottenroth's large garage, and explain the pictures herself. At the last moment, however, she found that her social duties would prevent her going and she was confronted with the problem of securing a lecturer at short notice. Philip Mindil, Jr., a lad of fifteen, whose father is her business manager, volunteered to take her place. Philip, Jr., had never seen the pictures, but it was arranged to run them off for him late in the afternoon preceding the entertainment.

The Boy Scouts showed great appreciation of the pictures, noting particularly those scenes having to do with every day life of the natives, such as cooking and grinding corn. The boys are trained in these things and followed the pictures and the lecturer with marked attention.

Fay Cops Fifty

Fay Tincher, the Mutual comedienne who so long has played "Ethel the Stenographer," in Komic productions of Paul West's "Bill the Office Boy" series, won first prize (fifty dollars) in the bathing suit parade at Venice, Cal., recently. Her bathing suit was modelled on a black and white striped dress which has helped make "Ethel" famous. Miss Tincher won over a host of other contestants who passed down the broad beach walk in electric chairs. Among them were most of the motion picture actresses in southern California. The judges were Mayor Edward Gerety, Dr. T. Mitchell, Professor W. K. Thornbury, Judge Leo Long and John Wilson. Miss Tincher's suit was in the 1915 style, a little too large to go into a vanity case, and just large enough to escape the wrath of the Woman's Reform League. When Miss Tincher appeared driving her runabout she was greeted with cheers. Her success proved popular with the crowd.

Fay Tincher.

"The Spendthrift"

George Kleine's "The Spendthrift," founded on Porter Emerson Browne's celebrated Broadway success, was finished by Director Edwin at the Kleine studios last week, following a protracted period of diligent and conscientious work. Irene Fenwick will be seen in a role exactly suited to her talents in "The Spendthrift," supported by two other well-known Broadway thespians in Cyril Keightley and Malcolm Duncan. The subject is scheduled for early release through the Kleine offices.

New Producer Joins Universal

Oscar A. C. Lund, who for the past year has been with the World Film Corporation and who for three years before that was with the Eclair Company producing northwestern pictures, has allied himself with the Universal Film Manufacturing Company. Mr. Lund for a time operated his own company in New York under the firm name "The Washington Film Company," produced "The Dollar Mark," "The Marked Woman," and "M'liss," in addition to other Broadway legitimate success. He also has written several plays in the Swedish, his native language.

New Universal Star

Jane Novak, whose work before the eye of the camera with other motion picture companies has earned for her an enviable reputation as an actress, has joined the forces of the Universal Film Manufacturing Company at Universal City.

Miss Novak's first work with the new concern was in the role of cabaret dancer, one of the two feminine leads in William C. Dowlan's first picture, "Out of the Darkness." So well did she portray the part that before the completion of the picture several of the directors had asked for her as a part of their respective companies. After much discussion as to the rights of priority and so forth, Miss Novak was given over to the care of Otis Turner for the next four-reel Bosworth feature which he is to produce.

Morosco-Bosworth Secure Victory Bateman

Victory Bateman, leading woman for Edwin Booth, the two Salvinis, Louis James and other celebrated Shakespeareans, and one of the most finished actresses of the American stage, has been secured to appear before the motion picture camera at the Morosco-Bosworth studios.

Miss Bateman has played hundreds of different types of women in her illustrious career and will portray the part of a gypsy seeress in "Kilmeny," the photoplay selected as the initial starring screen vehicle for Lenore Ulrich, of "Bird of Paradise" fame." Among others in the "Kilmeny" cast are "Bill" Desmond, who has supported Lenore Ulrich for two seasons in "The Bird of Paradise," and Herbert Standing, the well known Morosco-Bosworth player.

Will Archie to Star

Will Archie, the famous little comedian of "Wildfire" fame, has just completed arrangements with the Headline Amusement Company whereby he is to be starred in a series of one-reel comedy pictures. The Headline Amusement Company has signed up several big names to support the little funster, and the scene artists and builders are being kept busy preparing the first production of the new concern. Releasing connections have not yet been entirely completed, but it is expected that one of the new big combines will handle these products.

Frank Elliott Now With Universal

Universal continues to make prominent acquisition from the legitimate field. The latest addition to the Big U roster is Frank Elliott, who was Blanche Bates' leading man, who played with John Drew in England, and who for three years was cast in prominent roles at the Drury Lane theater in the English metropolis. Mr. Elliott has played opposite Elsie Janis and Emily Stevens, and upon joining the Universal will play heavies in the Otis Turner company.

Essanay's Cartoon Films

Essanay has included in its regular release program a new feature that bids fair to be a tremendous success. This is a series of cartoons. The characters are brought to life and move across the screen just as real people. "Dreamy Dud" and "Joe Boko," originated by Wallace A. Carlson, are among the funniest caricatures that have appeared for years. There is an intense human element in these cartoons, and they hark back to the adventures of boyhood days that every man has been through and every woman recognizes in her son or brother. The first "Dreamy Dud" adventure is "A Visit to the Zoo." On the same reel, released May 26, he appears with "Wag" in "An Alley Romance" On June 9, you will see "Dreamy Lost in the Jungle," while old "Joe Boko" shows Ping Bodie a thing or two in "A Close Shave."

George DeCarlton

That George DeCarlton, the well known character actor and co-director, would become an actor became evident when he ran away from home at the age of thirteen with a traveling minstrel show and became known throughout the country as "The Wonderful Boy Soprano." DeCarlton began his real stage career in Boston, Mass., where he joined a stock company and met with such success that he organized his own stock company under the name of the DeCarlton Players. The popularity of this company was evidenced by its continued appearance at one theater in Boston for over eight years. Mr. DeCarlton next turned his attention to vaudeville and was one of the pioneers in presenting the legitimate drama on the vaudeville stage. About four years ago he joined the Reliance Company, under Director Edgar Lewis, to play characters, and in a short time was made the director's assistant. Since that time he has assisted Mr. Lewis in all his feature productions with the Fox Company, and has also supported such well known stars as William Farnum in "The Gilded Fool," "The Nigger," and "Samson"; Dorothy Donnelly in "The Thief," and David Wall in "Captain Swift."

George DeCarlton.

Care of Children a Problem

Every hour was children's hour out at the American Film Manufacturing Company's Santa Barbara studios while "The Lonesome Heart" was being filmed. The specially written story, artfully built around humorous and pathetic incidents of life in an orphanage, required thirty lively little children, between the ages of two and six years. It wasn't hard to find the babies, for the stork works overtime in California, but it was hard to keep the youngsters quiet during the intervals when they were not before the camera.

Marguerita Fischer, who plays the leading role of Samanthy, the orphan of the lonesome heart, so thoroughly won the affections of the children during the time-to-wash-those-dirty-ears scenes, that the little folks could not let her leave their sight. Many and loud were the wailings that went up when Samanthy, incurring the

wrath of the cold-hearted Miss Prue, was roundly whipped by the orphanage superintendent. Things came to such a pass before the film was half completed, that two special nurses were required to care for the little tots while they were not being photographed. And you may believe even those two professional nurses had their hands full.

Advertises "Hypocrites" Uniquely

Motography is in receipt of a handsome four page libretto of "The Hypocrites," prepared by the Kinema theater of Fresno, California, on the occasion of its showing at that house on May 13, 14 and 15.

The beautiful cover, in two colors, depicts an elaborate hand mirror, the glass portion of which is indicated by a sheet of tissue paper behind the opening, through which can be seen the first page of the program itself, depicting Miss Margaret Edwards as "Truth" in the Bosworth production.

Pages two and three of the text are illustrated with soft halftones and carries a brief description of the story told by the film, while the fourth page reproduces A. Faugeron's famous painting, "La Verite" (The Truth), which hangs in the Paris salon, and which gave Mrs. Phillips Smalley the inspiration for the picture. The inside back cover is devoted to coming attractions at the Kinema, the management of which is to be complimented upon its tasty and effective advertising matter.

Daily Picture Edition

On Thursday, May 20, the Los Angeles *Record*, a daily newspaper, published what is alleged to be the first daily moving picture edition ever printed by a newspaper.

The edition has on its first page news and gossip from the local studios, together with feature articles relating to famous players and a department for the amateur photoplaywright, containing hints as to the proper form in which to prepare scenarios.

The *Record* announces that picture news and features of the kind indicated above will be found each day in the future in the moving picture edition of that paper. Its success will be watched with interest by both film men and newspaper publishers throughout the country.

All Celtic Take Larger Offices

The All-Celtic Films, Inc., of 1400 Broadway, New York, producers of the "Peaceful Rafferty" series of one part Irish comedies on the World Film program, has taken larger offices in the Knickerbocker building, which was made necessary by the big increase in activities of the company, of which Gene Techenor is general manager; Henry Schlatter, vice-president; Charles C. O'Hara, president, and J. A. Fitzgerald, director-general.

Using Motography's Review

The distributors of the Salisbury "Wild Animal Life in America" films have just issued as a supplement to their other press matter an additional press sheet reproducing Motography's review of the Salisbury film and the slips on which this tribute is printed are now being enclosed in all letters being mailed to exchanges and exhibitors from the New York office.

Cox to Go to South America

George L. Cox, producer, is planning a trip into the South American forests and is equipping himself with a camera, film and all necessary impedimenta to take a few pictures of his trip.

George Cox.

Mr. Cox has received two splendid offers from large manufacturers, but not having had a vacation in seven years, and feeling the need of rest, he was obliged to turn them down. Actual experience in the field with the intricacies and vagaries of the camera should add to his remarkable talents as, during his youth, he studied art for four years before taking to the stage in support of such well known players as David Warfield and Valerie Bergere. After some years of stock work he joined the Selig forces as an actor, being promoted to the position of director after a short time, in which capacity he acquitted himself very creditably. Mr. Cox has traveled throughout Europe extensively and his sojourn in South America and the knowledge he will gain from actually operating a camera himself should fit him for a splendid position on his return. He is at present engaged in directing the photographing of three big industrial films for the Advance Motion Picture Company, of which company he is general manager and producer. His many friends join us in wishing him a pleasant trip during his well earned rest.

New Amex Company

The Amex Motion Picture Company is a new producing concern in process of formation at Tucson, Arizona. The proposition is reported to be the plan of William Connell, formerly a resident of San Diego, who arrived in Tucson several days ago and interested local capitalists in his proposed company. It is reported that Mr. Connell has succeeded in acquiring abundant backing, and articles of incorporation are now being drawn up and the organization will be completed within the next few days.

The former Eclair studio near Tucson may be utilized as a location for the new company, the plans of which include the production of dramas, comedies and feature films.

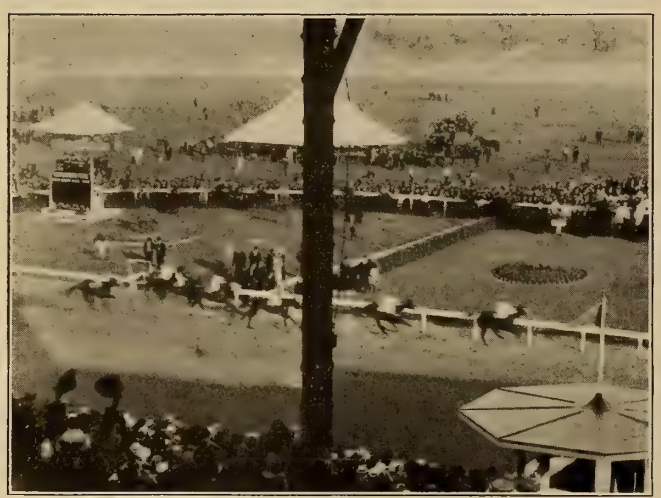
Trio of Stars

The Fox Film Corporation has placed in rehearsal at its studio in Jersey City a new five part photoplay entitled, "A Mother's Love;" the work of Rex Ingram, who will also assist J. Gordon Edwards in directing the feature. A trio of stars, consisting of Betty Nansen, Claire Whitney and Stuart Holmes, will interpret the principal roles.

News of the Week as Shown in Films

Bluejackets from fleet parade in N. Y. before President Wilson. Copyright, 1915, by Universal Animated Weekly.

Replacing locomotive on its tracks after a wreck in yards of Central Railroad of New Jersey. Copyright, 1915, by Pathe News.



A vast crowd sees Harry Payne Whitney's Regret win the Kentucky Derby. Copyright, 1915, by Pathe News.

Burying Lusitania's unidentified dead, at Queenstown, Ireland. Copyright, 1915, by Hearst-Selig News Pictorial.

Sailors of Atlantic fleet march in review at New York. Copyright, 1915, by Hearst-Selig News Pictorial.

Ten thousand school children frolic and dance in Central Park, N. Y. Copyright, 1915, by Universal Animated Weekly.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-24	The Avenging Sea	Biograph	1,000
D	5-24	Sally Castleton, Southerner	Edison	3,000
D	5-24	The Secret's Price	Essanay	1,000
D	5-24	Rivals	Kalem	2,000
D	5-24	In the Wolf's Den	Lubin	2,000
D	5-24	Light o' Love	Selig	2,000
T	5-24	Hearst-Selig News Pictorial No. 41	Selig	1,000
C	5-24	Mr. Jarr Visits His Home Town	Vitagraph	1,000

Tuesday.

D	5-25	Captain Fracasse	Biograph	2,000
C	5-25	All Cooked Up	Edison	1,000
D	5-25	Above the Abyss	Essanay	2,000
C	5-25	Ham, the Detective	Kalem	1,000
C	5-25	Mathilda's Legacy	Lubin	1,000
D	5-25	Two Brothers and a Girl	Selig	1,000
D	5-25	The Esterbrook Case	Vitagraph	3,000

Wednesday.

D	5-26	The Man Who Could Not Sleep	Edison	1,000
C	5-26	Dreamy Dud	Essanay	1,000
D	5-26	The Figure in Black	Kalem	2,000
D	5-26	The Kick Out	Knickerbocker	3,000
D	5-26	Her Other Self	Lubin	2,000
D	5-26	Mother's Birthday	Selig	1,000
C	5-26	The Story of a Glove	Vitagraph	1,000

Thursday.

D	5-27	Gratitude	Biograph	1,000
C	5-27	A Bunch of Matches	Essanay	1,000
D	5-27	On Bitter Creek	Lubin	3,000
C	5-27	Once Is Enough	Mina	1,000
D	5-27	The Quarry	Selig	3,000
T	5-27	Hearst-Selig News Pictorial No. 42	Selig	1,000
D	5-27	Hilda of the Slums	Vitagraph	1,000

Friday.

D	5-28	The Candidate's Past	Biograph	1,000
D	5-28	According to Their Lights	Edison	2,000
D	5-28	The Bachelor's Burglar	Essanay	1,000
D	5-28	Prejudice	Kalem	3,000
D	5-28	Nobody Would Believe	Lubin	1,000
C	5-28	The Starring of Flora Finchurch	Vitagraph	1,000

Saturday.

D	5-29	Truth Stranger than Fiction	Biograph	1,000
C	5-29	The Dumb Wooing	Edison	1,000
D	5-29	Vengeance	Essanay	3,000
D	5-29	A Railroader's Bravery	Kalem	1,000
C	5-29	Out for a Stroll	Lubin	1,000
D	5-29	In the Amazon Jungle	Selig	1,000
C	5-29	Jane Was Worth It	Vitagraph	2,000

Monday.

D	5-31	The Buckskin Shirt	Biograph	1,000
	5-31	No release this date	Edison	
D	5-31	The Longer Voyage	Essanay	1,000
D	5-31	Wife for Wife	Kalem	3,000
D	5-31	The Iron Hand of Law	Lubin	2,000
D	5-31	The Blood Yoke	Selig	2,000
T	5-31	Hearst-Selig News Pictorial No. 43	Selig	1,000
C	5-31	Mrs. Jarr's Auction Bridge	Vitagraph	1,000

Tuesday.

D	6-1	The Maid o' the Mountains	Biograph	2,000
	6-1	No release this date	Edison	
D	6-1	The Coward	Essanay	3,000
C	6-1	Ham in the Nut Factory	Kalem	1,000
C	6-1	His Pipe Dream	Lubin	500
C	6-1	The Actor's Boarding House	Lubin	500
C	6-1	Polishing Up Polly	Selig	1,000
C	6-1	Playing the Game	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	6-2	Cartoons in the Barber Shop	Edison	1,000
C	6-2	The Fable of "The Intermittent Fusser"	Essanay	1,000
D	6-2	The Secret Well	Kalem	2,000
E	6-2	Seen Through Grandpa's Reading Glass	Kalem	
D	6-2	The Darkness Before Dawn	Lubin	3,000
D	6-2	Red Wins	Selig	1,000
C	6-2	Bunny in Bunnyland	Vitagraph	1,000

Thursday.

D	6-3	The Heart of an Actress	Biograph	1,000
C	6-3	Sophie and the Faker	Essanay	1,000
D	6-3	The Inventor's Peril	Lubin	2,000
C	6-3	Nice's Mysterious	Mina	1,000
D	6-3	How Callahan Cleaned Up Little Hell	Selig	3,000
T	6-3	Hearst-Selig News Pictorial No. 44	Selig	1,000
C	6-3	Sonny Jim at the Mardi Gras	Vitagraph	1,000

Friday.

D	6-4	Her Dormant Love	Biograph	1,000
D	6-4	The Test	Edison	3,000
D	6-4	Broncho Billy's Word of Honor	Essanay	1,000
D	6-4	The Bell of Penance	Kalem	1,000
D	6-4	The Decoy	Lubin	1,000
C	6-4	Jones' Hypnotic Eye	Vitagraph	1,000

Saturday.

D	6-5	For Her Friend	Biograph	1,000
D	6-5	A Chip of the Old Block	Edison	1,000
D	6-5	The Clutch of Circumstance	Essanay	2,000
D	6-5	The Human Chain	Kalem	1,000
C	6-5	The New Butler	Lubin	1,000
C	6-5	Beautiful Belinda	Selig	1,000
D	6-5	The Way of the Transgressor	Vitagraph	3,000

V. L. S. E. Program

4-12	Eagle's Nest	Lubin	6,000
4-19	The Juggernaut	Vitagraph	5,000
4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	5,000
6-7	The Sporting Duchess	Lubin	6,000

Mutual Program

Monday.

D	5-24	In the Purple Hills	American	2,000
D	5-24	The Cliff Girl	Reliance	1,000
C	5-24	Title not reported	Keystone	

Tuesday.

D	5-25	Fairy Fern Seed	Thanhouser	2,000
D	5-25	The Rightful Theft	Majestic	1,000
D	5-25	The Stay-at-Homes	Beauty	1,000

Wednesday.

C	5-26	Shorty's Trouble Sleep	Broncho	2,000
D	5-26	The Reprisal	American	1,000
D	5-26	The Deadly Focus	Reliance	1,000

Thursday.

D	5-27	Hostage of the North	Domino	2,000
C	5-27	Title not reported	Keystone	
T	5-27	Mutual Weekly No. 21	Mutual	1,000

Friday.

D	5-28	Her Easter Hat	Kay Bee	2,000
C	5-28	It's An Ill Wind	Falstaff	1,000
C	5-28	Little Dick's First Case	Majestic	1,000

Saturday.

D	5-29	The Man of It	Reliance	2,000
C	5-29	Title not reported	Keystone	
C	5-29	Oh, Baby!	Royal	1,000

Sunday.

D	5-30	Out of Bondage	Majestic	2,000
C	5-30	Gasoline Gus	Komic	1,000
D	5-30	The Angel in the Mask	Thanhouser	1,000

Monday.

D	5-31	The Resolve	American	2,000
D	5-31	The Race Love	Reliance	1,000
C	5-31	Title Not Reported	Keystone	

Tuesday.

C	6-1	The Girl of the Seasons	Thanhouser	1,000
C	6-1	The Baby Benefactor	Thanhouser	1,000
C	6-1	Her Filmland Hero	Majestic	1,000
D	6-1	Little Chrysanthemum	Beauty	1,000

Wednesday.

D	6-2	The Conversion of Frosty Blake	Broncho	2,000
D	6-2	The Golden Rainbow	American	1,000
D	6-2	One Who Serves	Reliance	1,000

Thursday.

D	6-3	The Scales of Justice	Domino	2,000
C	6-3	Title Not Reported	Keystone	
T	6-3	Mutual Weekly No. 22	Mutual	1,000

Friday.

D	6-4	A Piece of Amber	Kay Bee	2,000
C	6-4	Truly Rural Types	Falstaff	1,000
D	6-4	The Guiding Light	American	1,000

Saturday.

D	6-5	The Celestial Code	Reliance	2,000
C	6-5	Title Not Reported	Keystone	
C	6-5	His Twin	Royal	1,000

Sunday.

D	6-6	The Living Death	Majestic	2,000
C	6-6	Brave and Bold	Komic	1,000
C	6-6	A Freight Car Honeymoon	Thanhouser	1,000

Universal Program

Monday.

D	5-24	A Witch of Salem Town	Victor	2,000
C	5-24	Fifty Fifty	Imp	1,000
C	5-24	Hiram's Inheritance	Joker	1,000

Tuesday.

D	5-25	Shattered Memories	Gold Seal	3,000
	5-25	No release this week	Rex	
C	5-25	When Her Idol Fell	Nestor	1,000

Wednesday.

D	5-26	Trickery	Laemmle	2,000
C	5-26	Broken Hearts and Pledges	L-Ko	1,000
T	5-26	Animated Weekly No. 168	Universal	1,000

Thursday.

D	5-27	The Trail of the Upper Yukon	Rex	2,000
D	5-27	The Memory Tree	Big U	1,000
C	5-27	Lady Raffles and Detective Duck in The Mysterious Female Raffles	Powers	1,000

Friday.

D	5-28	You Can't Always Tell	Imp	2,000
C	5-28	A Nightmare of a Movie Fan	Victor	1,000
C	5-28	With Father's Help	Nestor	1,000

Saturday.

D	5-29	The Pursuit Eternal	Imp	2,000
D	5-29	The Amber Vase	Powers	1,000
C	5-29	No Soup	Joker	600
C	5-29	Fun Among the Pharoahs	Joker	400

Sunday.

D	5-30	A Modern Enoch Arden	Big U	3,000
D	5-30	The Golden Wedding	Laemmle	1,000
	5-30	No release this week	L-Ko	

Monday.

D	5-31	The House of a Thousand Relations	Victor	2,000
D	5-31	The Alibi	Imp	1,000
C	5-31	Hearts and Clubs	Joker	1,000

Tuesday.

D	6-1	The Purple Iris	Gold Seal	2,000
D	6-1	The Force of Example	Rex	1,000
C	6-1	Too Many Crooks	Nestor	1,000

Wednesday.

D	6-2	The Silent Command	Laemmle	4,000
	6-2	No release this week	L-Ko	
T	6-2	Animated Weekly No. 169	Universal	1,000

Thursday.

D	6-3	The Heart of Cerise	Rex	3,000
	6-3	No release this week	Big U	
C	6-3	Should We Eat Pie?	Powers	1,000

Friday.

D	6-4	A Life in the Balance	Imp	2,000
D	6-4	The Judgment of Men	Victor	1,000
C	6-4	When They Were Co-Eds	Nestor	1,000

Saturday.

D	6-5	The Smuggler's Lass	101 Bison	2,000
D	6-5	The Toymaker of Leyden	Powers	1,000
C	6-5	The Lover's Lucky Predicament	Joker	1,000

Sunday.

D	6-6	The Swinging Doors	Big U	2,000
	6-6	No release this week	Laemmle	
C	6-6	Park Johnnies	L-Ko	1,000

United Film Program

Sunday.

C	5-30	Business is Business	United	1,000

Monday.

D	5-31	Man in the Law	Ideal	2,000

Tuesday.

C	6-1	A Dime Novel Hero	Superba	1,000

Wednesday.

D	6-2	The Vivisectionist	Empress	2,000

Thursday.

C	6-3	Amateur Night	Starlight	1,000
C	6-3	Aunt Matilda Outwitted	Luna	1,000

Friday.

D	6-4	The Picture on the Wall	Premier	2,000

Saturday.

D	6-5	Navajo Joe	Lariat	2,000

Sunday.

C	6-6	The Mystic Well	United	1,000

Miscellaneous Features

The Pretty Sister of Jose	Famous Players	5,000
Stolen Goods	Lasky	5,000
The Lure of the Mask	American Master Picture	4,000
The Boss	Brady	5,000
The Slim Princess	Essanay	5,000
The House of the Lost Court	Edison Paramount	5,000
God's Witness	Thanhouser Master Picture	5,000
The Man Who Beat Dan Dolan	Gotham	4,000
Betty in Search of a Thrill	Bosworth	5,000
Bootles Baby and the Man on the Case	Paramount	6,000
The Wild Goose Chase	Lasky	4,000
Cora	Rolfe	5,000
Pathe News No. 43	Pathe	1,000
Pathe News No. 44	Pathe	1,000
Tricks of Fate	Balboa-Pathe	2,000
A Stone Age Adventure	Pathe	600
Microscopic Marvels of Fresh Water	Pathe	400
The Ruins of Ancient Rome	Pathe	500
How Building Stone Is Quarried	Pathe	500
Baby's Trumpet	Pathe	600
How Troops Cross a River, Sweden	Pathe	400
Blue Blood and Yellow	Balboa-Pathe	3,000
Madura and Its Pagodas	Pathe	333
Stock Farming in Brazil	Pathe	333
Chutes and Rapids of the Sivasamudran	Pathe	333
The Nemesis	Pathe	2,000
The Vanishing Cinderella	Pathe	1,000
Whiffles Goes Two Ways	Pathe	1,000
Today and Tomorrow	Balboa-Pathe	3,000
Jim the Penman	Famous Players	5,000
Four Feathers	Dyreda	5,000
The Builder of Bridges	Frohman	5,000
The Ready Made Family	World Special	1,000
The Darkening Trail	N. Y. M. P. Master-Picture	4,000
The Millionaire Baby	Selig	6,000
The Exposition's First Romance	101 Ranch	5,000
Brother Officers	Cosmofoto	5,000
Guarding Old Glory	Nielsen	5,000
The Pretty Sister of Jose	Famous Players	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Big U.

Brevities of the Business

E. R. Pearson, manager of the Kansas City Branch of the V. L. S. E., is a veteran film man who, through four years' experience with the General Film Company, is thoroughly acquainted with the past performances of "The Big Four." Mr. Pearson joined the General Film Company at Omaha, as assistant manager, in February, 1911. In 1912 he was appointed manager, remaining there until June, 1914, at which time he resigned and accepted the management of the Omaha Branch of the Eclectic, later called Pathe. Just previous to accepting his present position, Mr. Pearson devoted his time to the booking of special features. "In this business there is certain to be a 'tomorrow,'" says Mr. Pearson, "and he who looks into that tomorrow, will find practically certain proof of the success of the V-L-S-E. No industry can stand still. It must either advance or retreat. V-L-S-E represents the greatest advance that has been taken since the inception of the business." It can be said that Mr. Pearson is justifying his faith by his works, and his is a busy office.

M. H. Hoffman, who has been general manager of the Universal Film Exchange of New York for the past year, was last week appointed general manager of exchanges for the Universal Film Manufacturing Company. This is one of the most important positions in the Universal organization and the officers of the company feel that they have selected the logical man for this exacting office. The choice lay among some ten or twelve men of long experience, any one of whom would have been fully qualified for the work, but the fact that Mr. Hoffman happened to be located in New York, where he would be in closer touch with the executive officers of the Universal, turned the scales in his favor. Mr. Hoffman's rise in the exchange field has been very rapid and entirely due to his own efforts and personality, having been successively manager of the Twenty-third Street and the Messa Exchanges. He is at once business like and genial and has always been a personal friend to every exhibitor in his territory, which accounts for his success.

William Worthington, who played "Craig" in "The Black Box" serial, is now directing his own company. His first picture will be "Jackals All," a two-reel drama of novel theme. Otis Turner in future will handle the Hobart Bosworth Company. Mr. Worthington finished several of the reels of "The Black Box" serial in the absence of Mr. Turner and, despite his protests, was forthwith harnessed up to a director's job as a reward for his good work.

Howard Scott, one of the most remarkable interpreters of character roles in the legitimate, has been added to the rapidly growing number of new artists at the Selig coast studios. Mr. Scott first will be seen in "The Isle of Content," a sea story now in the hands of Director George Nicholls.

Frank Griffin, one of Mack Sennett's Keystone directors, is back at work after a few days on the sick list. He has temporarily joined Managing Editor Del Ruth's scenario department.

Miss Olga Printzlau Clark has joined the scenario department of the Universal Pacific Coast studios. Miss Clark until recently had been doing scenario work for the American company at Santa Barbara.

Little Peggy Shannon who is playing opposite Joe Sullivan, the original Peaceful Rafferty created by Charles O'Hara, has signed up permanently with the All-Celtic Film Company to play the leading feminine roles in the Rafferty comedies.

Lawrence B. McGill of the Metro forces is assembling the cast for the forthcoming production of "Sealed Valley." William J. Bauman the other newly secured director is now at Los Angeles with Francis X. Bushman starting work on the first Quality-Metro release, in which Bushman will appear, "The Second in Command."

Henry McRae and his Bison players followed the Sells-Floto show all over California for more than two weeks in order to obtain all the circus scenes required in "Patsy of the Circus," a two-reel drama featuring Marie Walcamp and Wellington Playter which is to be released under the Bison brand on June 12.

Marshall Neilan and Al Filson are the latest directors to join the Selig Polyscope Company. Mr. Neilan is now

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	172	....
Biograph Co.	56	62
General Film Corp. *pref.*	48	53
Majestic Film Mfg. Co.	162	180
Mutual Film Corp. *pref.*	57	60
Mutual Film Corp. *com.*	71	75
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	60
New York Motion Picture Corp.	79½	83
Reliance Motion Picture Corp.	29	36
Thanhouser Film Corp.	87	93
Universal Film Corp.	138	....
World Film Corp.	4	4¼

World Film Corporation—It is freely predicted, from what might be called semi-official sources, that the stock of this company will go on a dividend basis on or before July 1. On the other hand, information which cannot be ignored has been offered to the effect that the operating expenses of this organization make such a tremendous cut into its gross revenue that profits are not what might reasonably be expected. Stock can be had in fairly liberal amounts around 4¼.

Mutual Film Corporation has been unquestionably weak during the past five days, and there have been quite a number of offerings from New York. As the annual meeting takes place on June 16 and proxy requests are now in the mail, both politics and some possible change in the policy may explain the decline in the market.

Metro Film—This company has made a very decided impression in the film field and its offerings are having due effect upon the business of the older and larger concerns. Its securities have not as yet become sufficiently active to warrant their general quotation, but this company must be reckoned with in the general distribution of business.

New York Motion Picture Corporation continues to be the strongest stock in the last week and sales have taken place at figures above 80. Offerings are, however, very scarce.

North American Film Corporation—That "The Diamond from the Sky" represents a very distinct find as an interest-holding story, is made known from the tribunal of last resorts, namely—"box office receipts." Beyond any question of conjecture this production is a very decided success, with bookings in force jumping each week to new high levels.

An interesting evidence that many of the foreign countries, despite their enforced attention on war conditions, still secure their amusement through the films, is found in a statement of the American Film Releases' foreign representative as to the size and continuity of orders for releases during the past two months, particularly for English moving picture theaters. This goes to show that the film industry enjoys a certain immunity even from war problems.

playing opposite Mary Pickford and is one of the most versatile actors in filmland. Al Filson was formerly of the team Filson and Errel. He is one of the most striking figures on the screen when appearing in motion pictures.

"The Scarlet Sin" is the title of an unusual four-reel feature which Otis Turner and Hobart Bosworth have started this week.

It has been definitely decided by the Directors of the Metro Pictures Corporation to present the brilliant young star, Ann Murdock, in the former Frohman success, "A Royal Family." Miss Murdock, at present appearing in "A Celebrated Case" will begin work on the first Metro-Murdock release immediately after a short rest in California, whither she will go following the Empire Theater engagement.

Beatriz Michelena, star of the California Motion Picture Corporation, received an appeal from a man, who is serving time in the state prison in Montana, asking her aid, after he is freed. Miss Michelena took up the case and is raffling off two silk pillow tops, the man embroidered in jail.

A very promising little actress has gone to the American, in Helen Rosson. She has a good record on the legitimate stage and gained her first screen experience at the Universal where she made a big hit in the first picture she appeared in.

Emmet Corrigan, the virile American actor, has been engaged by the Metro Pictures Corporation for early appearance before the camera in a picturization of Frank L. Packard's recent and successful novel, "Greater Love Hath No Man," and upon which work will begin at once at the Fort Lee Metro studio. "Greater Love Hath No Man," published by George H. Doran, is the biggest story and most powerful plot yet concocted by Packard and will prove admirable material for Mr. Corrigan.

The Typhoon Fan Company has installed in Madison Square Garden motion picture house, an apparatus which will keep the house cool in the hottest weather. During the coolest parts of the night, the great blowers will be run, driving a tremendous amount of cool air from the floor to the highest rafters. The Typhoons will produce air currents equal to any sea breeze, and are free from noise.

Harry Edwards, the man who directs the pictures in which funny Billy Ritchie appears, is the latest addition to the sick list. Harry has gone through a siege of "la grippe" —he did not lay off soon enough.

Word has been received from Arthur Johnson, the Lubin leading man, that his illness of the past weeks has not been serious. He had a nervous breakdown and decided to rest up a little bit before resuming work at the studios.

Either the Elks have captured the Thanhouser studio or vice versa. Almost every man at the New Rochelle institution was out one Sunday night not long ago, at the Elks' Home, when Jack Harvey was initiated.

Wm. F. Haddock, popularly known as "Silent Bill," began work on May 20 upon a melodramatic and sensational five-reel photoplay which will be entitled, "The Trade Secret." Betty Marshall will be the leading woman and Frederick de Bellville will take the leading male part.

Surpassing in interest many of the feature films that have been produced in St. Augustine, Florida, during the past few months, by some of the most prominent moving picture concerns, is "La Giaconda," by the famous author Gabriel D'Annununzio, that is being staged by the Fox Film Corporation under the direction of Frank Powell, acknowledged to be one of the best directors in the country.

Diving from a height of twenty-five feet T. C. Jack, of 3813 Baldwin avenue, a moving picture actor, struck the bottom of the tank at the Hot Sulphur Springs bath in Eastlake park last night, receiving injuries from which he will probably die.

Bessie Barriscale with Truly Shattuck and Charles Ray have finished "The Painted Lady" and this Master Picture will create much attention by reason of the acting in it.

Los Angeles has a brand new industry, the Jas. Neill School of Motion Picture Acting, which creates actors and actresses for the moving picture studios of the country. Neill is one of the best known stage directors and actors, in the United States.

The re-booking of "The Juggernaut," for the fourth time covering a period of nine days showing, by the Mary Anderson Theater in Louisville, Ky., establishes a world record for picture play re-engagements; this record combined with the wonderful enthusiasm the film has aroused, stamps the production as one of the greatest successes in the history of motion pictures.

Director William Christy Cabanne says that his efforts at the Reliance-Majectic studios have been greatly added by his four-weeks old daughter, Julia Goode Cabanne.

Miss Maibelle Heikes Justice, the well known photo-playwright has been dangerously prostrated in Los Angeles, where she went to be present at the filming of her forthcoming serial, Selig's "Chronicles of Bloom Center," over the loss of her only sister, Mrs. R. Delno Shymer, a well-known young society woman of New York, on the Lusitania.

George Fawcett, the well known actor from the speaking stage is appearing with Bosworth, Inc., this week, in "The Majesty of the Law," and playing opposite him is Miss Myrtle Stedman, in one of the best parts she has undertaken during her long picture career.

Lewis J. Selznick, vice president and general manager of the World Film Corporation is on a tour of the principal World Film offices in the East and Middle West.

This will prevent his starting on the big features for a while, but the serial is all important and with this famous director at the head of affairs, it should command even greater interest than it has already achieved.

C. B. Salisbury, one of the members of Salisburys' Inc., a new concern releasing a program of Wild Life in America pictures, was recently taken ill with appendicitis and removed to a hospital where an operation was found necessary. It proved successful, and the latest reports have it that Mr. Salisbury is gradually improving.

A company of the Famous Players, headed by John Barrymore, under the direction of Oscar Eagle, last Tuesday returned to New York from Cuba, where they went about a month ago, to produce a feature film version of Richard Harding Davis' famous adventurous romance, "The Dictator."

In view of his excellent services, Max Levy, crack roadman of the Chicago office of the World Film Corporation, has been given the managership of the Kansas City office of the same company.

Because of the unusually heavy and prolonged season of rain along the Pacific coast, particularly in the southern part, the various motion picture manufacturing concerns have been forced to remain idle day after day because of the lack of light so necessary to the making of pictures.

The following office changes have recently been announced by the Picture Playhouse Film Company, Inc., 71 West 23rd street: Walter J. Pratt has been appointed manager of the Toronto office of the company; A. G. Buck has been engaged to look after the company's interests in St. Louis and vicinity, operating from the company's headquarters in the Mound City.

"The House of a Thousand Candles" is being put into production at the Selig Chicago studios. Mr. Harry Mestayer, the famous stage star, will take the leading role. The story is a film adaptation of Meredith Nicholson's wonderful novel. Mr. Mestayer will be supported by an all-star cast of players including Miss Grace Darmond and Mr. John Charles.

FILM FOLK FLASHES.

Miriam Cooper, the Mutual player, is in New York for a vacation. She has a month's leave of absence and intends having a good rest. Besides her appearance in "The Birth of a Nation," Miss Cooper has worked hard the past season on her stellar appearances in a series of Mutual plays.

Mae Marsh, the Griffith-Mutual star, is "the happiest girl," to quote Miss Marsh herself, in Los Angeles these days for her sister, who is known in film circles as Margaret Loveridge, is paying her a visit. Miss Marsh is very fond of her sister and is doing her utmost to make her stay a permanent one.

Lillian and Dorothy Gish are having their dressing room in the Mutual studios at Hollywood remodelled. Designers, decorators and painters have been in charge for several days. It already begins to look as if it were to be the prettiest dressing room in Southern California.

On Sunday, May 15, George "Slim" Summerfield, well known as "Keystone Slim" among movie lovers, was married to "Jerry" Breen, a young motion picture actress. Justice Summerfield, a Los Angeles jurist, officiated, and the happy young couple were congratulated by several hundred friends including about two hundred Keystone employees. Mr. and Mrs. Summerfield will be compelled to postpone their honeymoon trip until later in the season as both are too busy in pictures at present to leave Los Angeles.

Syd Chaplin, Keystone funmaker, has been ill at his home for the past week but is expected to be about in a few days. Mr. Chaplin has been working unusually hard for several weeks and suffered a nervous breakdown.

The Smalleys have finished the first of their new Universal feature releases. Their three-reel allegorical morality picture is to be known as "Scandal" and is slated for release in the near future.

Hettie Grey Baker, of the Mutual scenario staff, addressed an assemblage of newspaper women and writers at the monthly dinner last week of the Los Angeles Women's Press Club. Miss Baker's subject was "Scenarios from the Editor's Viewpoint."

Walter Reed, former musical comedy comedian, has been added to the staff of writers in the Keystone scenario department under the direction of Hampton Del Ruth.

Anna Little has a new bungalow at Hollywood. She has had her eye on it for a long time and now she and her mother are safely and comfortably housed there.

ROLL OF STATES.

ARKANSAS.

W. R. Dishongh recently purchased the moving picture show business from S. R. Twyman of Heber Springs, and has leased the Jackson theater building for five years.

The Crescent theater, 118 West Second street, Little Rock, was damaged by fire to the extent of $2,000 on May 14. Work of rebuilding the theater will be started in the near future.

ILLINOIS.

Rogers Film Manufacturing Company, Chicago; capital, $2,500. Incorporators: Henry E. Rogers, Thomas A. Garibaldi, Paul G. Hensel.

Fire of unknown origin destroyed the Airdome theater at Ladd on May 7.

Plans are under way for the erection of a modern photoplay house at 125-29 Madison street, Chicago, to cost $25,000.

The motion picture theater at Carmi was recently destroyed by fire. The loss is estimated at $3,000.

The Orpheum theater at Savanna was recently purchased by M. A. Law. The theater will be closed for a short time and many improvements will be made, after which same will be reopened to the public.

A contract has been awarded for the remodeling of the Star theater at DeKalb. The contract calls for an entire new front and a modern ventilating system. The interior will be redecorated and will lend a feeling of coziness to its patrons.

INDIANA.

Roscoe Hauchin has leased the Theatorium, a motion picture theater on East Main street, Washington, and same was opened on May 15, with the showing of first-class pictures.

The new theater of C. A. McIntyre, on Second street, Aurora, is nearing completion, but the finishing touches will not be put on until fall, as it will be used during the summer months as an airdome for a moving picture show. The building is of brick construction, 50x104 feet, with a stage 23x24 feet in dimension and has a seating capacity of 700 persons.

IOWA.

Work has been started on the new Casino theater at Melcher. The building will be 25x100 feet in dimension, one story high and will be constructed of plain pressed brick. Peter Ceretti will be the owner of the theater.

On May 11, the new opera house at Cresco was opened to the public with the showing of first-class pictures. The theater cost $30,000 and is one of the most attractive play houses in Iowa. It has a seating capacity of 730 persons.

The Orpheum theater at Fairfield was recently purchased by J. H. Fleagle, F. W. Jericho and F. S. West, who will endeavor to show the very best attractions available.

KANSAS.

E. R. Minor has assumed the ownership of the Elite theater at Emporia and has plans now under way for the remodeling of the theater.

LOUISIANA.

William Weisfield has secured a lease on the Athenaeum at New Orleans and beginning May 30 the popular auditorium will be transformed into a motion picture theater.

MARYLAND.

Plans are under way by J. C. Carmen for the erection of a motion picture theater at Carey and School streets, Baltimore.

MICHIGAN.

The contract for building the new Strand theater on Monroe avenue, N. W., Grand Rapids, for the Gilligham & Smith enterprises has been awarded to F. Farrington & Co., of Detroit, who will sublet to local contractors. Wrecking the old buliding on the site will begin July 1 and the building is to be completed early in September.

A permit has been issued by the Grand Boulevard Theater Company for the erection of a motion picture theater on East Grand boulevard, Detroit. The treater will be of brick and steel construction and will cost approximately $75,000.

MINNESOTA.

The new Grand theater at Alice was formally opened to the public on May 12.

MISSOURI.

A contract has been awarded for the erection of the new Electric theater, which is to replace the Majestic, on Edmond street, St. Joseph. The contract price is $25,300 and work will be started immediately. Other work on the playhouse will bring the total cost to about $36,000. The front of the Majestic will be retained and two stories will be added, extending from sixty-five feet back from Edmond to Charles streets. It will seat about 2,000 people and is to be finished by August 15.

MISSISSIPPI.

Dixie Film Manufacturing Company, Biloxi, capitalized at $100,000.

NEBRASKA.

Ole Bennett has assumed the management of the Ideal theater at Auburn.

A motion picture theater has been opened at Allen under the management of Victor Weaner.

NEW HAMPSHIRE.

Plans are under way for the erection of the new Eagle theater on the corner of Elm and Bridge streets, Manchester. The building will be of modern type, strictly fireproof and will cost in the neighborhood of $50,000. The theater will have a seating capacity of 1,200 persons.

NEW JERSEY.

Work is rapilly progressing on Hildinger & Papier's theater at Lambertville and it is expected same will be ready for opening on May 29.

A fire in the Broadway theater, Broadway and Sycamore streets, Camden, on May 13, damaged the theater to the extent of $12,000.

NEW YORK.

James McGroty has started the building of a new picture show house on Center street, Massena, and has the foundations completed. The building will be 30x100 feet and will be fitted up in nice shape. He expects to have it ready for business by June 1.

Palace Players Film Corporation, Manhattan. General motion picture and film business; capital, $50,000. Incorporators, J. L. Hegeman, 15 West 65th street; R. L. Noah, 200 West 94th street, New York city; C. M. Ackerman, 916 East 176th street, Bronx.

Plans are under way by Glynne & Word for the erection of a photoplay house on the corner of Nostrand avenue and Robinson street, Brooklyn. The new theater will be known as the Mardi Gras, will seat 1,500 persons and will cost approximately $65,000.

Ground has been broken for a two-story brick building on Main street, Valatie, by M. H. Golderman. The first floor of the building will be equipped for a modern motion picture theater,

NEW YORK.

The Shubert theater, Utica, which has been closed for almost three months, will reopen in about two weeks, with motion pictures, under the management of Wilmer & Vincent. George W. Carr will be the manager of the theater.

Climax Leasehold, Incorporated, Manhattan. Motion picture show business and other entertainments, general real estate business; capital, $50,000. Incorporators: W. L. Wray, 100 Broadway; J. J. Schmidt, 61 Broadway; C. N. Diessway, 154 Nassau street, New York city.

K. & R. Film Company, Manhattan; $5,000; B. R. Roberts, 1493 Broadway; Pierce Kingsley, Frances Kell, New York.

The Lyric theater at Walton has been purchased by Reynolds & Stebbins at a cost of $1,800.

Walter MacNamara Photo Play Company, Ltd., Manhattan. Theatrical and motion picture; capital, $150,000. Incorporators: W. MacNamara and C. Greene, 126 West 46th street, and C. M. Brune, 27 West 44th street, New York city.

Tiffany Motion Picture Company, New York. Capital stock, $500,000. To operate motion picture films. Incorporators: William P. deSassure, Englewood Cliffs, N. J.; Thomas M. Logan, Theodore H. Bame, all of New York.

Lady MacKenzie Film Company, New York. Capital stock, $500,000. To manufacture, sell and produce motion picture films of all kinds. Incorporators: Grace E. MacKenzie, Lewis H. Rogers, Ballard McCall, Joseph T. Magee, E. M. Shelly, all of New York.

Penn Yan Film Corporation, Penn Yan. Manufacturing cameras, motion picture films, projection machines, exhibit motion pictures; capital, $250,000. Incorporators: G. S. Sheppard, E. R. Sheppard, Penn Yan; J. A. Serena, Keuka Park.

Education Film Corporation, New York. Manufacturing motion picture films; capital, $300,000.

Westchester Photo Play Corporation, Bronx; $10,000. Samuel Bergoffen, 1524 Forty-third street, Brooklyn; George Richard Benda, Emma Shaw, New York.

NORTH CAROLINA.

A deal of extraordinary interest in amusement circles was the purchase by Mr. R. D. Craver recently of the one-half interest of Mr. J. E. Simpson of Gastonia in the Broadway theater on West Trade street, Charlotte, this deal giving to Mr. Craver the sole ownership of this beautiful motion picture theater.

The new Strand theater at Durham was opened to the public on May 11.

L. Blomberg recently received a building permit for the remodeling of the building at the corner of Patton and Lexington avenues, Nashville, for a moving picture theater and work on the structure will be started within the immediate future. The sum of $8,000 will be spent in the alterations to the structure and a great outlay will be made in the purchase of the equipment for the new moving picture house.

NORTH DAKOTA.

The Grand theater at Larimore has been purchased by John Piller, who promises the people of this city the showing of first class attractions.

Park River is to have a new moving picture theater. The theater will be known as the Lyric and will be ready for opening about July 1.

Work has been started on a new playhouse at Grafton and it will be rushed to completion so that it may be in use by July 3. The seating capacity will be 500 people.

OHIO.

The Theaters Operating Company, Cincinnati, Rud S. Hynicka and others; $35,000.

Charles Rosenstiel & Sons have been given the general contract for the construction of an airdome in connection with the Forest theater, on the south side of Forest avenue, near Reading road, Avondale, Cincinnati. It will contain 700 seats and was planned by Architect M. Sax.

After undergoing extensive improvements the Arcade theater at Fort Clinton has been opened under the management of Fred Reichert and will be known as the Colonial.

The new Ivanho theater at Sandusky has been closed.

A permit has been granted for the erection of a $40,000 motion picture theater in East Main street, Massillon.

Mr. Shepard recently purchased the Gem theater at Piqua.

After undergoing many extensive improvements, the new Hippodrome theater in Bucyrus was reopened April 30. W. P. Newman is manager.

E. C. Shepherd has purchased from Otto Strahlem the Gem theater at Piqua.

The Milliken Theater Company, Youngstown, $5,000; T. E. Milliken.

W. E. Keen, manager of the Oxford moving picture theater at Oxford, has awarded contracts for enlarging the showhouse. A new stage, five feet deep, will be built in the west end of the building, and the space thus saved will be filled with chairs. This will increase the seating capacity of the theater to 350.

The Lyric theater at Youngstown is now under new management. James Thomas has assumed control of the play house, and same will be entirely renovated and remodeled under his direction. Among the innovations at the Lyric are a new ventilating system and free mineral spring water for all patrons. First class pictures will be shown.

Frank J. Kaiser has purchased the Gem motion picture theater at Fremont, and took immediate possession.

OHIO.

J. E. Camplin, former manager of the Alhambra and New Sun theaters at Springfield, has assumed the management of the Colonial theater in that city. Mr. Camplin assures the patrons of the Colonial the showing of the best features available.

OKLAHOMA.

Pawnee Bill Buffalo Ranch Feature Film Company, of Pawnee. Capital stock $10,000. Incorporators, Mrs. Mary E. Lillie, John R. Conant and Terry Marlin of Pawnee.

OREGON

The new Orpheum theater at Portland was opened to the public on May 16. The new theater seats 2,200 persons and is equipped with every modern convenience.

PENNSYLVANIA.

Work will be started shortly on the erection of a new photoplay house at Pottsville. The building will be 30x230 feet and will be controlled by P. Brenneman.

The moving picture theater, 733 to 737 Chelten avenue, Philadelphia, occupying a lot 54 by 154 feet 9¾ inches, has been sold by the Walton Amusement Company to Mary A. Wright for a nominal sum and a mortgage of $25,500. It is assessed at $30,000.

The Strand theater in the new Odd Fellows' building, on Northampton street, near Sixth street, Easton, was on May 8 opened. The theater is one of the most attractive in Easton and is fireproof in every particular. The theater is finished in white and has mahogany finish to the wood work. It has a seating capacity of seven hundred people.

The Luna-Lite Company, Philadelphia; capital, $150,000. To manufacture and sell and deal in projecting screens for moving pictures, etc. Incorporators, Walter Douglass, Thomas M. Smith, Philadelphia; W. I. N. Lofland, Dover, Delaware.

Nick Cassimitas recently purchased the Euclid theater at Schuylkill Haven, and took immediate possession of the theater.

J. G. Meyers, who has so successfully conducted the City theater at Williamsport, has taken over the Grand theater, just across the street from the City, having become general manager of the latter house, and will in the future direct both theaters. Many improvements are promised for the Grand under the new management. The latest approved and up-to-date electrical equipment will be installed in the operating room and elsewhere in the theater. This will include another new projecting machine, making two in service, and a screen that will be up to the standard maintained by the City theater.

Under the direction of B. E. Jenkins, of Lebanon, the theater in the Kramer building, Annville, was opened to the public on May 12, with a picture show. The name has been changed from the Star to that of the Palace.

Plans have been made to increase the seating capacity of the Savoy theater at Wilkes Barre from 900 to 1,600 during the summer, by extending the building 56 feet to the property line in the rear. A new organ will be installed in the theater.

RHODE ISLAND.

The old New York, New Haven and Hartford Railroad station at Pawtucket will be remodeled and utilized as a motion picture theater. The work will be started within a very short time and when completed will allow for the seating capacity of 1,000 persons. It is expected same will be ready for occupancy about August 1, and the cost of the work to be done is placed at $60,000.

SOUTH DAKOTA.

I. B. Gregard has leased the lower floor of the Knights of Pythias building and opened another moving picture show in Milbank on May 15.

Announcement has been made that Theodore Hull has assumed the management of the opera house at Raymond. The place will be remodeled and same will be opened as a motion picture theater in a very short time.

Work has been started on the erection of a new photoplay house at Hurley. It is expected the building will be completed and ready for opening June 1.

TENNESSEE.

Fire destroyed the building occupied by the Gem theater on First street, Union City, on May 5.

J. L. Haynes is erecting and equipping a moving picture show building in Decherd. The theater when completed will be a great credit to the city, and will be one of the most up-to-date theaters in the state.

TEXAS.

Announcement has been made by Lynn G. Gilbert and Clyde N. Blanchette of the erection of a modern motion picture theater on Pearl street, Beaumont. A company will be chartered with a $40,000 capital stock and will erect and operate the theater. C. N. Blanchette will be the manager.

The Royal theater at Abilene was damaged by fire on May 2 to the extent of $10.000.

Fire in the Gem theater at Whitesboro, on May 9, caused a loss of about $3,000. The building was damaged about $1,000 and the equipment $2,000.

The Gem theater at Corsicana was destroyel by fire on May 11. The loss is estimated at $3,500.

Brief Stories of the Week's Film Releases

General Program

In the Wolf's Den—(EIGHTH EPISODE ROAD O' STRIFE)—LUBIN—MAY 24.—Alene, leaving Elmhurst for the city, becomes a victim of a plot of Jerome's, and with the assistance of Daisy, a chorus girl friend, becomes a member of a musical comedy company, which Jerome purchases entire, that he may bring about Daisy's discharge. He then lures Alene to his home and drinks a toast to her from the cup he brought from the mineral spring. The prophecy that whoever drank aught but water from the cup would die, seems fulfilled, since Jerome, immediately after drinking, falls dead across his dining-room table. Daisy meanwhile has gone to Elmhurst in search of Robert Dane. See review, page 925, this issue. N. G. C.

Hearst-Selig News Pictorial No. 41—SELIG—MAY 24.—Culver Military Academy brought to Camp Woodrow Wilson and given course in soldiering; students of California University hold class day at Berkeley, Calif.; cloudburst washes away railroad embankment at Kennet, Calif.; London Rifles and London Scots march to entertain for "somewhere in France"; Junior Vanderbilt cup race at Panama Pacific Exposition; President Woodrow Wilson reviews the Atlantic fleet in New York, showing the president aboard the Mayflower passing down the line of warships in the harbor.

Hearst-Selig News Pictorial No. 42—SELIG—MAY 27.—Extra guards watch fleet of German ships at N. Y.; $121,000,000 is transferred to new sub-treasury building in San Francisco; Yankee ship Cushing arrives in Philadelphia; Lady Duff Gordon's styles; army and navy athletes at field day exercises in San Diego; Capt. Wood of Leyland liner Etonian arrives in Boston; bombs from German air craft wreck houses in Ipswich, Eng.; three thousand troops leave for front from Montreal; President Poincaire of France presents colors to two new regiments; last honors paid to the victims of the Lusitania, at Queenstown, Ireland.

The Buckskin Shirt—BIOGRAPH—MAY 31.—Ivan Christy and Violet Reid starred. Whistling Sandy, who once saved a woman from Indians, receives a note from her little son requesting that he send him a buckskin shirt. He makes the shirt himself and sets out with it to deliver it in person. The coach is held up and Sandy is injured. The lead horses are cut loose by Sandy and manage to bring the sheriff and his posse, and the surviving outlaws are captured. The passengers press gifts upon Sandy, but he refused everything but a "watch for the kid." The watch and shirt arrive in time for Christmas.

The Longer Voyage—ESSANAY—MAY 31.—Wanda Howard and Sydney Ainsworth featured. Mrs. Chesham learns that a serious operation is necessary to save her life. About this time her husband is invited to go on a yachting trip, and as she does not want to worry him she tells him nothing of what the doctor had told her, and he leaves her unknowing. While on the trip the millionaire, Ponsonby, tells Chesham that he has only loved one girl, and that girl, Chesham learns, was his wife. Realizing what she really means to him, Chesham returns to her, but too late, as she dies in his arms.

Wife for Wife—(THREE REELS)—KALEM—MAY 31.—Featuring Wilmuth Merkyl and Regina Richards. Edward Walton entrusts the management of his estate to Richard Singleton, who meets and falls in love with Edith. She, however, learns of his intimacy with Susie, a mulatto, and spurns his advances. Richard sells the mulatto slave and George, her husband, is driven almost insane. Fearing his anger, Richard tells George that Susie is sold in accordance with instructions from Walton. Edith and Edward meet aboard and are married. George receives word of Susie's death and decides to make Edward pay wife for wife. Richard still loves Edith and one night while Walton is away the scoundrel seizes her in his arms, when Edward returns home unexpectedly. A fight ensues, which ends in Richard's death. George appears, binds Edward to a chair and tells him upon whose head all guilt for the trouble lies. He delves into a gunnysack and brings out a rattlesnake and is about to allow the reptile to bury its fangs into Edward, when the latter tells him it was Richard who sold Susie without his permission and that he wanted only to get her out of the way.

The Blood Yoke—(TWO REELS)—SELIG—MAY 31.—Charles Drennen, Jet's guardian, gives a party in her honor on her birthday. Robert Fletcher proposes to her, but she refuses him, saying that she must consult her guardian first. Drennen, the guardian, pondering in the library, thinks back to the time when he made Virginia, a mulatto girl, a promise to care for her child. He awakens from his dream and calls Jet and tells her the story. Jet sees Robert and tells him that she is a mulatto and he turns from her, but afterwards writes to her saying that his love is strong for her, but she replies that marriage is impossible.

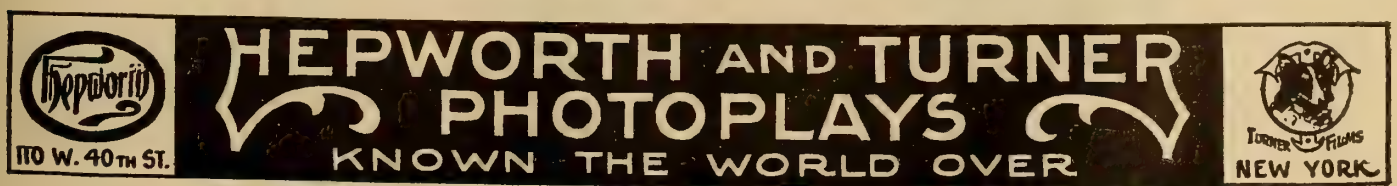
Mrs. Jarr's Auction Bridge—VITAGRAPH—MAY 31.—Rose Tapley and Harry Davenport featured. Mrs. Jarr's Uncle Henry is ordered to get a new bridge for his farm at Hay Corners. He hears that Mrs. Jarr is having an Auction Bridge and not being used to city ways decides that he can get a new bridge at auction, by going to his niece's. He arrives and when the Jarrs are in the midst of their exclusive affair, Uncle Henry comes in in his Sunday best and causes some excitement. He gets into the punch-bowl and indulges too freely. His expedition ends up in his getting the "water cure" from the firemen's hose, who are called by mistake when Uncle Henry mails a letter in the fire alarm box.

The Maid o' the Mountains—(TWO REELS)—BIOGRAPH—JUNE 1.—Arthur Van Buren, a novelist on a vacation, meets in the mountains Mary, the daughter of a moonshiner. Yielding to his entreaties, she goes to the little church and they are married. Van Buren is called home by the illness of his father. No one knows of the girl's marriage and she is forced to attend a dance with Jim, a mountaineer, where he plans to announce his engagement to her. She escapes from the house and by a clever ruse leads the mountaineers to believe she is dead. Van Buren returns to the mountains for Mary, but is told that she is dead. He goes back to town and is grieving over her loss, when one day he runs down a woman with her baby while in his machine, and turns out to be his wife. Louise Vale and Franklin Ritchie featured.

The Coward—(THREE REELS)—ESSANAY—JUNE 1.—Sheldon Lewis and Nell Craig are featured in this splendid production, written by H. Tipton Steck, which concerns the lifelong battle of John Brent, a coward, to regain his courage and his ultimate triumph in the end. See review, page 924, this issue. N. G. C.

Ham in the Nut Factory—KALEM—JUNE 1.—Professor Squirrel hires Ham and Bud to assume charge of a private insane asylum. They are warned to beware of Meek, the most dangerous patient. For the sum of $1,000, Ham and Bud lock Caprice, the ward of Eclaire, in a cell, and her lover, Danny, determines to free his sweetheart. One day they discover that Meek is lost and they flee in terror. At the same time Eclaire is knocked unconscious and Danny arrives on the scene and releases Caprice. Just as Ham and Bud are expecting to be murdered by Meek he bends over, gently taps both of them on the shoulders, and cries "Tag! You're it!"

The Actor's Boarding House—LUBIN—JUNE 1.—The mischief caused by Pat and his partner, both acrobats, serve to set "Ma," the proprietess, nearly crazy and she is a wreck of her former self. All the boarders are mixed up in a fracas



and "Ma" is glad to hear that Pat is leaving at the end of the week. On the same reel with:

His Pipe Dream—Lubin—June 1.—Rastus fills his pipe and leans back, falls asleep and has a most wonderful dream. He sweeps up the boulevard in a limousine. He has a fight with Black Smoke and wins the $500 offered. He saves a girl's life and is proposing to her when he awakes.

Polishing Up Polly—Selig—June 1.—A deceased aunt leaves Polly $50,000. Her father wants a roof on the barn and a fence for the pasture, but she wishes to see the world. Ward, a city relative, decides that his son must marry Polly. Preparations for the marriage between his son and Polly are made, but Tobe Leggett, her former sweetheart, meets her and they elope, and the relatives regret that they lost Polly's money.

Playing the Game—(Two Reels)—Vitagraph—June 1.—Marcus Holmes and Hiram Gore, of Nebraska, two old friends, meet and renew friendship. They are both millionaires and Gore after meeting Holmes' daughter decides that they should make a match between his son Reuben and the girl. The two friends talk it over but when the girl hears of the plans she decides that as Hiram is a "rube" his son must be likewise. When Reuben, the son, who is a college graduate and has travelled around the world numerous times, hears of the opinion that the girl has of him, he goes to call on her and dresses up in a real rube costume. The girl decides to shock the country boy, rouges her face, puts on a much abbreviated costume and is smoking a cigarrette when Reuben arrives. After many ludicrous happenings and both of the young people realizing that the other is masquerading, Reuben leaves the girl. The next evening they meet at a dance and both are natural. They go to their dads and get a double blessing.

Cartoons in the Barber Shop—Edison—June 2.—This is a one-reel comedy featuring Roual Barre's animated cartoons. A man looks through a cartoon book while getting shaved and so manifest is his enjoyment that the bootblack and barber peep into the book. In their paroxysms of laughter they get their tools mixed up. The patron in the chair flies into a rage on discovering that the barber is massaging his face with shoe polish, but his anger dies quickly when his eyes again light on the cartoon book.

C. R. C.

The Fable of the Intermittent Fusser—Essanay—June 2.—With John Lorenze and Warda Howard. When Walter was a high school rabbit he snooped after one old enough to be his mother. Next he fell for an Amazon. The she acrobat couldn't see him. As a sophomore he was strong for the actorines. When he was a senior the footlight favorites were no longer worthy of him. He was all snarled up over the sister of a prof. His father put him to work and two weeks later he had forgotten the lady highbrow. He was full of business and had very little time for the fluffy gender. At 40 he was known as a good business man with an adamant heart. All the fair sex passed him up. Then he met Violet. She was a half-portion aged 18. A week later he began sending flowers and sitting up and barking when she snapped her fingers. She got him with a pruning hook and now he's a proud father. (Length approx. 1,000 feet.)

The Secret Well—(Two Reels)—Kalem—June 2.—Featuring Marin Sais and an all-star cast. Wharton, a moonshiner, escapes from Denton and, unable to find him, Denton secures the assistance of Netty and Lesan. While the men are poking about in the rubbish, Netty overturns a box and discovers an empty well. An instant later Netty is made a prisoner and compelled to follow the criminal through a passage at the bottom of the well which connects the latter with the chimney of a deserted house. Lesan and Denton discover the well and Lesan goes to investigate it while Denton goes for help. He is beset by the moonshiners and knocked unconscious. He recovers and finds the secret door, and escapes and meets Denton and a squad of policemen. The girl is saved by a daring ruse.

The Darkness Before Dawn—(Special Three Reels)—Lubin—June 2.—Young Dr. Elliott comes to Carson's apartment just as Carson has attacked Elsie Moore, and as she has fainted has locked her in his bedroom. The young physician finds the girl's handkerchief and bracelet and

Carson winks knowingly at him, which disgusts Elliott. Later, the doctor, who has been in love with a young widow, does not propose to her as she is not his ideal of a wife. He meets Elsie by chance and hires her as a stenographer. He falls in love with the girl and the day they are married he receives a letter from the widow, telling him that she has given up her bad habits. Later, Elsie and her husband go to the widow's to a dance and there the girl meets Carson, who makes advances to her and they are seen by Elliott, who leaves his wife and is living alone. One night he goes to the widow and tells her that he is going to divorce Elsie, when a telephone call is sent in for him telling him of the arrival of a child at Elsie's home. He returns and husband and wife are reconciled.

Red Wins—Selig—June 2.—Matty is jeered at in the slum streets and called "red head." In the interior of a saloon Matty's father wins a fight, but loses his liberty and is sentenced to five years in the penitentiary. Three years later Matty Connoly, is a chorus girl, self-reliant and self-respected. Her beauty attracts the attention of Bryan Douglas and he tries to persuade her to enjoy the bright lights, but she refuses. One night her derelict father returns and Bryan Douglas is stunned when he learns that the sodden creature is Matty's father. Matty cares for her father, however, and Bryan later returns and asks Matty to be his wife.

Bunny in Bunnyland—Vitagraph—June 2.—Cartoon of Mr. Bunny on a trip through Bunnyland. The drawings were made by Mr. Carl Lederer and show Bunny stepping off from the boat at the pier and starting out in his car. He has many thrilling experiences on his homeward trip, running down a couple of pedestrians, amongst other things. He arrives in his home town and there is caught by a cook, in the act of stealing some pies. The cook gives chase and Bunny grabs the tail of a cow and she starts in a mad run with him over hill and dale, finally swallowing him.

The Heart of an Actress—Biograph—June 3.—Isabel Rea, in the leading role of an actress who goes to the country for her vacation and there falls in love with her landlady's son. The actress does not know that the boy had been engaged to another girl before her coming and when she is saved by the other girl from drowning and the girl sobs out the story of her sadness, the actress leaves for the city. The country boy follows her and comes to her apartment, where she laughs at him for taking her seriously and sends him back to the girl. The actress then surprises those present by bursting into tears.

Sophie and the Faker—Essanay—June 3.—The faker comes to town with an electric magic belt that makes weak men strong. He goes to Sophie's for board. There he makes love to Sophie, to the resentment of her husband. The faker catches the husband, and he and one of his assistants hang him up on a barn. Sophie releases him, ties one of the belts on her husband and he proceeds to beat the faker up and hang him on the barn to stay. Featuring Margaret Joslin and Victor Potel.

The Inventor's Peril—(Two Reels)—Lubin—June 3.—John Alden, a young inventor, invents a wireless telephone. He sets his invention up in the loft of an old house. Mrs. Baldwin invites him to meet Marvelli, a noted inventor, and also her daughter Lola. Marvelli and Alden decide to see if they can test the invention and so the young inventor leaves for his loft in the old house. Meantime, Micheals, a crazy man, thinking that Marvelli has done him harm, attacks him, and thinking him dead turns to leave when he sees Lola, who has witnessed the scene. He captures her and placing her in an automobile is driving at full speed down the road, when they pass over a rotten bridge and are plunged into the river. The mad man crawls out and carries his unconscious captive into the house, where Alden is. There Alden comes upon them and after a terrific battle he and the girl are saved by Marvelli, who has regained consciousness and gets the message from Alden through the young man's invention.

Life's Mysteries—Mina—June 3.—Flossie decides that she must marry a man like Jess Willard. Billy, who is short in stature, has been her favorite suitor, but the arrival of Count Padinsky, the exemplification of Flossie's type, puts him a little out of the running. At Flossie's home a reception is given, but Billy cannot gain entrance. Nothing daunted he enters the house through a window and steps into the count's room

and finds that that man is not big and powerful, as he appears, but is padded. He decoys the count from the house, forcibly throws him in an automobile and compels him to change his dress suit and pads for a ballet dancer's costume. He carries him back and places him in the parlor of Flossie's home. Flossie turns repentent to Billy and he takes her in his arms.

How Callahan Cleaned Up Little Hell—(THREE REELS)—SELIG—JUNE 3.—A most interesting and exciting story of corrupt municipal politics showing how Captain Callahan of the police department resisted temptation and, though beset on all sides by bribes and threats, succeeds in fooling his enemies and eventually cleaning up the district to which he is assigned, as precinct police captain. See review, page 879, issue of May 29.
N. G. C.

Sonny Jim at the Mardi Gras—VITAGRAPH—JUNE 3.—Sonny Jim hears of the Mardi Gras parade that the children are going to take part in and decides that he, and his colored friend Lily, must take part. Accordingly he breaks open his bank and as his mother and father are out he and Lily start for the parade. They go to the big Amusement park and there see the big Mardi Grass parade and numerous other interesting sights. At Steeplechase Park they are admitted as Sonny tells the gatekeeper that he is Sonny Jim of the Vitagraph Company. In the meantime his father and mother have started out for him and come upon he and Lily just going to ride on one of the thrilling coasters. The children are taken home and promise not to start out again alone.

Her Dormant Love—BIOGRAPH—JUNE 4.—Charles H. West, Claire McDowell and Harry Carey featured. The discontented wife does not realize that the unhappiness in her life is her fault; she has not ceased to love her ever-attentive husband, as she never learned to care for him. One day in his absence a stranger comes to the house and she aids him in his escape. Later her husband returns with the deputies that are on the trail of Dandy Dick, a murderer, and her husband tells her that he is going to capture him and get the $100 for his reward. The wife, realizing that the bandit has a revolver, swiftly mounts a horse and comes upon him in the seclusion of the woods. She allows him to embrace her and at the same time extracts the revolver from his pocket. The desperado is captured and the wife, with a sigh of thankfulness, falls into her husband's arms.

The Test—(THREE REELS)—EDISON—JUNE 4.—Robert Poindexter accepts from John Burly, his employe, who has stolen a large sum of money from him, an agreement to pay all back within a year. During her visit in the East with her uncle, Suzanna Poindexter and Burly have been mutually attracted to each other. Unknown to him, she has overheard his confession of the theft. On returning home, Suzanna learns of Burly's struggle to keep straight, and writes her uncle asking him to help the young man by sending him a recommendation. But he writes back that Burly is not worthy of one. To prove it, she tests him by dropping her purse where he is sure to find it. Although weak from hunger and almost in rags, Burly returns Suzanna's purse. She tells her father the story of the young man's theft and his intention of making it good, and asks him to secure employment for Burly. He consents, and a few days later finds Burly employed in Judge Gary's law office. He makes good his promise to his former employer and wins Suzanna for his wife. C. R. C.

The Bell of Pennance—KALEM—JUNE 4.—A Carlyle Blackwell-Alice Joyce reissue. Henry Fitch, a young American, rescues the Donna Josefa from a band of ruffians. He later presents a letter of introduction to Senor Carrillo and learns that the girl is his host's daughter. Junipero Serra, a Spaniard, is in love with the girl, but Fitch elopes with her and they are married in Mexico. A decoy letter causes Fitch and his bride to return a year later and there he is arrested and tried for violating the laws of the church and territory. The penalty for this offense is imprisonment and banishment. Father Vincente suggests to Josefa that Fitch secure a bell to replace the one that had been stolen years before. A month later Fitch stands before his three judges, the bell is heard ringing and the American is freed.

The Decoy—LUBIN—JUNE 4.—Flo, the daughter of an Eastern "sharper," is compelled by her father to attract Bert Sheldon, who has come to the western town that Smith is working in, and in that way get him to invest his money in a fine tract of land, which in reality belongs to the Sunset Water Company. Flo learns to love the young man and one day warns him of the conspiracy. He thanks her and at the same time shows the girl the photo of his sweetheart. Although the girl realizes that her love is hopeless she once again saves the young man from her father and after he has left Smith, realizing the daughter's position, resolves to take a new turn.

For Her Friend—BIOGRAPH—JUNE 5.—Cast including Charles Perley, Augusta Anderson, Violet Reid and Robert Nolan. Mrs. Ashton is delighted that her husband has brought home his friend Stanton, as she knows that her chum Helen is in love with him. She tells her husband nothing of her ideas and he misconstrues their tete-a-tetes. He finds a letter from Stanton which seems to hint at a clandestine meeting at a mask ball. He attends the ball and thinks he sees the couple, but they are lost in the maze of dancers. He returns home and awaits their return, but is surprised when his wife suddenly enters the room clad in her peignoir and Stanton is surprised when the woman at his side unmasks and is Helen.

The Clutch of Circumstance—(TWO REELS)—ESSANAY—JUNE 5.—This is one of the first of the Essanay productions made in Tennessee to be released and by its unusual mountain scenery gives promise of big things to come. E. H. Calvert and Lillian Drew are featured, Miss Drew being particularly winsome as Nance, a mountain girl beloved by Ely Turner, an unscrupulous lawyer, who, when defeated in court by Frank Morrison, son of the governor, plots to get Morrison out of the way by employing Nance's father to shoot him after he has been lured to the mountains. Nance, learning of the plot, warns Frank, but is suspected by Turner and when the two are struggling Turner's gun is accidentally discharged and the man falls dead. Frank is accused of the murder and after being sent to the peni-

tentiary is saved by Nance's going to the governor with the whole story, whereupon Frank is pardoned.
N. G. C.

A Chip of the Old Block—EDISON—JUNE 5.—Featuring an all-star cast. John Westerbrook, president of the Wheat Exchange Bank, receives word from a minister in Deer Lake, N. Y., telling him of the presence of his grandson there. Harry, the boy, is sent to his grandfather, and is made messenger in his grandfather's bank, much to the chagrin of John Westerbrook's son, Her-

bert, his wife and their son Paul. Paul and Harry are rivals for the hand of Mary Wentworth, daughter of the vice-president of the bank. Money is missing and Mrs. Herbert Westerbrook tries to have Harry accused of the theft. After a time, Paul is found to be the real thief. Harry is made teller in the bank and wins Mary's hand.

The Human Chain—KALEM—JUNE 5.—An episode of the "Hazards of Helen" railroad series. Deering and his gang, to gain possession of gems valued at $30,000, decoy Helen out of the station and rifle the safe. Helen, however, later seizes the package and throws it into the river. Deering and his men jump into a launch in an effort to recover the gems. A human chain is formed by the railroad men who come to Helen's assistance, and she climbs down and tries to catch the package with her feet, but Deering and his men tear her away from the arms of the man supporting her and also get the package. Morton halts a freight train and causes the engineer to speed down the track in pursuit of the crooks. When they attempt to land they are captured by the train crew after a hard battle.

The New Butler—LUBIN—JUNE 5.—Bill gets the position of butler and

catches the man of the house flirting with the housemaid. He is sent by the Irish cook to get a chicken for dinner and starts out for one. He spies a beautiful young lady standing on the corner and picks her up, brings her into the

kitchen and after setting her down tells Nora that there is her "chicken." He gets an introduction to the mistress and in bowing to her slips on a rug and both of them are precipitated to the floor. That night there is a dinner party and Bill upsets a tray. After much trouble Bill lands from the floor above onto the dining room table and now he is looking for a job.

Beautiful Belinda—Selig—June 5.—Professor Boggs, a bachelor, is in the jungle. Professor Diggs writes him that his wife and daughter are with him and invites the professor to visit them. The photograph of Diggs' daughter is so beautiful that Boggs tries with a telescope to get a glimpse of the lovely girl. Instead of this he sees the Diggs' camp raided by a band of Fuzzy-Wuzzies. Mrs. Diggs tells the professor that beautiful Belinda is gone. Boggs plunges into the jungle, falls over a cliff on the heads of the blacks and is dissappointed to learn that the beautiful Belinda is only a dog. When he returns to camp he finds that the daughter, a vision of loveliness, is with him in reality.

The Way of the Transgressor—(Three Reels)—Vitagraph—June 5.—Haggerty hides his money and papers in a sliding panel in his home and a few moments later dies. Turner, the bank cashier, finds him and just then Haggerty's son Arthur and his bride Fanchette, a former cabaret singer, come into the room. They all look for the money but it cannot be found and Arthur and his bride are penniless. The girl goes back to singing again and Arthur starts in to living riotously and cannot make a living. Later Turner finds the money and one night goes to the cafe and there becomes enamored of Fanchette, not recognizing her as Arthur's wife. She knows that he must have found the money and so accompanies him home. Here he attacks her and is tripped and killed. At the trial Arthur hears the truth of the matter and he and Fanchetts are reconciled.

Mutual Program

It's an Ill Wind—Falstaff—May 28.—Angry at the servant, little Maurice and Lou Cook seek revenge by cutting the clothesline. The strong wind takes possession of Norah's whole week's washing. But others are benefited by the occurrence. It cures one man of drink; raises an old maid's hopes of marriage for a time; brings temporary happiness to a clothes dealer; and finally, furnishes a poor widow and her three children with much-needed clothing.

The Resolve—(Two Reels)—American—May 31.—A convincing dramatic story featuring Winnifred Greenwood and Ed Coxen. Nell, a simple girl, refuses the love of an aspiring young man and elopes with an unscrupulous genius, upon the promise of an immediate marriage. She goes to his home with him, but he is too busy to pay heed to Nell's pleadings. Finally fate intrudes. She meets his wife, a nurse. The nurse, upon discovering there is another Mrs. Stevens Brooks, goes to her husband's home and kills him. For further review, see page 931 of this issue. J. C. G.

Little Chrysanthemum—Beauty—June 1.—A drama of unusual merit, featuring Neva Gerber and Webster Campbell. Little Chrysanthemum, an orphan, is brought over to America from Japan by Mrs. Leighton and her daughter.

Mrs. Leighton's son Bob is especially thoughtful of the little Japanese girl, and she mistakes his kindness for love. One day at a big party Little Chrysanthemum overhears Bob proposing to a society girl. She goes up to her room and kills herself. J. C. G.

Her Filmland Hero—Majestic—June 1.—Gordon is kept in a miserable frame of mind by his girl's adoration of a certain hero of the screen. One day the girl falls asleep and dreams that her screen hero saves her from Gordon and his gang, showers her with gold and promises to marry her the next day and take her away for a honeymoon tour. She awakens to find herself hugging a sofa cushion, and Gordon standing smiling down at her.

A Golden Rainbow—American—June 2.—Featuring an all-star cast, with Vivian Rich and Harry Von Meter. Eric Highes and Harry Rice are suitors for the hand of their employer's daughter, Mollie Milton. Mollie shows a preference for Eric, which arouses Harry and he seeks a method of revenge. One day he hears that the company is expecting a shipment of gold dust and, after seeing Eric put it in the safe, he steals the dust and hides it amongst a lot of rocks, where it is found the next day by Mollie's little brother. Meanwhile Mr. Milton, discovering his loss and finding Eric's key on the floor, gets the sheriff to go after and arrest him. At the last moment Mollie's little brother tells of what he has found and Eric's innocence is established. J. C. G.

The Conversion of Frosty Blake—Broncho—(Two Reels)—June 2.—Starring William S. Hart. Frosty Blake, proprietor of the Legal Tender saloon, bitterly opposes the Rev. Horace Brightray, who, while recuperating in the West, holds services in the hotel dining room. Blake is successful in having him put out of the hotel. The young parson, in desperation, attacks the saloonkeeper and then faints because of his weakened condition. Bubbles, a dance hall girl, revives him and nurses him back to health. Frosty concedes Brightray the use of his dance hall for one hour on Sunday for religious meetings. Horned Toad, a desperado, attempts to break up the meeting, but is driven out at the point of Blake's gun. The Horned Toad shoots, and Frosty gives chase. The outlaw hides behind a tree in front of the minister's house. As Frosty comes within range, Brightray suddenly thrusts himself between him and his enemy. The parson is shot. Before dying, he marries Blake and Bubbles.

One Who Serves—Reliance—June 2.—Jim Burns, out of work, sits watching his sick child while his wife goes for a doctor. Chuck White enters and induces Jim to join him in a job to be pulled off that night. Mrs. Burns returns, exultant in having obtained a famous doctor's promise to visit her child. That night Jim and Chuck enter the house they have picked to rob. Jim knocks down the man who confronts them. As he is about to follow White out of the window, Jim notices a slip of paper in the stricken man's hand. It proves to be a memorandum of the great doctor's visit to Jim's own child. Burns stays and revives the great doctor, explaining his presence by saying that he has come to speak with him about his child. The doctor saves the child's life. Jim, thoroughly repentant, recovers the stolen goods from White and returns them to the doctor. The latter comprehends the situation instantly, but forgives Jim.

The Scales of Justice—Domino—(Two Reels)—June 3.—Clara Williams and Walter Edwards featured. Judge Landsey sees in Walter Parker, arrested for burglary, the makings of a man, and grants him his freedom to begin life over again. A few weeks later, coming home late, the judge overhears his wife pleading with Armstrong, a young clubman, in the drawing room. He recalls how of late he has been forced by absorption in his work to neglect his wife, and concludes that this is the result

Meanwhile, Parker, who has not kept his promise to reform, has climbed up the fire escape to enter the house. On discovering that it is Judge Landsey's residence, he beats a hasty retreat. A policeman encounters him in front of

the house and Parker shoots him. By this time Viola has persuaded Armstrong to leave by the fire escape. He is arrested for the policeman's murder. The jury convicts him, and all that remains is for Judge Landsey to pronounce sentence. Viola begs the judge to substantiate the truth, asserting that she is innocent and has nothing to fear from the printing of the whole story. At the last moment, Parker comes forward and confesses.

The Guiding Light—AMERICAN—JUNE 4.—A drama of the sea, featuring Ed Coxen and Winifred Greenwood. Robert, a lighthouse keeper, and his wife are living happily on their secluded island, until the advent of Harry Nelson, a sportsman. He pays a visit to the lighthouse and falls in love with Anna, the keeper's wife. One day Robert leaves for the mainland to get supplies, and Nelson pays Anna a visit and finally persuades her to leave the lighthouse and go with him. They get quite a dis-

tance from the island, when Anna notices that the light on top of the lighthouse is unlighted. Her conscience overcomes her and she breaks away from Nelson, dives into the stormy sea and at last reaches the house. Robert, not being able to see the guiding light, is lost in the storm, cast upon the rocks and nearly dead from exposure when Anna finds him. They return to the house and Anna decides that her happiness is there. J. C. G.

A Piece of Amber—KAY BEE—(TWO REELS)—JUNE 4.—Hamar, procurer for the harem of the sultan, notices Zulka's beauty, and abducts her. Later Hamar calls on Selim, a pipe maker and Zulka's sweetheart, for an amber mouthpiece for the sultan. Selim recognizes Hamar and trails him to the palace. Returning, he consults his friend, Achid, a chemist, and

they plot to poison the sultan and place upon the throne Sukim Pasha, leader of the revolutionists. Achid places poison in the mouthpiece which Selim has made according to the sultan's orders. The sultan dies. Sukim becomes ruler. Selim takes Zulka from the harem, and their wedding is solemnized before the new sultan.

The Race Love—RELIANCE—(TWO REELS)—JUNE 5.—White Dove, an Indian girl, and Gray Crag, a chief's son, are bethrothed. Walton, a city man of

high ideals, visits the West to recuperate. He meets Gray Crag and White Dove and becomes friends with them. In time Walton and the girl fall in love. Gray Crag notices it, and grows sullen and suspicious of the white man. While at the settlement one day, the Indian is attacked by several loafers. He is getting the worst of it, when Walton emerges from the postoffice and hurries to his rescue. The white man receives a letter calling him back to the city. Before going he decides to ask White Dove to return with him and become his wife. Gray Crag, though filled with gratitude for Walton, still loves White Dove, and resents the white man's intrusion. He finally proposes to Walton that they both make their plea to the girl and abide by her decision. White Dove listens as each pictures the advantages of his offer. Her love for each is about equal, but race love is added to Gray Crag's plea, and White Dove chooses to remain with her own kind. Often in the years that follow Walton thinks of Gray Crag and his betrothed as he saw them last—sitting about the campfire.

The Celestial Code—RELIANCE—JUNE 5.—Featuring Irene Hunt. Vasco Carillo, leader of the revolutionists of Sal-

vador, places valuable military plans in his home safe, feeling that they are secure. They would be, probably, if Sato, his Japanese cook, were not a spy working in the interests of the Salvadorian government. Sato steals the plans and notifies his confederates, by means of colored pieces of paper attached to a kite which he is presumably flying for the amusement of the Carillo children. Adele Morton, a newspaper reporter, living with the Carillos until the mystery is solved, makes a note of the colors. An expert in Oriental matters interprets them as being a signal meaning that Sato will place the stolen papers in the laundry package to be collected that day. Adele allows the laundry to be collected, and then follows the laundry wagon. She is captured by the revolutionists, but escapes and boards the steamer carrying the revolutionist leader and the plans. Morton, the detective on the case, charters a tug and sets out in pursuit of the steamer. The Salvadorian, cornered by Adele, jumps into the sea. The girl follows. Morton, following in the tug, picks them both up.

His Twin—ROYAL—JUNE 5.—Twin brothers marry and settle in different towns. Jim wires his acceptance of Joe's invitation to visit him, signing, "Your better half." Joe's wife surprises him kissing the cook. Shortly afterwards, Jim's telegram arrives. This suggests bigamy. Joe, to prevent his wife's leaving him, pretends to take poison. Wifie and the cook run for the doctor. During their absence Jim arrives. He takes Joe's place and receives the other's medicine, The unexpected arrival of Jim's wife further complicates matters. After much frantic explanation, the tangle is finally straightened out.

The Living Death—MAJESTIC—(TWO REELS)—JUNE 6.—Dr. Farrell, embittered by the loss of his wife and son, guards

jealously his remaining treasure, Naida, his daugther. When he discovers a love affair between her and Roy Lester, he takes Naida away to a lonely estate on the California coast. Handsome Tom O'Day runs down from Frisco to open up the O'Day bungalow on the land adjoining theirs. He and Naida meet and become lovers. Dr. Farrell becomes furious on learning of it. One day Tom digs up a skull in the garden. Dr. Farrell exhibits great interest in it. When, a few days later, a rash breaks out on his wrist, Tom uses it as an excuse for consulting Dr. Farrell. The latter has been led to believe that all is off between Naida and Tom. His anger and jealousy are so aroused on seeing a letter which Naida is writing the youth, arranging for an elopement, that he determines to do away with Tom. Knowing of an old belief that his and the adjoining estate were once the site of a leper colony, Dr. Farrell tells Tom that the skull which he dug up was a leper's and that he is afflicted with leprosy. In reality, Tom's trouble is merely the result of ivy poisoning. The young fellow is horrified by the news, and, fearing to pollute others, he starts for the shore, intending to row over to the lepers' island near by. Naida hears the same untruthful diagnosis from her father, but, undaunted, she overtakes Tom and insists on accompanying him. He tries to escape from her, but fails.

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Dr. Farrell pursues and catches up with the two before they reach the leper colony on the island, and confesses. F. A. Turner, Edward J. Peil and Billie West featured.

Brave and Bold—Komic—June 6.—A burglar scare hits the town, and Max loses no time in informing his friends, Ed and Fred, that he is absolutely fearless. They decide to test him. Disguised as thieves, they enter Max's mansion, scare him into helplessness, and then put him through innumerable stunts. In the meantime a real burglar who has entered the house is having no end of trouble in keeping out of sight. The ubiquitous slavey is partly to be thanked for this. Fred and Ed, returning, tell Max how they have kidded him. Their victim puts up the cigars. After his friends leave, Max discovers the real burglar, and now determines to redeem himself. Consequently, the poor crook is compelled to go through all of the stunts which Fred and Ed thought of for himself.

Universal Program

Celeste—Big U—May 20.—James Wallace, a wealthy New Yorker, meets Celeste and her tiny sister and brother, Belgian refugees, at the boat landing, and Harry, the millionaire's son, and they fall in love. At a dance given by the Wallaces, the daughter dresses Celeste in some of her finery and brings her down to the ballroom. All of the boys are attracted to her, but Harry is favored, and the story ends with their marriage.

Universal Animated Weekly No. 138—Universal—May 26.—Freshmen and sophomores of La Salle Seminary compete for class supremacy; famous auto pilots compete in 100-mile race at Columbus, Ohio; Norwegian sailing vessel driven ashore at Rosa, Cal.; new playground for children at New Orleans; opening of racing season at Belmont Park, N. Y.; John D. Rockefeller under grill at Washington, D. C.; 14-inch guns in monster turret, tested at Sandy Hook, N. J.; London Scottish and Rifle Brigade leave for summer camp at Epsom, London, Eng.; scenes in the French lines at Rheims; air raiders pay visit to Ipswich England; officers of French aero corps inspect army from balloon.

Hearts and Clubs—Joker—May 31.—Mrs. Screen, imbued with certain ideas gathered at her club about how to run a household, makes her husband feel as though he is in a military academy. One evening when Mr. Screen returns home intoxicated, she locks him out. He returns to his club to spend the night. The next day Mrs. Screen's club meets at her house. They take exception to the maid's beauty, and suggest that she be discharged. On the street the maid meets Mr. Screen and tells him about her dismissal and his wife's anger at him. One of Screen's friends disguises himself as a maid and applies for the position. He is accepted; he has his trunk brought up stairs. Opening the lid, he liberates Screen. That night Mrs. Screen hears a man cough, and, suspecting burglars, she peeks through the keyhole into the maid's room before entering. She is shocked to see her husband in bed with the new "maid." She calls the police. They enter the room and find that it is a huge joke on Mrs. Screen. A reconciliation follows.

The House of a Thousand Relations—(Two Reels)—Victor—May 31.—Featuring Harry Myers, Rosemary Theby,

and Brinsley Shaw. Harry and Rose are tired of boarding, so they go housekeeping. In celebration, they invite a "few relations" to a housewarming. All of the guests come, and not only that, but they bring their friends. Grandpa's gouty foot is always getting into trouble. Finally, when eaten out of house and home and with relatives sleeping everywhere from the top of the stove to the bath tub, Harry and his wife sneak off in the night, leaving a note of explanation for their friends and relatives.

Too Many Crooks—Nestor—June 1.—In spite of father's objections, the girl and her lover become married. They stop at the same hotel at which two famous crooks, a man and woman, are guests. Knowing that father engaged a detective to watch them, they mistake him for the detective who is on the crooks' trail. The bewildered sleuth finds that two couples are fleeing from him. The chase leads to a boat about to sail. Here the detective again chases one couple until the other appears. Then he takes after them. He finally rounds up both couples, and searches them, but cannot find the stolen diamonds. His sense of smell furnishes him with a clue, and he locates the diamonds in the female crook's shoe. Father is so glad to see the newlyweds again that he forgives their elopement and blesses their marriage.

The Purple Iris—(Two Reels)—Gold Seal—June 1.—This is the first of the "Under the Crescent" series, written by Nell Shipman, directed by Burton King, and featuring Princess Hassan, William C. Dowlan, and Edna Maison. Ola Humphrey, an American actress, appears at the Khedival Opera House in Cairo. Prince Hassan becomes infatuated with her, and determines to marry her in spite of his mother's wish that he marry Princess Uarda. The Princess' cousin, the Khedive, sends him an important message, but he is so taken with Ola's charm that he tears up the note without reading it. Stanley Clyde, who is one of the guests at the supper given in the actress' honor, pieces it together, and hurries to the consul-general for the protectorate. Before the consul can take action on the threatened Moslem uprising, however, he is drugged by one of his servants who is in reality a spy. Prince Hassan makes it know that he is going to marry Princess Uarda, and then instructs Ola to be at the palace at the time set for the cere-

mony, attired in harem costume and heavily veiled. Zchra, a girl whom Hassan has deceived, mistakes Princess Uarda for Ola, and attacks her. In trying to escape, the poor princess falls from a balcony and is killed. Ola, masquerading as Uarda, is united to Hassan, and not until she is in the harem with her husband is her veil lifted.

The Force of Example—REX—JUNE 1.—In the cast are Ben Wilson, Dorothy Phillips, and Joseph W. Girard. Bob Burton, a young lawyer, enters his father's office, and is unusually successful, winning case after case. Overwork brings on a terrible dream one evening. He imagines himself as the slayer of his sweetheart, Daisy Adams. On awakening, he rushes over to Daisy's house to make sure that she is all right. He tells her of his horrible dream, and the last scene shows them planning an early marriage.

The Silent Command—(FOUR REELS)—LAEMMLE—JUNE 2.—Robert Leonard and Ella Hall starred. Ella, when a child, was mentally unbalanced. Unable to pay for an operation her father agreed to Dr. Sevani's proposal that he give the girl relief from her malady and, at the end of a certain time, have her as a hypnotic subject. The time at hand, Ella's father refuses to carry out the agreement. That night Ella is seen to enter her father's room with a paperknife in her hand. The next morning the father is found dead. Detectives find the knife covered with blood, in Ella's room. She, the butler and maid are arrested for the crime. Ella's sweetheart, a lawyer and student of hypnotism, believes in her innocence, and makes some observa-

tions of his own accord. He finds a clue which leads to Dr. Sevani's butler. He then places the man under his hypnotic influence and learns how the murder was committed: the doctor, having both his butler and Ella under his influence, sent his man to kill the father and had Ella let him in and furnish him with a weapon. As the story closes, Ella is seen to take a book on hypnotism from her lover's hand and cast the volume into the open fireplace.

The Heart of Cerise—(THREE REELS)—REX—JUNE 3.—Cerise Vignol, leading woman in the little Hyacinth Theater, is possessed of a quick and hot temper. Pierre, the leading man, seems to be the only one who has any influence over the little spitfire. They become engaged. On the eve of their marriage Delorme, Pierre's "friend," induces Cerise to accompany him to a nearby cafe where, he claims, he wishes her to help him win a wager. Once at the cafe, Cerise finds that Delorme has deceived her. Enraged, she flies at him, and claws his face, promising to repeat the performance on their next meeting. When she returns three days later Pierre will have nothing to do with her, saying that she is faithless. Cerise leaves Paris and goes to Neuilly. Eight years elapse. Cerise, now known as Cerise Lestooq, teaches the children of the village. An overzealous policeman arrests her for changing her name and teaching without a license. The judge is about to discharge her when Cerise recognizes him as Delorme. She keeps good her promise to claw his face, and he sentences her to jail for thirty days. Pierre obtains a pardon for Cerise, and begs forgiveness, confessing his mistake. The lovers become reconciled. Pauline Bush, William Clifford, and Joseph De Grasse starred.

A Life in the Balance—(TWO REELS)—IMP—JUNE 4.—King Baggot featured. Because of Dr. Smiley's failing eyesight, Farmer Brown refuses to allow him to perform an operation for appendicitis

upon his little daughter, calling in young Dr. Savage from the next village. The operation is successful, and Dr. Savage decides to move over from his town, where he can make very little money. The old doctor's daughter, a young widow, resents the new doctor's presence and will have nothing to do with him until her own child's life is saved by the wonderful skill of Dr. Savage. Then, recognizing his true worth, she falls in love with him and eventually becomes his wife.

They Were College Boys—NESTOR—JUNE 4.—Eddie Lyons, Victoria Forde and Lee Moran are the principals in the cast. Eddie and Vic, students in a co-educational school, slip off to the rustic bridge for a quiet chat, but, alas, the other boys and girls in the school are hidden in every conceivable place within hearing distance. The boys joke Eddie about it, and he, feeling that he must make good by some daring stroke, offers to bet that he can visit the girls' side that night. A messenger notifies the girls and borrows from them some clothes for Eddie's disguise. The janitor overhears the bet, and hides underneath one of the beds in the girls' dormitory. When Eddie makes his entrance through the window, the janitor confronts him. A wild fight ensues. The professor and teachers aroused, find both the boys and girls "sleeping." The janitor's charge is discredited, and he is reprimanded for drinking too much.

The Judgment of Men—VICTOR—JUNE 4.—Mary Fuller and Matt Moore take the leading parts. Mary is deceived by a man in whom she has placed the greatest trust. Not until long after the birth of her child will she believe that he will

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not return. But in time the sad realization dawns upon her. Turned away from home, she leaps into the river. She is taken out alive, but the child clasped in her arms is dead. The poor girl is arraigned for murder, convicted, and sentenced to life imprisonment. Ten years pass. Time has made a great change in Mary. She now seems content with her lot. One day she is seized with a desire to visit the outside world, and there being no one about to prevent her, she walks out of the prison gates and along the road. She meets a little girl. and in a few minutes they are fast friends. Mary finds some money in the coat which she took from the rack on her way out, and she and her trusting companion spend it for dolls and toys. The keepers come upon the pair playing with the toys in the woods. As Mary is led back into prison, the Man passes in his automobile and stops a moment to congratulate the guards on the recapture of a dangerous criminal.

The Smuggler's Lass—(Two Reels)—Bison—June 5.—Sheilla and Bryan, a rum smuggler, are Irish sweethearts. Donald Dhu, anxious to collect the reward offered for the apprehension of smugglers, informs the soldiery of Bryan's activities. A fight between the militia and the smugglers ensues, and the latter make their escape. Donald then leads the soldiers to Sheilla's home, knowing that Bryan will visit her. His guess is correct, and after vainly attempting to hide in the chimney, Bryan is captured and led off to prison. Sheilla succeeds in having some fresh loaves and butter taken up to Bryan in his cell. In one of the loaves the prisoner finds a

rope and a note of instructions. He lets himself down the wall that night, meets Sheilla and her mother, and they set out for France.

The Lover's Lucky Predicament—Joker—June 5.—Sheriff Higgins is greatly disturbed on receiving positive orders to capture Alfalfa Bill. He is also peeved about the grocery clerk's courting his daughter, Dolly. The grocery clerk and his sweetheart plan to elope. Lillian, Dolly's little sister, learns of it and tells her father. Alfalfa Bill happens to be prowling in the vicinity of the sheriff's house at the time set for the elopment, and he and the grocery clerk meet. The latter overpowers the criminal. Sheriff Higgins willingly gives his consent to his marrying Dolly, and presents him with the reward offered for Bill's capture.

The Better Way—Powers—June 5.—Sydney Ayres and Doris Pawn are seen in the principal parts. Joshua Winters, who ekes out a precarious living by repairing watches and clocks, is satisfied with Martha, a girl adopted by his mother, until Gladys Harrington, a society girl who happens into his store, invites him to her coming out ball. Gladys does it in a spirit of fun, but Joshua accepts because he believes himself in love with the girl. He is soon brought to a realization of the emptiness of her invitation, and he returns home to his first love, Martha.

The Swinging Doors—(Two Reels)—Big U—June 6.—Jean brings his family to America. After his wife's death he sends his little daughter to a convent to be educated. Misfortune follows poor Jean, and in time he becomes so shabby-looking that he is ashamed to visit the girl. While visiting at the home of one of her girl chums, Margot meets Billy Grew. They become greatly attached to each other. One night they enter a restaurant together. It happens that Jean

is employed as a waiter in the place. One of the other waiters tells him that there is a "peach" out in the dining room with a rich young swell, and points out Margot and Billy. In an instant Jean is through the swinging doors that divide him from the other half of the world. He derides Billy for offering his daughter wine, and orders him out of the place. Overcome with anger, the old man suffers an attack of the heart and dies. Billy, seeing an ambulance back up before the restaurant, hastens in. As the picture fades out, he is seen taking Margot, his betrothed, into his arms.

Park Johnnies—L-Ko—June 6.—Mr. Rawsberry is a victim of chronic flirtation. He flirts in the park with poor returns. He follows a lady into an apartment house and gets in wrong with her husband. In trying to get out of this scrape he enters the home of the sharpshooter next door. Finding anything but a welcome here, he hurries into the room across the hall and finds himself in the presence of a woman who is taking a bath. More unpleasantness arises when Rawsberry's park rival enters the house and further antagonizes the sharpshooter. All are taken to a police station, which they practically wreck.

Feature Programs

Fox

The Plunderer—(Five Reels)—Fox.—William Farnum and Claire Whitney are featured in this romantic photoplay made from the novel of Roy Norton, and are capably supported by a splendid cast, among whom are William Riley Hatch,

Harry Spingler, W. J. Gross and Tom O'Keefe. The plot centers around the journey of big Bill Matthews and his chum, Dick Townsend, to the Cross of Gold mine, which has been left to him by his father. Bully Presby endeavors to cheat the partners out of the property and a series of plots against the partners begins. Dick falls in love with Presby's daughter and after many wild adventures the girl brings about peace. Lilly Meredith, the dance hall keeper, goes away after writing Matthews a letter in which she admits her love for him. Big Bill resolves to follow and search for her, and leaves his partner happy in the possession of Joan Presby.

Metro

Four Feathers—(FIVE REELS)—DYREDA.—Howard Estabrook and Irene Warfield are featured in this tale of the Orient adapted from the book of A. E. W. Mason, the settings and story both being superb. The plot concerns the efforts of Captain Faversham, adjudged a coward by his fellow officers, to prove to them that he is really brave, and in accomplishing his purpose he has to remain near the command disguised as an Oriental. J. Searle Dawley directed the production, which is reviewed on page 928, this issue.

Mutual Masterpictures

Ghosts — (FIVE REELS) — RELIANCE. — Ibsen's immortal story filmed by G. W. Griffith, with Henry Walthall and Mary Alden in the featured roles of Oswald and Helen. The fearful story of Alving, the roue, who married Helen, the village beauty, against her physician's advice, and gave birth to a son whose mind was affected on account of his father's past, is told in all its gruesomeness. See review, page 923, this issue.

The Failure—(FOUR REELS)—RELIANCE.—John Emerson is featured in this production of W. Christy Cabanne's as Tom Warder, a reporter who writes a play that later is stolen by Shuman, a theatrical manager. Tom is sent to prison on a trumped-up charge and to revenge himself on Shuman, after escaping from prison, he swallows poison and the manager is accused of having killed him. See review, page 929, this issue.

North American

Shadows at Sunset—(SIXTH CHAPTER OF "THE DIAMOND FROM THE SKY")—(TWO REELS)—AMERICAN.—Arthur Stanley, Esther and Hagar, with Miss Marston, Mrs. Stanley and Blair, are all in Fairfax county. A race takes place at the fair grounds and Arthur succeeds in winning. Blair recognizes him, although he is masked, and goes to the sheriff and asks to have his cousin arrested. Quabba succeeds in handcuffing Blair and the sheriff together and Arthur makes his escape. The diamond is now in the top of a tree in an old owl's nest. For further review, see page 927, this issue.

J. C. G.

Paramount

The Pretty Sister of Jose—(FIVE REELS) — FAMOUS PLAYERS.—Marguerite Clark is the featured player in this adaptation of Frances Hodgson's Burnett's picturesque romance of old Spain. She appears as a Spanish girl full of life and buoyance, throbbing with the power of love, who comes for the first time to live amid the splendors and delights of Madrid. She has seen her mother's wifely devotion scorned by a cruel husband and resolves that her heart shall never be won by man, but there is Sebastiano, the matador, with an ardor unknown to Pepita. She witnesses the sad fate of Sarita, who dies in hopeless adoration of him and the thrill of love is intensified in her heart. Sebastiano sees Pepita, falls in love with her and the struggle begins. As her love grows, the terror of it also grows. Day after day she holds the matador at bay and at last his pride revolts and he leaves for a distant city. Pepita follows him and in the bull fight arena, where she finally again beholds him, he becomes unnerved at suddenly seeing her, makes a false move in his fight with the bull and is wounded unto death. It is as he lies between life and eternity that Pepita, conquered, declares her love for him, thus calling him back to life.

Pathe

The Opium Smugglers—(EIGHTH EPISODE, NEW "EXPLOITS OF ELAINE")—(TWO REELS)—PATHE.—Craig Kennedy sets out to assist his friend, Captain Brainard, of the United States Secret Service, in capturing some opium smugglers, and learns to his surprise that Elaine, his sweetheart, is to be shipped to China a prisoner aboard the vessel. Elaine warns him of what has happened by means of the wireless telephone and Kennedy succeeds in rescuing her after many exciting adventures. See review on page 930, this issue.

Stock Raising—PATHE.—This is one educational release that cannot be accused of lacking life. It is literally full of it in the shape of breaking in bronchos, rough riding and cattle herding. The picture was filmed on an extensive ranch in South America.

Madurah and Its Pagodas—PATHE.—A beautifully colored scenic, picturing the temples of worship, occupations and customs of the this portion of far-off India. On the same reel with "The Falls and Rapids of Swa's Sea," also finished in natural colors.

Whiffles Has the Gout—PATHE.—The popular French comedian, A. Prince, is featured in this foolishly funny story of a gout-stricken man. In trying to keep his affliction a secret, he more than once has to swallow his agony and walk through the boulevards and parks. Two of Whiffles' sweethearts meet and consent to co-operate on a plan to get even with the deceiver. As a result, Whiffles suffers much unnecessary pain while taking electrical treatments. He is cured, however, and in celebration he dances out of the sanitarium.

Universal Special

The Ship of Horror—(TENTH EPISODE OF "THE BLACK BOX")—(TWO REELS)—UNIVERSAL.—Craig cannot be found on board the ship bound for Port Said, and as the ship is far out from harbor, Quest and his party are forced to remain on the ship until it reaches Port Said.

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When they arrive there, they set out f... the Mongars' camp, a desert tribe, ... they think that Craig has gone there ... hide. They are left alone in the desert ... by their guides. For further review, s... page 839 of issue of May 22. J. C. G.

A Desert Vengeance—(Eleventh ... sode of "The Black Box")—(Two Re... —Universal.—The detective and ... party are lost on the desert outside ... Port Said and after a while are resc... by scouts from a rich caravan. Af... ward the caravan is attacked by ... Mongars, with whom Craig has been in hiding, and they come upon Quest and his party and are going to kill them, when Craig intervenes and tells them to save their lives. The detective's party manages to capture Craig and forces him to lead them back to Port Said. For further review, see page 883 of the issue of May 29. J. C. G.

'Neath Iron Wheels—(Twelfth Episode of "The Black Box")—Gold Seal.—Quest and his party arrive in San Francisco with their prisoner. He is given into the custody of a New York inspector. The inspector leaves with his prisoner and the train which they take is wrecked. Craig escapes to a cattle ... and there is finally discovered by ... through the aid of some of ... over ... see ... G.

na. ... Mes... Stevens. ... of an actress who ... millionaire's home and there passed off by the millionaire's wife as her own. The actress is deserted by her husband and years later, after inheriting a fortune, she decides she must have her child back. For the very clever way in which the rest of the story is carried out, see page 923 of this issue. J. C. G.

Miscellaneous

Brother Officers—(Five Reels)—Cosmofotofilm.—This picture was made by the London Film Company, Ltd., of England and features Henry Ainley, Gerald Ames and Lettice Fairfax. The story concerns John Hinds, son of a bookmaker, who has worked up from the ranks and saved the life of Lieutenant Pleydell. John is invited to visit Pleydell's country home and is quick to learn the manners of a gentleman. Though he falls in love with Honor, he realizes he is in no position to marry her, for Pleydell also admires her. Pleydell, who ... s contracted gambling debts, is forced ... te a card sharp to his home and, ... ting Jim Stanton, the card sharp, ... recognizes in him his father's ... clerk and the man who had run ... rom his mother years before. To ... Pleydell from the man's persecu... Hinds tells Stanton he must leave ... pe at once or exposure will follow. ... ll and Honor marry and John ... wins their everlasting gratitude.

The Man Who Beat Dan Dolan—(Four Reels)—Gotham.—Willie Ritchie, lightweight champion of the world, and Betty Marshall are featured in this pugilistic romance. Betty, who is poor but pretty, falls in love with Willie at first sight, and she tells him that she must raise $500 to pay a mortgage on her home and that if she can convince her uncle that she has saved money he will will her his enormous fortune. Willie learns that Dan Dolan, the American champion, will give $500 to anyone who can stay three rounds with him, accepts the challenge and knocks out Dolan, thereby becoming the lightweight champion of America himself. Uncle, learning of Willie's fame and his love for Betty, prepares to go abroad with the girl in search of her missing brother, who was kidnaped in his infancy. Uncle consents to the marriage of the lovers when Willie shall have become the world's lightweight champion. A contest is arranged and after he has won the championship from the English champion it is discovered that his opponent is none other than Betty's long lost brother.

Pro Patria—(Four Reels)—Great Northern.—This war story concerns Eileen Wells, who is receiving a call from her fiance, Lieutenant Masters, when war is declared, and Lieutenant Masters returns to his own country, taking with him a carrier pigeon by which he may at any time communicate with Eileen. Lieutenant Powell, an officer under the command of General Wells, Eileen's father, informs the enemy that the prince will visit the general's headquarters that day to present a flag to a favored regiment and advising an attack at that time. Lieutenant Masters, on learning of the treachery, sends a note to Eileen by the pigeon, informing her of what is to happen. The girl drives her motor car to the camp and saves the life of the arriving prince. An attack is begun, during which Lieutenant Masters falls seriously wounded, and after the battle is over and the enemy has surrendered, Eileen, as a Red Cross nurse, restores her lover to health, and as the film ends a wedding is imminent. This picture was reviewed on page 885, issue of May 29.

Dorsey's Japan Pictures—(Six Reels)—United Photoplays Company.—One of a series of pictures taken by Professor Dorsey of the Chicago Field Museum. These pictures are beautifully photographed, depicting the lives and customs of the Japanese people. Beautiful scenery is shown throughout the production and interesting spots in the Orient are pictured. Amongst the most interesting things which are shown is a whaling expedition off the coast of Japan. This part of the picture is exciting and very thrilling. The picture on the whole is one of beauty, interest and education. J. C. G.

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The Press Agent Says—

Sherman Bainbridge, the handsome heavy man in Henry McRae's 101 Bison company, tells this funny story: "Director McRae often shouts 'Hold it' in the midst of some exciting action. The purpose of this is to have the actor remain quiet for a few seconds while a still picture is made of the scene. On one such occasion not long ago, a great battle scene was in progress. Along the lines just outside the picture were stationed a number of men whose business it was to throw hand grenades into the air. Near the foreground was a green hand; the battle waxed furious; shells were bursting on all sides. Suddenly came the cry, 'Hold it!' The new man had just lighted a grenade and thought the command was for him. He held it. He is doing as well as could be expected, thank you."

Lillian Walker of the Vitagraph Players while hurrying to catch an elevated train at the Brooklyn Bridge terminal, was startled out of her unusual serenity by the sudden appearance of a dashing brunette, who began showering Miss Walker with encomiums of admiration while busily engaged in embracing the Vitagraph star.

"Whom have I the honor——" began Miss Walker, thinking of female bandits and hold-up women.

"One of your most ardent admirers, who couldn't risk the temptation to hug you," exclaimed the stranger as Miss Walker watched the tail lights of a fast vanishing express, the only train that would get her to an important engagement on time.

Edward Earle has just discovered that he and Jessie Stevens, his Edison fellow player, were in the same cast of "The Dairy Farm," a stage play, about fifteen years ago. These two players have been in daily association for nearly two years and never recognized each other as a one-time associate.

That Harry Benham, who is playing John Storm in "The Twenty Million Dollar Mystery," the Thanhouser-Mutual serial, is six foot tall and a broad shouldered athlete, but on the subject of jumping into the sound "for nothing at all" the young actor has sharply defined ideas. Mr. Benham was walking on the cliffs near New Rochelle, N. Y., recently. Ahead of him he noticed a woman, and had no more done so than he saw her throw up her hands and shout, "My child, my child!" By the time Mr. Benham reached her, all she could do was sob and point towards the water. Did Mr. Benham hesitate? He did not. No child should drown for lack of aid from him, and throwing off coat and overcoat he rushed down the bank and plunged in. As he came to the surface and shook the water from his eyes, he followed the direction of the woman's outstretched arm, and with a gasp of astonishment fastened his freezing fingers into the hair of a small Pomeranian dog. When the actor handed the woman her pet, she clasped it to her breast. A minute later she looked up. "Oh, thank you so much," she said. "So good of you." "You're welcome," said Benham (yes, he said it coldly) as he started home with an icy chatter.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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Vol. XIII CHICAGO, JUNE 12, 1915 No. 24

THE PERFECTION OF PHOTO PLAYS

A Great Serial **"ROAD O' STRIFE"** **15 Parts** By ***Emmett Campbell Hall***

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, June 7th

"Road O' Strife" No. 10

"The Unsparing Sword"

One Reel Drama

The mysterious death of Gilbert Jerome attracts wide attention. Alene is indicted for the murder, despite every effort made in her behalf by Robert Dane. The jury brings in a verdict of guilty and Alene is sentenced to be hanged by the neck until she is dead.

Crane Wilbur and ***Mary Charleson,*** featured

Tuesday, June 8th

"He's A Bear"

One Reel Comedy

Those two merry funsters and inimitable dancers—Pat Rooney and Marion Bent, romp through this one reeler, leaving in their wake a broad trail of laughs. The chief action centers about Pat's attempt to get the reward offered for a lost bear by impersonating the bear in a skin procured from a furrier.

Rooney and ***Bent,*** featured

Wednesday, June 9th

Tap! Tap! Tap!

Two Reel Drama

A wealthy father sends a ne'er-do-well son off on a yachting trip. The son arrives at a lighthouse and plans to rehabilitate himself financially by stealing valuable securities from the keeper. The way he deals with his temptation and his further acquaintance with the keeper's wife and daughter make a picture of unusual dramatic power and moral value.

Featuring ***L. C. Shumway***

Thursday, June 10th

"Courage and The Man"

Three Reel Drama

A big, vigorous story of the Canadian woods involving a crippled, young physician, his wife, and her former sweetheart, who is also unknown to them, the murderer of the physician's brother. The action throughout is tense, dramatic and thrilling.

Edgar Jones and ***Justina Huff,*** featured

Friday, June 11th

"The Cornet"

One Reel Drama

A touching and simple story of simple people, yet a drama of strong domestic interest with a full, well blended measure of humor and pathos. It's the old tale of happiness achieved by conquering selfishness, but told in a unique way.

Arthur Johnson and ***Lottie Briscoe***

Saturday, June 12th

"Nearly a Prize Fighter"

One Reel Farce Comedy

This is one of the funniest adventures Billie Reeves has had in the Lubin Comedies. He and a pal, being broke, try to pass themselves off as professional fighters, but Billie gets into difficulties when a regular fighter is substituted for his pal. This picture is one continuous laugh from beginning to end.

Billie Reeves, of course, is featured

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"The Sporting Duchess" — With ***Rose Coghlan*** and ***Ethel Clayton,*** supported by ***George Soule Spencer***
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"The Valley of Lost Hope" — Featuring ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife*** — Direction ***Romaine Fielding***

"The District Attorney" — With ***George Soule Spencer*** and ***Dorothy Bernard***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske*** — Direction ***Barry O'Neil***

"The College Widow" — Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Comedy by ***George Ade*** — Direction ***Barry O'Neil***

"The Evangelist" — With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Powerful Drama by ***Sir Henry Arthur Jones*** — Direction ***Barry O'Neil***

"The Climbers" — With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Drama by ***Clyde Fitch*** — Direction ***Barry O'Neil***

"The Great Ruby" — With ***Beatrice Morgan, Octavia Handworth and George Soule Spencer***
Drama by ***Cecil Raleigh*** — Direction ***Barry O'Neil***

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Scene from the next Morosco release, "Wild Olive," featuring Myrtle Steadman.

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Vol. XIII CHICAGO, JUNE 12, 1915 No. 24

Goodwin Company to Sue Film Makers

AND OTHER IMPORTANT NEWS

THE Goodwin Film & Camera Company, owners of the patents secured by the Rev. Hannibal Goodwin of Newark, N. J., last week brought two separate actions in the United States District Court in New York against the Universal Film Manufacturing Company and Patrick A. Powers. On September 13, 1898, Rev. Mr. Goodwin was granted a patent for a pellicle (a thin film), which patent right was transferred to the Goodwin Film & Camera Company in 1901. The patent was upheld by the courts in a suit brought by the Goodwin company against the Eastman Kodak Company, which has agreed to give an accounting of all the sales of films in which the patent rights were violated. It is stated in the papers filed last week that the Celluloid Company, Pathe Freres and the Raw Film Supply Company have agreed to take out licenses under the patents, but that the Universal Film Manufacturing Company and Patrick A. Powers have declined to do so, and the court is asked to issue an injunction and order an accounting.

Decision Opposes Censorship

One of the most important decisions affecting censorship that has ever been handed down by any court in the United States was rendered by Supreme Court Justice Whitaker in New York City on May 26, when a decision upholding the right of the Life Photo Film Corporation to exhibit "The Ordeal," a feature film based on fictitious incidents in the Franco-Prussian war, and granting a permanent injunction restraining Commissioner of Licenses George H. Bell from interfering with its presentation in New York City, was handed down. Commissioner Bell had forbidden its production on the ground that it might arouse dangerous feelings among foreign-born residents, but Justice Whitaker's decision knocks the hyphen out of the German-American question and holds that the term American includes all classes of citizens, native and naturalized, irrespective of where they originally came from—Germany or any other country.

"The Ordeal," called "a dream play," because it was written from an anonymous poem popular in France after the close of the war with Prussia, was ordered out of the Lexington Avenue Opera House in New York City some months ago by Commissioner Bell after it had been condemned by the National Board of Censorship and Deputy License Commissioner Kaufman. When the theater was threatened with loss of its license unless the picture was discontinued, the Life Photo Film Corporation brought suit against the commissioner and Justice Whitaker. The decision is the outcome of that suit.

Justice Whitaker takes a slap at the National Board of Censorship for rejecting the picture, as well as at Major Funkhouser, head of the Chicago board of censorship, when he says in his decision, "The play itself is one which could in no way create racial strife in the mind of a sensible and ordinary person," and in another paragraph, "The plaintiff (the producing company) should not be interfered with in the transaction of its legitimate business, because of the supersensitiveness of alien residents."

Mutual Loses Case

The United States Circuit Court of Appeals last week upheld the Chicago board of censorship in its right to censor films. The decision was unanimous and was signed by presiding Justice Francis E. Baker, Judge Kohlsaat and Judge Landis, the latter sitting as a circuit judge during consideration of the case, which was that of the Mutual Film Corparation and the H & H Film Company, who over a year ago filed suit in the United States District Court for an injunction to restrain the city and the board of censors operating under Second Deputy Major Funkhouser from interfering with moving picture exhibitions.

The complainants set up that the city's censorship was an abridgement of the rights guaranteed by the federal constitution and that it abridged freedom of the press and freedom of speech. The late Judge William H. Seaman, sitting as a district judge heard the arguments and decided the case in favor of the city.

The decision of the Court of Appeals is an affirmation of the late Judge Seaman's ruling. The arguments in the court of appeals were made some six months ago by Assistant Corporation Counsel George L. Reker in behalf of the city, who insisted that the city of Chicago had a right to censor films under its general police power and the decision upholds this view. Mr. Reker, following the decision, said, "The court's ruling was sweeping in its nature and left no further room for doubt as to the right of the city to censor and prohibit objectionable or immoral moving pictures."

The city won another censorship victory in a case argued before Judge John P. McGoorty in the circuit court. The hearing was on a petition of the Motherhood Educational Society of New York for a writ of

mandamus to compel the city to permit the exhibition of a series of moving pictures entitled "Twilight Sleep."

Mr. Reker appeared in behalf of the city and in his argument contended the writ should not issue because the society had no standing in an Illinois court, it being a "foreign" corporation and not licensed to do business in Illinois.

The attorney demurred to this contention, saying it was technical and that the question at issue was whether or not the pictures are immoral. Judge McGoorty overruled the demurrer and declined to issue the writ.

Walthall Joins Essanay

Henry B. Walthall, famous Boigraph and Griffith star, leading man in "The Birth of a Nation," and "The Avenging Conscience," in which picture it is alleged he does the greatest bit of character work ever seen on the screen, is now an Essanay player, according to an announcement made by the press department of the Essanay Film Manufacturing Company this week. Mr. Walthall is expected in Chicago the latter part of next week, when he will appear as leading man in a number of multiple reel V. L. S. E. releases, in addition to being featured in a number of two or three-reel films, to be released on the General Film program.

Henry B. Walthall

Walthall, as every exhibitor knows, was born in Shelby county, Alabama, and was educated under private tutors. When the Spanish-American war broke out he was among the first to enlist. While with his regiment at Jacksonville, Florida, he was stricken with fever from which he did not fully recover for several years. Always anxious for a stage career, Walthall, as soon as his health would permit, became a member of the Merry Hill stock company, playing numerous small parts and then becoming a member of Henry Miller's all star organization. He was later with Margaret Anglin and has supported other celebrities of the legitimate stage.

His first moving picture work was done under the direction of David W. Griffith at the Biograph studios and when Griffith left the Biograph to produce for the Mutual Company at Hollywood, Cal., Walthall went with him. He is famous for his work in such films as "Home, Sweet Home," "Judith of Bethulia," "The Avenging Conscience," "The Birth of a Nation," "Ghosts," and under the Essanay banner is expected to rise to even greater heights.

The Selig Polyscope Company has received word that the leading newspapers of the western cities to be visited by the Selig Motion Picture Special are planning receptions for the writers and other tourists who will make the trip.

Plans for National Convention

M. E. Cory, president of the Motion Picture Exhibitors' League of San Francisco, who has just returned from an eastern trip, reports that exhibitors at all points visited are making preparations to attend the national convention which opens in San Francisco on Monday, July 12, and continues for a full week.

In San Francisco the exhibitors are said to be enthusiastic beyond all expectations and are making active preparations for entertaining their visitors. An efficient office force has been organized at the convention headquarters in the Mechanic building, 948 Market street, San Francisco, and a local committee of San Francisco exhibitors, headed by H. L. Beach, president of the California State League; Ralph L. Marks, state secretary, together with other prominent San Francisco exhibitors, has been appointed to assist Chairman Cory.

Mr. Cory is authority for the statement that every booth in the exposition salon, with the exception of one large and three small ones, has been sold; that practically every film concern, with a single exception, has signed up for a booth, and is arranging an elaborate display. Owing to the unexpectedly heavy demand for the privilege of exhibiting feature pictures during the convention, as well as the desire of the different machine manufacturers for an opportunity to give actual demonstrations of projection machines, it has been found necessary to arrange for the operation of three miniature theaters during the convention instead of two.

The grand ball, with which the convention closes, will be held Friday night, July 16, and the committee is planning to make this ball one that will set a mark that will stand for years to come and be hard for any succeeding convention to surpass. The new civic auditorium, in which the ball is to be held, has a dance floor 197 feet square, which is entirely unobstructed by pillars or posts. The presence of Mary Pickford, Francis X. Bushman, Charlie Chaplin and other famous stars is already assured and Los Angeles studios are expected to contribute hundreds more.

Saturday, July 17, the day following the close of the convention, has been officially designated by the Panama-Pacific International Exposition as Moving Picture Day and an elaborate program of appropriate events is being arranged. These events will be participated in by the screen favorites who attend the ball, permission having been granted by the various managements to allow the stars to remain in San Francisco until Sunday morning.

The special from New York, Chicago and eastern points will reach San Francisco on Monday, July 12. The executive board of the National League will meet during Monday afternoon, and the exposition salon and miniature theaters will be thrown open Monday night for informal receptions and the exhibition of pictures. The convention will formally open Tuesday morning, July 13. Special trains from Seattle and Portland, as well as from Los Angeles and Southern California points, are due to arrive in San Francisco Tuesday morning.

The committee in charge of the convention wishes particular emphasis laid on the fact that hotel rates in San Francisco during the convention will not be exorbitant. The convention committee offers to make hotel reservations and guarantees the rates. To be

certain of satisfactory accommodations, those planning to attend the convention should advise the convention committee and have reservations made at once.

Rolfe Buys Dyreda

An important deal in film circles was completed Thursday when the Dyreda Art Film Company was purchased by the B. A. Rolfe organization. The Metro Film Corporation, through which Rolfe distributes its productions, owns a part of the Rolfe company and consequently the Metro is now directly interested in both the Rolfe and the former Dyreda organization. The Dyreda company was organized by Frank L. Dyer, former head of the General Film Company; J. Searle Dawley, former producer for the Famous Players and with Edison before that, and J. Parker Reed. The name was made up from the names of the three founders.

Later new interests bought into the company and they leased the property at Sixty-first street and Broadway, where they had one of the finest studios in the city, it being especially desirable because of its central location. This studio now passes into the hands of the Rolfe organization. C. M. Maddux of the Rolfe company becomes general manager of the new organization.

It has not been decided as to whether the Dyreda name will be retained, but it will probably be changed. Two new companies will be put to work and the Rolfe interests will probably make in the next year forty big features. When it is remembered that the Rolfe organization is one of the newcomers in the feature film field, this growth is quite remarkable. The Rolfe company now has four producers at work and will have two more working in another ten days.

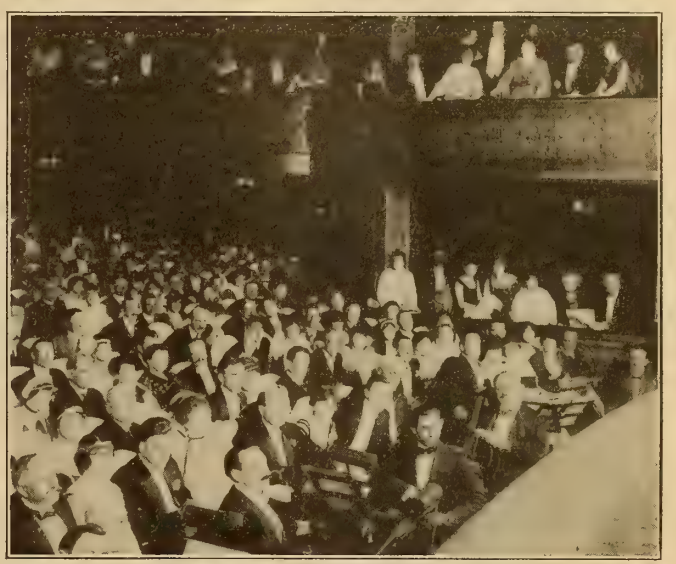
"The Alien" Opens

"The Alien," the second release of the Select Film Booking Agency, Inc., had a big first night attendance at the Astor theater in New York on Monday evening, May 31, when the picture was shown for the first time to representatives of the motion picture industry in the east, who jammed the theater to its last seat.

"The Alien" is a nine-reel film production staged by Thomas H. Ince and features the distinguished character actor, George Beban, in his own unique combination of the silent and the spoken drama, for at one place in the film a stop is made and Beban in person appears on the stage to enact a portion of the story. Supporting Beban in his personal appearance are Edith MacBride, Andrea Lynne, Edward Gillespie, Hayward Ginn and others. The film and the following spoken act forms a splendid entertainment, and Beban was called upon for a curtain speech at the conclusion of the showing.

Edison Utilizes Big Theater

The tireless patience and disregard of expense now being exemplified in feature reels was again evidenced Sunday when the Edison Company and an army of assistants and extras swarmed into the Casino theater, New York, in order to get unmistakable atmosphere for its forthcoming feature, "Through Turbulent Waters," which will be released Friday, June 25. The play is largely built around theatrical life and the big scene occurs in a theater, there being a play within a play. The entire lower floor and balcony were filled with players as the audience. From early morning, all day long and until three o'clock next morning, the army labored under the direction of Duncan McRae, newly appointed director, whose first play it is for Edison, though he is a veteran producer of well-known successes. In all forty scenes were taken in the theater. As the company could have it only for Sunday, haste was necessary. All of the regular force of the theater was requisitioned besides a large number of arc lights and electricians. Gertrude McCoy, who has written a number of Edison successful features, is the author of this play and also takes the leading role. Frank Farrington, who has figured in a number of feature films, has been especially engaged for the man lead. Duncan McRae also plays in it, with Edward Earle and Robert Brower.



Edison actors formed the audience in this theater which is only part of a picture.

Metro's Denver Office

The sole remaining territory of the United States as yet uncovered by the Metro Pictures Corporation is now being opened by that concern with offices located in Denver. Arrangements for the opening of the office is now going forward under the direction of Harry J. Cohen.

Mr. Cohen arrived in Denver this week, taking with him prints of all the Metro releases to date, and invitations have been sent to exhibitors throughout Colorado, Wyoming, Idaho and Nevada to attend one of the first-class houses in Denver, which has been leased by Metro for the week, and continuous performances will be given from 10 a. m. until 9 p. m., during which time the Metro productions will be shown.

Each and every production so far released on the Metro program will be shown the exhibitors. It will be the biggest continuous performance of features ever held in the history of the trade and the most unique method of introducing a program ever adopted.

The Denver office will be opened within the forthcoming week and some local man of experience and acquaintance in the territory will be put in charge of the office when arrangements have all been completed.

Makes "The Country Girl"

Edwin Thanhouser is beginning to make it evident that he will resume his policy of issuing at intervals a play taken from a book or stage production. The first announcement comes with "The Country Girl," a farce comedy which Director Sullivan is now engaged on at the Thanhouser studio. The old-time theatrical folk will remember this charming little play, which was first given in America at Daly's theater, now a landmark of New York City. Miss Ada Rehan appeared in the part of Peggy when it was first presented here. The Thanhouser version is taken from the story by David Garrick, who rewrote it some time after it was first produced in 1675 in London. It is a pithy, fast moving story of an old English squire, who is in love with a too vivacious country girl. She has a great many admirers, for which reason the old fellow announces that he will take her to London to marry her. But some of her beaux are not to be thus outwitted and when the squire arrives in London, the simple little country girl becomes a vixen of the most distressing type. The situations which follow are very clever, and one of the oddities in the picture is Florence La Badie (who plays the title part), dressed in the clothes of a young English youth of that period. Carey Hastings, Harry Benham, Morgan Jones, Justus Barnes and Claude Cooper make up the fun-loving company, and the heartless little country girl finally marries a young man to her liking. A novelty in the production is the introduction of an epilogue; this is in the form of a speech by the character Peggy, and while she speaks, the words appear on the sheet. "The Country Girl" will be in two reels and will be released on June 15.

Florence La Badie.

Zukor to Enlarge Studio

Adolph Zukor, president of the Famous Players Film Company, left last Saturday for the coast studios of his company, accompanied by Mrs. Zukor and his son and daughter, Eugene J. and Mildred Zukor.

Mr. Zukor's purpose in making the trip, as indicated in a statement from the Famous Players Film Company, is no less than the purchase of a large tract of ground in or about Los Angeles for the erection of three separate studios. The Famous Players Film Company has maintained a studio on the Pacific coast for the past year, where most of the recent Mary Pickford subjects were produced. The satisfactory photographic and scenic results obtained by the western company, it is inferred, have now encouraged the Famous Players to expand their producing activities in Los Angeles.

Under the management of Albert A. Kaufman, who has been acting as western manager since the Famous Players invaded Los Angeles, the studio resources of this company have steadily accumulated to such an extent that but for the physical space required, the Famous Players' western organization is now fully equipped with lights and incidental paraphernalia to occupy two or more studios. It is to obtain the ground whereby to fill this need that caused Mr. Zukor to undertake this trip.

It is possible that in the future several other companies will be sent to the Coast, and the original plans for the western productions are now being magnified to take in the added possibilities that will thus be supplied.

Still More V. L. S. E. Offices

The volume of business being done by the V. L. S. E. continues to increase so rapidly, that during the past week four new sub-offices and a new branch have been added to the chain of distributing points.

The new branch office is located in Cleveland at 2077 Fourth street, in the center of Cleveland's film market, and is in charge of A. W. Goff. The territory to be served by this branch will include the southeastern portion of Michigan, as well as all of the state of Ohio.

Two new sub-offices have been attached to the San Francisco branch: one located in Los Angeles, California, and the other in Seattle, Washington. The Los Angeles office is in charge of H. D. Naugle, and the Seattle office will be in charge of Tom North.

A sub-office has been established in St. Louis in charge of S. W. Hatch, and another in Denver to relieve the pressure on the Kansas City branch.

Construction Nearly Finished

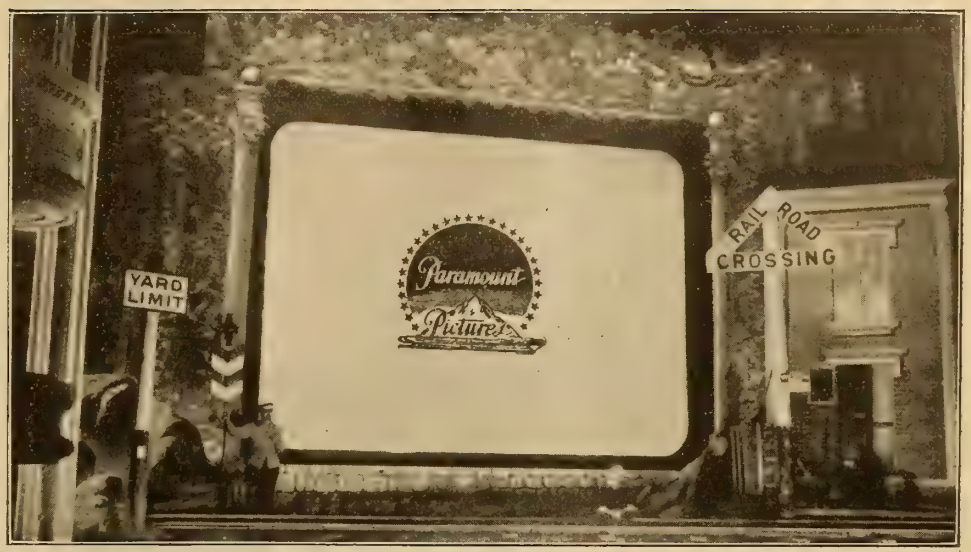
The new auxiliary plant of the Keystone Film Company is nearing completion and Mack Sennett, managing director of the organization is working on one of the new stages with Raymond Hitchcock and Hale Hamilton, progressing rapidly in film acting under his direction. Dick Jones has moved his company into the new quarters which occupy an entire city block directly across from the old studios which cover the same amount of space. The new concrete garages are completed and occupied. The new covered stage, in which night work will be possible, is well under way. In the old studio the depth of the artificial lake has been doubled. The completeness of the studios attracts many visitors and a new system has been put into effect whereby promiscuous visitors will not be admitted and only people with passes will be allowed to inspect the huge plant.

Players to Appear in Person

Manager Fred Dollinger, of the Clearmont theater, at Broadway and One Hundred and Thirty-fifth street, New York, has arranged with the World Film Corporation for the booking of the entire series of Rafferty comedies, and as an added attraction for the theater, President Charles C. O'Hara, of the All Celtic Films, Inc., producers of the pictures, has consented to allow some of his players to appear in person, among them being Joseph Sullivan, in the title role of "Peaceful Rafferty." Manager Dollinger is making plans to handle an enormous crowd on the evening of June 7, the day of the first All Celtic-World Film release.

Unique Stage Setting

A. Heinecke, manager of the Judith and Bijou theaters at Lewistown, Montana, is apparently one of the livest wires in the northwest and takes elaborate care to present the de luxe features he is offering his patrons in a really de luxe manner, going to no little expense in decorating his stage and lobby to conform with the nature of the subject to be shown on the screen. The accompanying cut is furnished through the courtesy of George E. Carpenter, editor of *Real Reels*, the house organ of the Notable Feature Film Company of Salt Lake City, Utah, showing the stage of the Judith theater as it appeared on the night when the Paramount feature, "Rule G," was the offering, and it will be noted a real railroad atmosphere is furnished the audience even before a foot of the film has been shown, for the switch and yard limit sign at one side of the stage, the station, with its baggage truck, and warning signal at the other side of the stage, form a most fitting setting for the screen on which "Rule G," the railroad drama, was later to be seen. The ushers in the house, it is understood, were also garbed in uniforms appropriate to the railroad drama and thus the atmosphere was carried out in a novel and attractive way even into the lobby of the theater itself.



The Judith theater dolled up by its manager in preparation for a railroad feature.

Another of Mr. Heinecke's stunts mentioned in the last issue of MOTOGRAPHY was a circus van which he prepared for street display when Lasky's "The Circus Man" was the attraction at the Judith. A wagon, it will be noted, was converted into a realistic circus animal cage, and when followed by a number of clowns and driven through the streets of Lewistown attracted no little attention to the show at the Judith that night.

How the Judith theater advertised "The Circus Man."

Tom Mix, the Selig cowboy star, who already holds several gold medals for daring horsemanship, will be seen in the flesh at the 1915 Rodeo and La Fiesta de las Flores to be held in Los Angeles May 1 and May 9, inclusive. It is freely predicted that Mix will win additional honors in the forthcoming contests.

Pathe's New Chicago Manager

V. H. Hodupp, who has been Pathe's manager at Syracuse, on Tuesday, June 1, was made manager of the Chicago office of Pathe, Inc., to succeed former Manager Sampson. Mr. Hodupp was installed in his new position by Mr. Burger, traveling representative of Pathe, Inc., who stopped off in Chicago to get the local office in good running order before journeying west, where he expects to stay until next September.

Mr. Hodupp is a young man of undoubted ability and on his very first day in his new position gave promise of becoming exceedingly popular with the exhibitors of the middle west. He comes to Chicago with a splendid record, having made the Syracuse office one of the most efficient and, from a financial standpoint, one of the best of the entire Pathe chain of exchanges. His record on several of the serial pictures, as well as the "Who Pays?" series, cannot be equaled by any of the Pathe exchanges in the United States, and he hopes soon to have the Chicago office running on a similar basis. One of Mr. Hodupp's first appointments was that of W. A. Anderson to the position of booker in the Chicago office. Mr. Anderson, who has been in charge of the shipping room, is well liked by the exhibitors and his promotion is well merited.

Big Month for V. L. S. E.

An analysis of the features scheduled for release during the month of June on the V. L. S. E. program, shows the same even balance and variety of subjects that characterized the April and May releases, and in addition to seven of the screen's most popular stars, Viola Allen and Rose Coghlan, distinguished stars of the speaking stage, will be seen in leading roles.

The first release of the month is Lubin's "The Sporting Duchess," Cecil Raleigh's successful comedy drama, with Rose Coghlan, Ethel Clayton and George Soule Spencer in the principal roles. In this production a phase of ultra-fashionable life and amusement has been handled by Director Barry O'Neil, in a masterly manner.

For the week of June 14 Vitagraph's "The Sins of the Mothers," introduces Earle Williams, Anita Stewart, Paul Scardon and Julia Swayne Gordon. This

production is from the winning script in the Vitagraph-*Evening Sun* $1,000 prize contest. It was produced under the direction of Ralph Ince, and deals with the question of hereditary influence.

Essanay's "The White Sister," with Viola Allen, the world-famous star, in the leading role, a portrayal she made famous on the stage, is scheduled for the week of June 23. The intense human appeal in this drama was evidenced during its run on the speaking stage. In the film version its appeal is reported to be even stronger, through the elaborations made by the Essanay Company.

"The Rosary," a Selig production, released the last week in the month, is from Edward E. Rose's soul-stirring drama of the same name, and features Miss Kathlyn Williams with her supporting company.

Old Doc Yak Coming Back

Beginning on Monday, June 7, the Chicago *Tribune* will issue weekly, through the Central Film Company of 110 South State street, Chicago, an animated weekly, five hundred feet of which will be devoted to moving pictures of the world's greatest events as filmed by the *Tribune's* camera men in all

Old Doc Yak goes fishing.

parts of the globe, and five hundred feet devoted to a cartoon comedy picturing the adventures of Old Doc Yak, the creation of Cartoonist Sidney Smith.

Exhibitors will recall Mr. Smith's ability as a cartoonist and the drawing power of Old Doc Yak as a screen star, from the several releases made by Mr. Smith for the Selig Polyscope Company and released on the General Film program.

A representative of MOTOGRAPHY, however, who was privileged to view the first three or four releases of the Doc Yak comedies at the studios of the Industrial Motion Picture Company, where they are being made, is ready to go on record as declaring them the finest cartoon pictures yet revealed on the screen. The first one depicts Doc Yak on a fishing trip, and if there is a man, woman or child who can see that picture and not laugh, there must be something seriously wrong with him or her, for the picture is a scream from start to finish.

The cartoon comedies will be rather in the form of a serial, since the second issue of the *Tribune's* animated weekly will show Doc Yak's adventures following the fishing trip and his exploits beneath the waves, while the third picture, following his adventures under the water, will depict him in the battle zone catching cannon balls fired by warships and tossing them back toward the enemy.

Bookings on this animated weekly can be obtained through the Central Film Company, and an additional incentive toward making the picture popular is an offer of $50.00 in gold to be given away each week by the *Tribune* to the person making the best suggestion for a future comedy to be drawn by Cartoonist Smith.

To Release Through United

The Globe Feature Picture Booking Office, Inc., announces it has selected the United Booking Office Feature Picture Company of 1584 Broadway to act as its exclusive booking representative for the following supreme photoplays. American Lifeograph production of "Where Cowboy Is King" in four acts, which has had the distinction of playing a two weeks' engagement at the New York Hippodrome; Carl Ray production of "Vengeance of the Wild" in five acts, featuring Lorraine Otto; Balboa production of "Reaping the Whirlwind," in five acts with Jackie Saunders as the featured member of the cast; Pathe production of "Les Miserables," Victor Hugo's masterpiece, in nine acts; Mutual productions of D. W. Griffith's masterpieces "The Escape" and "Avenging Conscience"; Life Photo production of "Springtime" with Florence Nash as the star; Universal production of "Neptune's Daughter" in nine acts, with Annette Kellerman the diving Venus, and the Gloria productions of "Souls Enchained" and "Love Everlasting" with Lydia Borelli as the star of both features.

Strand Gets B. A. Rolfe

Following the announcement that S. L. Rothapfel would become the manager of Hammerstein's Rialto when it is converted into a motion picture house, there comes the news that B. A. Rolfe has been chosen to fill the position of managing director of the Strand theater of New York.

Mr. Rolfe, who is a contributor to the Metro Film Corporation program under his own brand name, and is famous as a musician, will have complete charge of the staging of the productions at the Strand. Mr. Rolfe declares that his new position will have no effect on his relation with Metro.

He has not as yet planned any radical changes in the near future. He will take up his duties at the Strand on June 5.

Caulfield Succeeds Magie

Harry P. Caulfield succeeds George A. Magie as general manager of the west coast plant of the Universal Film Manufacturing Company. The change came in the nature of a sensation, as Mr. Magie had been in charge at Universal City less than two months.

A statement issued in Los Angeles from the publicity department of the Universal company was to the effect that Mr. Magie had received a telegram from Carl Laemmle, president of the company, asking him to hurry to New York "on urgent matters of the home office and other important matters in connection with the Universal's exchanges," with which Mr. Magie has been in intimate touch for the past four years.

Many rumors were in circulation in Los Angeles concerning a wholesale shake-up at Universal City, and a few were found to stoutly declare that the

change in the general manager was due to friction between Mr. Magie and certain directors engaged in producing film plays in the big plant, the alleged friction having been due to Mr. Magie's "hiring and firing" of actors with disregard to the wishes of the directors for whom the actors worked. This policy, it was said, caused an uprising on the part of the directors, resulting in them wiring a "Round Robin" to President Laemmle.

Mr. Caulfield, the new manager, when asked regarding this rumor, emphatically denied that there had been any friction of any sort or any dissatisfaction among the directors. He declared that there was no occasion whatever for the circulation of such a rumor, that Mr. Magie had not been deposed, and that his own appointment as general manager will only continue until a permanent general manager has been named, and that possibly Mr. Magie may himself return, if he is not needed in the exchange department of the eastern office.

Others connected with the company stated that Mr. Magie's return was not expected and something of a commission form of government would prevail at Universal City, with Mr. Caulfield as general manager, aided by an advisory board of three of the present directors of the company—Otis Turner, Henry McRae and Al Christy.

Lubin Filming Marie Dressler

With the arrival at the Lubin studio this week of Marie Dressler, rated as the funniest woman on the stage today, the Lubin Company launched the first of a number of big comedy plans on which it has been working for some weeks past. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty of scope to display her unique ability as a funster.

An unusually strong supporting company has been engaged for Miss Dressler, headed by John C. Rice, the widely known comedian. Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin Company is sparing no efforts to make the Dressler comedies the best ever filmed. The majority of the scenes will be made at the big Lubin ranch at Betzwood, Pa., where there is every facility for making exterior and interior pictures. For the past few weeks a large staff of artists and designers have been preparing special scenic effects in the studios on the ranch, to be used in the Dressler production.

To Handle Advertising Slides

The Illinois Motion Picture Advertising Corporation has opened an office in the City Hall Square building, Chicago. The corporation is modeled after the Western Motion Picture Association of Minneapolis and is said to be the beginning of a chain of similar corporations that are to be organized in various states in the middle west to contract the advertising of the better class of motion picture houses, using a unique device that puts advertising slides, photographed in color, in motion.

No motion slides will operate in theaters where still slides will be shown and there will be three hundred of these machines installed in Illinois. Only the better class of theaters will obtain them.

W. B. Russell of Chicago, widely known among national advertising agencies and at one time affiliated with the Essanay company, Chicago, has been installed as business manager of the corporation. Harry J. Ridings, one of the directors of the concern, is general representative of the Cohen & Harris chain of houses in the middle west and manager of George M. Cohan's Grand Opera House. Charles H. Darrell of Minneapolis, who is widely known among picture men of Minnesota, has been elected secretary and treasurer of the corporation, and James Wingfield, owner of the Wingfield Central States Circuit and president of the Central States Theatrical Company of Wisconsin, is vice-president, while Lou S. Houseman, who began as a cub reporter on the Chicago *Inter Ocean* in 1886, later became sporting editor and a fight promoter, and, still later, general representative for the A. H. Woods attractions, is president.

With this combined energy put into action it appears that nothing but the best of results can be accomplished by the Illinois corporation, whose activities will be watched with interest by the entire industry.

Ince Works Though Ill

Thomas H. Ince, producer for the New York Motion Picture Corporation of Inceville, California, is well along the road to recovery, but MOTOGRAPHY's

Thomas H. Ince Viewing "The Reward" in His Own Home.

readers will undoubtedly be interested in the accompanying cut, which shows Mr. Ince inspecting one of his pictures at his home in Hollywood, while recuperating from his injuries, for this hustling director-general of the New York Motion Picture Corporation was not satisfied to lie abed even though suffering intensely from the injuries he received, but insisted on doing everything possible that his physicians would permit.

Accordingly a projection machine was lugged to Mr. Ince's Hollywood home and set up alongside his invalid's chair, while a screen erected at the other side of the parlor, on which the picture was projected, enabled Mr. Ince to O. K. his productions ere sending them east to be released.

Myrtle Stedman is the recipient of a costly ring sent to her by one of her admirers from far New Zealand.

Selig Companies to Las Vegas

Because the city of Las Vegas, New Mexico, has taken the trouble to tell the motion picture world about the advantages of the scenery surrounding it, it is to have two companies of players working under the banner of the Selig Polyscope Company, one headed by Tom Mix, the dashing cowboy actor, whose feats have thrilled the world, locate there.

Manager Thomas Persons, of the west coast Selig studios, visited Las Vegas last week, and, after carefully considering the adaptability of the country surrounding the city to motion pictures, decided to move two companies from the Los Angeles plant. June 1 is the date selected for the change and the stay of the two companies will probably be of indefinite duration.

Maud Allan With Bosworth-Morosco

Another capture of unusual importance for the screen has been announced by Bosworth, Inc., in association with the Oliver Morosco Photoplay Company, in the person of Maud Allan, the internationally famous dancer.

Maud Allan.

Miss Allan, who shares with her bosom friend, Pavlowa, the leadership in modern classical dancing, is an immense favorite in London because of her popularity with both the late king and the present queen mother. The dancer's presentations so captivated the English monarch that he took a personal interest in her forthcoming London debut, and when, through his influence, she received a second "command" to dance before the late king and Queen Alexandra after a dinner in their honor by the Earl and Countess of Dudley, the fortune of Maud Allan was made in the British Dominions. Prior to her London appearance Miss Allan scored wonderful success in other European cities.

Miss Allan has already reached the Morosco-Bosworth studios and is now at work on her initial motion picture subject, "The Rug Maker's Daughter," a stirring romance of the American-Turkish rug trade, which will include three of her most beautiful dances. It was solely through a lucky circumstance that the Morosco-Bosworth interests were able to secure this star. On returning from an eighteen months' tour of Australasia, India and the Far East, Miss Allan stopped off in Los Angeles for a short visit with her mother, where negotiations for her appearance on the screen followed her inspection of the Morosco-Bosworth studios.

Work has been begun on the next Bosworth, Inc., production, "The Turkish Rug," from the pen of Mrs. Julia Ivers, the novelist and magazine writer.

Publishes House Organ

Beginning this week, the V. L. S. E. will publish a weekly paper devoted to the best interest of its employes. This publication will be known as the *Big Four Family*, and it is distinctly different from the house organs of other film companies, in that it is not intended for distribution to exhibitors or the public. Its reading columns will be made up entirely of news on the progress of the V. L. S. E. productions in all parts of the nation. It will also contain selling talks for the guidance of branch managers and representatives in the field, that will be of invaluable help in carrying out the plans of the company.

The declared policy of the Big Four is to make money by helping exhibitors make more money, and the new publication is intended to instruct the selling forces how best to carry out this intention.

The new publication starts off with a force large enough to do credit to any general magazine. Walter W. Irwin is general manager, C. R. Seelye assistant general manager, C. J. Giegerich editor, and the ten branch managers are associate editors. In addition to this every employe of the V. L. S. E. is an honorary member of the reportorial staff.

Hitchcock Pleased with Keystone

Raymond Hitchcock, now starring in Keystone comedy under the direction of Mack Sennett, has taken to screen acting like the proverbial duck takes to puddles. He admits, however, that there are more things in the film-comedy technique of Mr. Sennett than he ever dreamed of in his speaking-stage philosophy. But he is a willing and patient student and the mastery of detail possessed by Mr. Sennett is not only amazing the Broadway favorite but is rapidly removing the rough edges that to some extent mar the work of any actor who has never worked before the lens—that unerring tyrant that overlooks nothing and never lies. Mr. Hitchcock expresses himself as being greatly pleased with pictures in general and Mack Sennett's Keystone brand in particular.

Touring New England

This week, General Manager Walter W. Irwin of the V. L. S. E. and Assistant General Manager C. R. Seelye will leave New York to look over the New England territory. It is the intention of Mr. Irwin to confer with C. H. Webster, Boston branch manager, in regard to the situation in Boston proper, while Mr. Seelye will assist in the perfection of the service and sales organization and then continue over much of the northeast territory on a visit to many of the most prominent exhibitors.

Lewis to Take Vacation

Edgar Lewis, the best known director on the staff of the Fox Film Corporation, will sever his connection with this establishment and take a long vacation. Mr. Lewis, who is a great worker, has endeavored to do too much in the last six months and his health has suffered as the result. His physician has warned him many times recently, but not until now has Mr. Lewis awakened to the danger. Mr. Lewis' relations with the Fox company have always been of the best and it will be with mutual regret that they now must part.

Roaming Around Los Angeles

BY ED MOCK

IT WAS difficult for me to get away from Los Angeles. There are nearly a hundred stock companies engaged in the making of films in California from a point three feet north of Santa Barbara and thence southward. It was impossible to see more than a small portion of the people comprising these companies. They represent the best salaried talent on the coast. They live in splendid homes of their own, in many instances.

* * *

Mary Pickford and her mother and brother are luxuriantly domiciled. Mary has her automobiles and fits into the life quite as acceptably on the Pacific Coast as she does on Broadway. Her welcome is ever the same. * * * Kathlyn Williams was doing fancy work when I saw her. She was attired in a plain gingham morning dress and was radiant. She had but recently returned from Panama via New York and Chicago and was resting up in the only country that looks good to her. * * * There, too, I found Bessie Eyton, another of the Selig stars. Bessie was at the zoo studio grounds, strolling through a path among the tall eucalyptus trees. Her hair—always black in pictures—is a red all its own. No other girl can match Bessie Eyton's crowning glory. She is a brick-top de luxe. * * * Tom Santschi, now producing and playing, was also unearthed at Selig's jungle zoo studios. We talked shop—Tom Persons, Tom Santschi and I. We all agreed that the making of program reels on a stop-watch basis wasn't the best thing for the business. * * * I met Mack Sennett and renewed an acquaintance formed in the highlands of New Jersey. Mack Sennett the citizen and Mack Sennett the producer and actor are vastly different people—at least, that was my quick impression. I learned something of Keystone comedy success, but it would be violating trade secrets if I told. I hung around the New York M. P. studio for hours, seeing the wheels go around. Ad Kessel was there—it seemed like old times. It was fun to crawl up on a stool and have lunch at Mother's Eat Shop. R. Kershaw of the Wonderland, Winnipeg—a regular paid-in-advance-subscriber—nearly missed a train watching the Keystone comedy stars at work. Ford Sterling, Mabel Normand, Owen Moore and many others were laughing at their own pranks under Sennett's direction. * * * At the Reliance-Majestic-Mutual studios, it was the same thing over again. I had Bennie Zeidman as pilot—erstwhile Bennie of Lubinville. It was my misfortune to miss David Wark Griffith, who was in New York, but I met others of his directors and scores of his player-folk. Dorothy Gish was doing a nun's part the day I was there. Black is an adorable color for Dorothy. Fay Tincher was dolled up in her famous stripes and old-fashioned beau-catchers—too funny for anything. The great Mutual Hollywood plant was a mad-house for work. Russell Smith greeted me on the fly. If he knows me when I see him again, he'll be a wonder. * * * I saw J. A. Berst on a hot, dusty afternoon in Person's red bubble-cart, midway between the N. Y. M. P. Co. and Carlyle Blackwell's studio. We had quite a visit. I haven't been successful in seeing Mr. Berst in Chicago. * * * Carlyle Blackwell was "feeling around." He knew he would reach some definite plan of action, sooner or later, but he wasn't in a hurry. Some of these handsome chaps never get excited about anything. Mr. Blackwell when he left New York said good-bye to Mable Condon; en route to the coast, he said hello to A. L. Haase and in Los Angeles I was there to greet him. He complimented MOTOGRAPHY on its far-reaching organization. * * * Down at Santa Monica I saw Inceville through my field glasses, but it wasn't possible for me to get down into the ravine by the ocean. That was one of the regrets I brought home with me. I wanted to say Good Morning to Tom Ince on his own stamping ground.

* * *

At B. A. Rolfe's studio I found great activity. Mr. Rolfe was there, himself, claiming to know little or nothing about the business. That is real encouragement. When a man isn't the oldest in the business, I am hopeful that he'll score a knock-out.

* * *

I would like to tell you something about the Selig Polyscope Company's tremendous investment at Los Angeles, but my hands are tired. You have heard that there would be a special train or two leaving Chicago, July 8, at 10 in the forenoon. That train will carry MOTOGRAPHY's representatives, who will tell you all about the trip to the Selig Jungle Zoo in far-away California. I have seen what they are going to see. To tell all about it now would crab their game, so I pass the buck. That is where Messrs. Hoagland and Wright put the kibosh on me! But I'm feeling glad that somebody else is to see what I saw. They will understand what takes W. N. Selig to California like a commuter. They will behold the largest privately owned zoological garden in the world—every detail a picture. You are bound to hear some raving about the place later on and I'll put my o. k. on the wildest splash that can be doped out.

* * *

You will please remember that Wm. N. Selig was the first of the film men to discover lower California afforded the particular quality of atmosphere best suited to motion pictures. And true to the Selig policy, improvements were of a permanent nature. When Mr. Selig builds a thing, he digs down into the earth to bed rock. His buildings stay put. You will find masonry and steel, granite and marble where you find the name of the Selig Polyscope Company. It is that way here in Chicago and I wasn't surprised to find it that way in Los Angeles. His property isn't confined to one place out there. The Edendale plant is one thing and the Selig Zoological Gardens quite another thing. Both are typically Selig institutions. Tom Mix was making pictures at Glendale. He had to have perishable settings. Mix takes no chance of being slammed against concrete. Mr. Selig also believes in flowers and creeping vines and cozy corners. You'll find his properties have suffered no over indulgence of praise. As a matter of truth the story hasn't been

told. That is why Motography is sending more than one representative on the Selig California excursion.

* * *

When it was current news, this great household companion of the M. P. exhibitor printed a picture of Patrick Anthony Powers' honor dinner to Mr. and Mrs. Carl Laemmle. The event occurred in Hotel Alexandria, Wednesday night, March 17. It is recalled for the moment because it proved to be the momentous social event for the Universal Joy Party. They had been closely associated for ten days—a week on the train and four days around Universal City. No incident in the annals of the industry ever carried so much of good cheer. Everybody joined in the festivities like a bunch of school children at play. There were no cliques. If your dress suit was in New England, it didn't matter. Patrick Anthony Powers had provided the provender and all that went with it. The orchestra and the entertainers clung fast to Irish music. During the evening Pat possessed himself of the whole island, a county at a time! There were four thousand feet of exclusive travel pictures—those showing the Universal Party en route. There was dancing, singing and story telling. It was a Joy Party—one of the most successful from every point of view. And Mary Pickford was present.

* * *

Aside No. 1. In last week's issue of Motography appeared an advertisement which starts off with "The Truth Will Out." That part of it is old stuff—nothing is claimed for it. But the gist of the announcement follows with the declaration that an official of the Vitagraph Company is writing the copy. The business is improving when an official of a big producing company will write the ad copy. "The Truth Will Out" when this same official tells you he has had his eyes on the making of "The Goddess"—all the way from the script to the screen. I pay my little old double-jitney every Monday night to see Anita Stewart and Earle Williams in Gouverneur Morris' pretty story. I can see the crowd behind the director and the cameraman. I can see the rehearsals over and over and over. The new ad man on Goddess copy is in that crowd and I'm sure that at least one of his partners is close by. His enthusiasm crops out all the way. His eighteen years at film making declares itself all the while. "The Goddess" is something different in films. It is the first film I ever saw that was applauded on the flash of the title. That is going some. It is a film that many exhibitors frown upon, yet book it because the crowd out there in front demands it. There aren't many people in the cast of "The Goddess" thus far. The Georgia mountains have been furnishing most of the background. The exhibitor wants thrills. There haven't been any head-on collisions in the Vitagraph adman's conception of a beautiful film production. He has worked out a superb idea. He is handling a very difficult theme in an inspiring way. Situations tense in possibilities to border the vulgar are as clean as a shark's tooth. Pity the disaster that might have befallen the Morris' story in other hands. "The Truth Will Out." I won't name the Vitagraph official—yet. He may come out in the open of his own accord. He combines the dreamer who lays out the way and the doer who paves the way with success.

* * *

Aside No. 2. Why should Babe Farnham send me a post-card from Paris and Vern Day write me from South America and supply no address? Every little while I take on some purely personal correspondence with my friends who have a habit of roaming around in foreign parts.

* * *

Aside No. 3. Will Patrick Anthony Powers please supply the latest quotation on Tablecloth common?

Prominent Vitagraph Star

Evart Emerson Overton, a prominent Vitagraph player, is a direct lineal descendant of the late Lord Overton and next in line for the title on account of the recent death of the peer. Although Mr. Overton's ancestors were English, he is thoroughly American, having been born in Osborne, Ohio, August 5, 1889; his father, John French Overton, was born in Christianburg, Ohio, and his mother, who before her marriage was Charlotte Light, near Dayton, Ohio.

Evart Overton.

Mr. Overton received his early education in the public schools of Osborne, graduating from the high school to enter the Ohio State University at Columbus. During his college career he was a prominent member of the Glee Club. The stage beckoned, and on his nineteenth birthday he decided to adopt a professional career. During the time Mr. Overton was appearing in the two-a-day houses he became interested in the writing of motion picture scenarios, and it was the acceptance of one of his manuscripts and the suggestion he play the lead in his own story that gave him his first introduction to the mysteries of posing before the camera for the silent drama. Completing his existing contracts in vaudeville, he became a full-fledged motion picture actor for one of the big producing firms. In February, 1915, Mr. Overton joined the Vitagraph company and has not been idle a day since, playing opposite Lillian Walker in nearly all of her most recent successes.

Terriss Aims High

Tom Terriss, who has been engaged in making feature photoplays on the island of Jamaica, West Indies, for the past two months, has thrown his hat into the ring and is out with the declaration that he is soon to return to the States with the explicit purpose of producing a feature which, in size and splendor, will equal, if not surpass, D. W. Griffith's "The Birth of a Nation," which has been enjoying such phenomenal success in New York City.

The scenario for the big picture has already been prepared and is in such shape that the production can be begun immediately upon Mr. Terriss' return to the United States.

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Program or Features, But Not Both

PROGRAM is one thing. Features are another thing, entirely different. The program in pictures is equivalent to the vaudeville bill on the stage. Features are equivalent to legitimate drama.

It is common practice for the exhibitor who runs program to grab every feature that looks good to him and sandwich it in between regular feature program dates. There is about as much sense in that course of action as there would be if a vaudeville manager, running a successful show, should persist in making bids for all the legitimate productions that took his fancy, and try to run them on odd occasions in his vaudeville house. We know he would not get away with it; but some of us do not realize that the motion picture exhibitor is allowed to get away with its equivalent only because the extraordinary vitality of the picture business will stand a great deal of abuse.

The feature film has developed into a show of itself. And now it is more than a show; it is a complete business system. The exhibitor who cares to operate in a business way, in the hope that he may continue to prosper and increase, must make his choice. If he elects to run program, the variety of the picture business, he should make up his mind that it will be program, and nothing else. And if he chooses to tie up to features, he should be able to make it features exclusively.

The thing for the exhibitor to get fixed in his mind is that the picture business has developed distinctions in the last few years. Just the fact that he has a theater with a projection machine that will take any film does not make it good business to run a heterogeneous mixture of features and program. No one exhibitor can hope to run everything that is good. The logical division is between features and program.

The distinction between these two parts of the business is getting wider every week. In most cases, features and program are no longer handled by the same methods or distributed by the same agencies. Everything tends to emphasize the fact that they are entirely different types of entertainment, whose only common ground is that they both use the same standard film stock, 1⅜ inches wide, with sixteen pictures to the foot and four sprocket holes to the picture. And that is the only reason why they both appear in the same theaters.

The wise exhibitor will choose now as a matter of policy. Make it either features or program; but not both in the same house.

Censorship Succumbs to the Ordeal

LICENSE COMMISSIONER BELL of New York, out of the kindness of his heart, took to himself the authority of a censor to save the sensitive feelings of German-Americans and other hyphenated patriots. He prohibited the showing of "The Ordeal" in any theater in New York because it presented reproductions of scenes in the Franco-Prussian war.

We cannot claim that Mr. Bell (if we admit he had any right to the censorship function) was any more drastic in his ruling than is the average censor in everyday practice, or had any less logical an excuse than is frequently used elsewhere in killing films. The case against the commissioner was no stronger than might be brought against almost any censor; the only difference was that "The Ordeal" had an aggressive and active supporter who took the matter to the courts.

And the result of this action is that censorship has received a blow in a vital spot. Supreme Court Justice Whitaker perpetually enjoins the commissioner from interfering with the production of "The Ordeal." Thus at one fell swoop is Mr. Bell deprived of his censoring power and the status of war pictures firmly established. For Judge Whitaker has made it clear that hyphenated Americans, whatever their racial prefix, can expect no consideration for their foreign sentiments. The "dangerous feelings among foreign-born residents" promised by Mr. Bell can have no recognition among Americans.

The amputation of the hyphen from these foreign-born Americans is the feature of the decision most interesting to the newspapers; and, of course, it has a considerable bearing upon the production of pictures, since it eliminates some former imaginary lim-

itations. But probably of greater interest to picture men is the court's arraignment of this specific example of censorship:

First: That the act of the defendant in interfering with the exhibition of the photoplay of the plaintiff entitled "The Ordeal" was unauthorized and unjustified.

Second: That the defendant has exceeded his powers in directing the Hammerstein Opera Company to refrain from exhibiting the photoplay aforesaid.

Third: That the defendant's attitude that he will cancel the license of any theater refusing to obey his direction to eliminate the exhibition of the said film is capricious and arbitrary.

Fourth: That the defendant should be restrained from canceling the license of any theater in the city of New York merely upon the ground of the exhibition of the said film, and because of no other reason or condition.

The decision is of extreme importance because its effects must be far-reaching. Through it we begin to see a little light ahead. The crushing of even one censor is a victory; and Judge Whitaker has done more than that, in that he has started a wave of public interest and newspaper comment that will only end, we hope, at the death of all censorship. For the newspapers, startled out of their complaisant indifference by an actual court ruling, are editorializing the subject far and wide. Just as an example, the Chicago *Tribune* says:

The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. The complexities in the situation are recognized and there is no disposition to push hard and fast rules to the extreme, but the censorship is an anti-American institution.

The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check the abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, must constantly be kept in mind.

It sounds familiar to us, but it is not familiar to the average newspaper reader—that is the point. That newspapers do most of the molding of public opinion has never been successfully denied; and now they are all taking up this question that we have struggled with for so long. We can certainly see no reason now to modify our old platform, "Down with all censorship!"

If all film manufacturers would put aside their "We should worry" attitude and carry their cases to court as did the makers of "The Ordeal," we would soon have enough decisions to put all the censors out of business.

Massachusetts Bills Postponed

All bills relating to state wide moving picture censorship in Massachusetts have been put over until the next session of the general court as a result of the report filed in the Senate on May 26, by the ways and means committee. Film distributors and exhibitors regard this action as a big victory and are highly pleased.

United opposition by the picture men and the stupendous political power of moving pictures revealed by the censorship agitation, due to the opposition to "The Birth of a Nation," is held responsible for the postponement of action on the Lowell bill, which is regarded as most obnoxious by the picture people.

Doubt is casting its shadow on the censors.

Just A Moment Please

Darn these holidays!

—

Ordinarily you'd expect we'd be as happy as the next chap when a chance offered itself for us to escape from work, but, by golly, the way work piled up on our desk Tuesday morning made us wish such a thing as holidays never existed.

—

It made Tuesday literally "The morning after the night before"—only worse.

—

Incidentally, we're seriously thinking of turning this column over to Paul Woodruff, who is pulling wheeze after wheeze in his editorial headings. Last week you noticed he referred to "The Birth of a Nation's Rebellion Against Censorship," and this week we lamp by the advance proofs he is going to announce "Censorship Succumbs to the Ordeal."

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Six: "Lucy Dove"

(PART ONE)

"Crossing the desert to escape Lu Beck, who was close behind me, I stumbled into a hole that led me down into a subterranean city," continued Lucy Dove, who was relating her hair raising adventures. "Many amazing perils befell me there, not the least of which was my dropping of the valuable plans into a boiling hot underground river that flowed through the place. After escaping from the horrors of that cavern I found a canoe and to elude Beck pushed off and was swept out to sea. Imagine my surprise some ten days later to discover that a strong current had swept me out into the Gulf Stream, whose warm waters originated at that underground river, for there, floating in the middle of the Gulf Stream, I found my precious plans, barely damp from their exposure to the elements. Off the coast of Florida I tumbled out of the canoe and swam ashore, only to be confronted with Beck when I landed. He had again outwitted me and was there to welcome me as I came ashore. Needless to say I was imprisoned in a trick house he had constructed on one of the Florida estates that he owned and in which he kept me prisoner for several weeks. Whenever anyone called to rescue me sliding panels in the wall closed behind them, staircases collapsed, traps in the floor opened and swallowed them and numerous other contrivances baffled all pursuers. One day I flew a kite from the roof and by climbing the kitestring and then cutting it loose beneath me I floated away and landed near the White House in Washington. Just as I was about to go in to call on the president Lu Beck again appeared. Realizing that his pursuit and determination had made me love and adore him, I confessed my heart's secret and became his wife. He then burned the plans, thus removing the danger to my father, and we lived happily ever afterward."

(Read Episode Seven next week, entitled "Stay-at-Home Jane.")

—

At great peril to our life we wish to announce that the fishing party, numbering some twenty in all, which set out for the wilds of Indiana on Friday last under the guidance of Pal Haase, returned on Monday night, bedraggled and forlorn, having enjoyed but two "bites" during the entire outing. And, honest-to-goodness, that's the truth, no matter what the others tell you.

—

OUR BURG.

D. W. Griffith, of Noo Yawk, Loz Anglaiz and elsewhere, spent the past wk. in Our Burg.

Harry Pollard and wife, Marguerita Fischer, was callers at the home of R. R. Nehls and wife last Sun.

Lewis Selznick, fillum magnate of the E. E., was to Our Burg this wk.

D. W. Russell, well known herabouts, has moved down to Noo Yawk, where "Russ" becomes sales manager for David Horsley. Congrats, "Russ."

Omer Doud, of Our Burg, is alleged to have purchased a new —— car, but so far has only been heard to boast of the "O. F. D." in solid gold, which adorns the door of the bus. Frank Hough says as how the "O. F. D." stands for Omaha Fire Department, but Omer'll probably drive 'er down Main St. and give him the laugh soon.

Sid Smith, the feller what draws pitchers for the *Chi. Trib.*, is now confined in Watty Rothacker's swell dump on the N. side and busy as two men drawing pitchers of Doc Yak for the *Trib.'s* new moshun pitcher weekly.

—

The sun's shining again. N. G. C.

Some Current Releases Reviewed

Metro's "Her Own Way"

Reviewed by Mabel Condon.

"HER Own Way," a Popular Plays and Players release on the Metro program, features Florence Reed in a play of intrigue and amid a luxury of scenes and settings that would prove difficult of emulation. Clear photography, action that is kept at even tenor, a character cast sincere in its interpretation, are important qualifications that add value to the picture's worth. A readjustment of sub-titles would be a happy inspiration on somebody's part as the picture tells its own story so thoroughly as to make the use of only a few sub-titles necessary.

Clyde Fitch was the author of "Her Own Way" and Florence Reed takes excellent care of the role of Georgiana Carley. She plays it in a variety of stunning gowns and rich negligees and with understanding of the part that is satisfying. Fraunie Fraunholz returns to screen patrons who knew him well in the Solax days, in the important, unpleasant and well-acted character of Steven Carley, Georgiana's brother. William A. Morse, as Sam Coast, is the "heavy man" in the cast; he is convincingly good-looking and his work is smooth and destructive. His rival for the affection of Georgiana is Lieutenant Richard Coleman, which character is given evenly good interpretation by Robert H. Barrat. Miss Clarissa Selwynne as Mrs. Stephen Carley, Miss Blanche Davenport as Mrs. Carley, Georgiana's mother, John Karney as the butler, Moles, and James O'Neill as the Grand Duke Vladimir, complete the cast.

Five children romp and play through the picture in a natural manner. Three of them are supposed to be the children of Mr. and Mrs. Steven Carley. Mr. Carley is an unfortunate speculator and at the suggestion of Sam Coast, gambles away both the fortunes of his wife and his sister Georgiana, in the hope of retrenching previous losses. Coast wishes to marry Georgiana, but the latter prefers Richard Coleman.

Louisa learns that her brother is ruined.

Seeking to win her through force of adverse circumstances, Coast uses his influence to make Carley the loser of his family's money. Instead of turning to him, Georgiana turns from him more determinedly than ever. Coast scores when he tells Lieutenant Coleman, on the eve of his departure for the Philippines, that he, Coast, and Georgiana are engaged. Months later, Coleman, hearing from no other source mention

Georgiana faints at beholding Dick.

of the engagement, writes Georgiana what Coast had prevented his having told her before his leaving.

Georgiana's happiness is over-shadowed by Mrs. Carley's indiscretion in receiving the attentions of the Grand Duke and in visiting his home. Georgiana makes her brother believe that the woman at the duke's home was she, instead of his wife. Coast, knowing the truth, threatens exposure unless Georgiana consents to marry him. She does, but at the beginning of the ceremony, Lieutenant Coleman, who had been reported dead, arrives. He takes Coast's place and the ceremony proceeds.

"The Darkening Trail"

Reviewed by Neil G. Caward

THAT one does not have to be handsome to be a leading man in pictures is conclusively proven by William S. Hart of the Mutual Master-Picture produced by Thomas Ince, under the title "The Darkening Trail," for Hart undoubtedly rises to stellar honors in this production, and the American public who have seen him in other releases will proclaim him a star of the first magnitude after seeing his wonderful interpretation of the role of Yukon Ed.

George Fischer convincingly plays the unwelcome role of Jack Sturgess in the production, and Enid Markey is seen as Ruby McGraw, proprietress of the local store and heroine of the tale.

The picture is laid in the far northwest, and one scene in particular which depicts a mountain trail covered with snow and glistening in the moonlight is extremely beautiful. The story itself is a grim little tale with a tragic ending, though one or two subtitles serve in a measure to relieve the gruesomeness of the story itself by their grim humor.

The opening reel unfolds the sad little story of a girl whom Jack Sturgess, a rich young spendthrift has betrayed, and upon his refusing to honorably marry her is ordered out of the house and disinherited by his father.

Determined to start life anew, he leaves for Alaska and on his arrival at the bar in Hope City is invited to drink by Yukon Ed, who loves Ruby McGraw, proprietress of the local store. Jack scornfully re-

William S. Hart in "The Darkening Trail."

fuses the invitation, and Ed and his friends by way of revenge bounce him in a blanket and later make the tenderfoot dance by firing at his feet.

He is rescued from this unhappy predicament by Ruby, who taken by his good looks and swagger dress falls in love with him, not realizing his shallow nature.

Surprising him in a flirtation with Ruby, and suspecting that he is not as sincere as he seems, Yukon Ed and his pals force Jack to marry Ruby at the point of their guns, but unfortunately the married life of the couple is far from happy.

Jack spends Ruby's meager earnings on women

The husband deserts his sick wife.

and wine, and one night when he sets out in a rainstorm to visit one of the local dance halls, Ruby follows and rescues him when he falls in a drunken stupor at the side of the trail.

The exposure causes Ruby to take to her bed with pneumonia and Jack is sent for the doctor while a neighbor has been summoned to care for Ruby. Jack is struck with the idea that if he fails to arrive with the doctor in time, Ruby will die, and he will then be free to go back home.

Instead, therefore, of going for the doctor, he starts out in another direction to meet one of his feminine acquaintances at the local dance hall.

Yukon Ed, dropping in to see how Ruby is, learns of her serious illness and of Jack's departure for the doctor. Knowing of Jack's real whereabouts, Yukon Ed himself goes for the doctor, but the delay has been too long and Ruby passes down the darkening trail.

Yukon Ed, grim determination written on his face, goes to the dance hall and drags Jack to the side of his dead wife. Arrived there, Ed declares that Ruby's dying words had been, "Jack, don't let me go alone." The grim little tale ends with the sub-title, "I know you want her to be happy," with the saying of which Yukon Ed draws his pistol, points it at Jack's breast, pulls the trigger, and sends the husband on to join his wife.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

CHAPTER SEVEN of the North American serial, "The Diamond from the Sky," which is entitled "The Fox and the Pig," keeps up one's interest in the

The start of the fox hunt.

history of the Stanley heirloom, which in a previous chapter was left in an owl's nest and in the present installment is found by a little negro boy and last seen being dangling over the edge of a pig sty by way of amusement for a fat little pig within.

A spectacular fox hunt gives ample opportunity in this chapter of the pictured novel for some spectacular riding and unusually pretty costuming against superb backgrounds, while thrill and punch is given to the chapter by the discovery that finger prints left in the home of Doctor Lee the night he was murdered, correspond with those later taken of Blair Stanley, thus implicating him as the murderer.

As chapter seven begins, Arthur, who has fled from the tournament, has an opportunity to change his garb

by donning that of a man killed in the fox hunt held that day by the Fairfax Country Club. In his changed garb Arthur is able to elude his pursuers and returns to the farm house where he had previously sought refuge.

Hagar discloses the finger print evidence.

The dead man, dressed in Arthur clothing, is later found by the sheriffs, and taken into the home of Esther and Hagar, who conceal from the deputies the fact that the man is not really Arthur, hoping in this way to give Arthur a better chance of eluding his pursuers.

Vivian Marston and her friend, Mrs. Randolph, leave the Stanley home to return to Richmond, though their going leads Blair Stanley to again long for Vivian's society, and to raise the funds by any means with which to visit her in Richmond. Blair suddenly remembers the funds his mother has concealed behind the fireplace in his home, and when his mother is absent presses the secret spring that swings the fireplace out from the wall and passes in behind, there to steal the money he needs.

Meanwhile, Detective Tom Blake calls on Hagar with photographs of thumbprints taken in the home of Doctor Lee, also a photograph of Blair Stanley's thumbprints, the two being identical and seeming to indicate that Blair is guilty of the murder of Doctor Lee.

Detective Blake turns this evidence over to Hagar, who straightway sets out to call on Blair's mother.

Going to the Stanley home Hagar explains the evidence she holds in her possession and demands as a price of silence that Mrs. Stanley will see that Esther is received in Fairfax society. Mrs. Stanley begs to be excused, that she may consult with Blair before acceding to Hagar's request.

In her absence from the room, Blair, who has overheard everything, steals out from behind the fireplace, strikes down Hagar with a heavy iron poker, and then drags the still body into the room behind the fireplace. Returning, he sees the thumbprint photographs, crushes them into his pocket and flees from his home.

Meanwhile, Quabba, the Italian hunchback, and his monkey have met with Luke Lovell visiting at the home of Hagar and Esther. Luke gives Quabba a bite to eat at the back door and Quabba, moved by his friendly generosity tells him the strange story of the wonderful jewel that had come into his possession and then so mysteriously disappeared. The eyes of Luke light up with interest as he hears Quabba's tale, for Luke recognizes the strange jewel as "The Diamond from the Sky."

Meanwhile, far away, a little colored boy driving his pig along the country road, chances to see some owl feathers at the base of a tree and with the happy cry of "owls up dar" he climbs the tree and draws from its hiding place in the owl's nest the Stanley heirloom.

Pathe's "Blue Blood and Yellow"

Reviewed by Charles R. Condon

THE phrase "blue blooded" is interpreted in several different ways. To some it applies to descendants of the nobility. Others use it in referring to members of the aristocracy. Generally it denotes culture and refinement. But Anita, the ambitious little heiress in "Blue Blood and Yellow," did not look for this latter qualification in her blue-blooded suitor, Alfred Scott. She supposed that it rested in him by virtue of his being the last descendant of one of the oldest and best families in the blue book. Her awakening, when too late to mend matters, is a tragedy.

"Blue Blood and Yellow," in three reels, is the seventh release of the "Who Pays" series, being produced by Balboa for the Pathe program. Ruth Roland takes the principal part as Anita Logan, and Henry King that of Paul Reed. Convincing, realistic work is done by the portrayer of Alfred Scott, the heavy. The story of this release, while an extreme and unusual case, is nevertheless one of the most forceful and most dramatic plays of the series.

It begins with a scene explaining the relation between Anita Logan and Paul Reed. Anita, wealthy and proud, is loved by Paul, an astronomist of moderate financial means, but well supplied with ability and ambition. The latter is appointed to fill a vacancy at Mountain Observatory. Before leaving he proposes to Anita. She likes Paul well enough to marry him, but she is influenced in her decision by the knowledge that his father is a retired bricklayer. Therefore, she tells him to wait.

Alfred Scott, the last of an old lineage, Anita con-

The rival lovers.

siders worthy of becoming her husband, and she accepts his proposal. The newly-married couple, accompanied by Anita's sister Bess, decide to spend the summer in the mountains. It happens that the bungalow occupied

by them is but a short distance from Mountain Observatory. Anita first becomes aware of her husband's true character by his refusal to risk his life to save her when she loses her footing and slides part way down a steep hill. Paul Reed happens along in time to rescue her.

He is somewhat surprised when Anita links her arm in Scott's, and turns away with only a few words of thanks. But later this, as well as several other queer acts of hers, are explained by his learning of their marriage. The same man who informs Paul of Anita's marriage also reveals to the young wife that Scott wedded her as a means of paying off his creditors. This is substantiated by Scott's neglect of Anita and his absorbing interest in her sister Bess.

By the terms of her father's will, Anita is to be disinherited should she marry before she reaches the age of twenty-one. As her twenty-first birthday is but two weeks away she and Scott have kept their marriage secret. Now, however, Anita resolves to let her half of the Logan fortune go to charity rather than serve as Scott's bank account. This is easily accomplished, but when the girl requests a divorce Scott threatens to bring

Scene from "Blue Blood and Yellow."

Bess' name into the affair. To save her sister from disgrace, Anita is obliged to withdraw her plea for a divorce. Feeling nothing but abject disgust for the man with whom she must live, Anita faces a grim, dismal future.

American's "The Lonesome Heart"

Reviewed by Neil G. Caward

THOSE who enjoy the acting of Margarita Fischer will find this popular American star at her best in the role of Samanthy, an inmate of an orphan asylum, in the four-reel Mutual Master-Picture released on June 3 under the American brand, which is entitled "The Lonesome Heart."

Playing opposite Miss Fischer is Robyn Adair in the role of George Stewart, son of James Stewart, a wealthy cattle owner, who years before was given Samanthy to care for by his partner, who was dying in a lonely cattle camp. Stewart, seeing an opportunity to acquire entire interest in the property should Samanthy be out of the way, places the girl in an orphan asylum, thinking his own identity is unknown, but Sara Prue, superintendent of the orphanage, has witnessed Stewart's act in leaving the child on the doorstep of the orphanage and kept her knowledge carefully to herself in the hope of some day blackmailing him.

When the story opens Samanthy, a girl of sixten,

The angel of the orphanage abused by Sara Prue.

is the angel of the orphanage, beloved by its every inmate with the single exception of Sara Prue, the superintendent, who heartily hates Samanthy for the very reason that others love her.

Among Samanthy's most loyal friends is Tom, the gardener at the orphanage, and it is he who finally enables Samanthly to run away, thus escaping from the tyranny of the heartless superintendent.

Samanthy encounters George Stewart when the latter is hunting, and after he learns her story, George takes Samanthy to the home of his own governess and there installs her with a kindly, motherly old lady who agrees to shield her from the orphanage authorities when these officials call to take her back.

Finding that legal action may be brought for the purpose of returning Samanthy to the orphanage, George decides to have himself appointed the girl's guardian, and thus be in a position to defy any and all authority, but his father, learning of his intentions, visits George's former nurse and tells her that George is sentimental and inclined to make a great mistake on account of his supposed sympathy for the girl. He

The past is atoned for and Samanthy comes into her own.

forbids her permitting George to see Samanthy again, but on returning home finds that Sara Prue has at last decided that the time is ripe for her blackmailing plan, and on his desk lies a letter from the super-

intendent of the orphanage declaring that unless he provides for her in a large way she will reveal to the world his abandonment of the child years before.

Samanthy, meanwhile, broken-hearted, goes back to the asylum where she is followed by George who really is sincere in his admiration of her.

George's father later arrives to see Miss Prue, and when he finds his son and Samanthy there, and Miss Prue still insists that unless some money is forthcoming, she will reveal all, Stewart gamely tells his son and Samanthy the story of the past, announces that Samanthy is half owner of the estate which he controls, and as the picture fades out, the way is free for George to marry Samanthy.

Photographically the production is above all criticism, and though one gets the impression that it might have been told in less footage, the little touches of human interest added by the various players really seem to warrant the use of four thousand feet of film for the telling of the story.

"The Greater Courage"

Reviewed by J. C. Garrett

ESSANAY'S three-reel production, "The Greater Courage," to be released June 12, and featuring Edna Mayo and Bryant Washburn, is woven around a story which is well adaptable for screen use. Edna Mayo as Peggy Lorraine does remarkably good work, while Bryant Washburn, the young man who is timid and retiring and at a time when he could show his admiration for Peggy falls down because of his timidity, is worthy of praise.

Peggy Lorraine is sitting on the front steps of her home when she sees Gilbert and Lawrence Carthage, sons of Judge Carthage, sitting on their front porch. She waves to them and immediately Lawrence, a dashing, self-confident chap, rushes over to see the girl, but Gilbert hesitates a few moments and then walks slowly over to her. Lawrence goes to get the girl some water and in his absence she tells Gilbert that he is too bashful.

The next evening George Duncan, an unscrupulous

Lawrence makes a dying confession.

bachelor, calls on Peggy and insults her. Just as the girl has managed to free herself from the embrace of Duncan, Gilbert Carthage comes in and Peggy tells him of Duncan's insulting her and asks that Gilbert put him out. The young man says nothing and does nothing, and Peggy, after seeing that George has gone out of the house, scornfully tells Gilbert to go. Before he leaves, however, young Carthage tells the girl

Gilbert's pardon is granted.

he will force Duncan to write her an apology in the morning.

Peggy after Gilbert leaves writes Lawrence Carthage a letter telling him of the insult and that she loves him.

Gilbert goes to Duncan's home and there he sees Lawrence, who is on the same mission, that of making Duncan apologize to Peggy. He goes to the window and looks into the room where a quarrel is taking place between his brother and Duncan. A shot is fired and George Duncan is killed.

Gilbert Carthage has been seen near the window and a revolver is found there and as Lawrence declares his innocence, Gilbert is arrested for the crime and absolutely refuses to make a statement. He is sentenced by his father to fifteen years of imprisonment.

Some time later Lawrence Carthage, who has gone to the city, is seriously injured and sends for his father and Peggy. Upon their arrival he tells them of how he had gone to Duncan's home to demand an apology and expecting that Duncan would attack him had placed a revolver in his pocket. While they were quarreling an outcry was heard from the window and involuntarily he had shot through his pocket and then thrown the revolver from the window not knowing Gilbert was the one who had made the outcry.

Lawrence dies and Peggy and the judge procure a pardon for Gilbert, who had kept silent because he thought the girl loved Lawrence. Peggy then tells him that she has always loved him and had written to Lawrence only out of pique, also that he is the man of the greater courage.

Lubin's "Road O' Strife"

Reviewed by J. C. Garrett

IN "The Iron Hand of Law," episode nine of Lubin's popular serial, "Road O' Strife," Robert Dane appears upon the scene just in time to find Alene in the home of the dead Jerome and Dane, Daisy, the chorus girl, and Alene are taken to prison and there held pending the death of the man who had tried so hard to put an end to Alene's life. As yet, the mystery of

the strange poison in the silver cup is unrevealed. The doctor finds that Jerome has been poisoned by some unusual chemical which was in the cup.

As the story opens Robert Dane comes to the

Alene is ordered to prison.

village to look for Alene and there calls upon the old lady, in whose care he had left the girl, before he went to the city. The old lady tells him that Alene is not in the village and Dane is disconsolately entering the station when Daisy, who has come for him, stops him and asks him if he knows of Robert Dane's whereabouts.

Upon learning that she is speaking to Dane, Daisy tells him that she has come with a message from Alene.

Dane and the girl go back to the city and being unable to find Alene at the theatrical boarding house, go to the stage door and there are told that she had been driven away in a taxi which had been called and address of Jerome's house given to chauffeur. Robert Dane and Daisy hasten to Jerome's house and fearing for the girl's safety get a policeman to accompany them.

Upon their arrival there they find Alene innocently standing by the dead body of Jerome. The police station is called and the two servants in Jerome's house, Alene, Daisy and Robert Dane are taken to the police station.

Alene accused of Jerome's murder.

A chemist discovers that Jerome has died from some unusual poison. As Alene had been there and the butler declares that he saw her give Jerome the cup and tell him to drink from it, she is held for the murder of the man and Robert Dane and Daisy are held as witnesses.

Dane, realizing how strong the circumstantial evidence against Alene is, is heartbroken and the girl herself is only bewildered that she should be shut in behind prison bars.

"The Right to Happiness"

Reviewed by Neil G. Caward

JOSEPH GALBRAITH, the new American leading man in the company in which Vivian Rich is featured in the feminine roles, proves his right to leading honors in "The Right to Happiness," the two-reel production of June 7.

In this picture he interprets the role of Joe Blaney, who is accused of theft when a large sum of money is found missing from the office in which he is employed. Both Joe's employer and his wife, who is his employer's daughter, turn against the unfortunate man when the robbery is discovered, and though he is not prosecuted, he feels so despondent and heartbroken over their lack of trust in him, that he goes West, changes his name, and in a new locality tries to win the regard and respect of the citizens.

Joe realizes the dawn of a real love.

Meanwhile, Frances, his wife, sues for a divorce, but when the judge grants the decree, changes her mind and decides that she will not accept the separation.

Joe, in a western mining town, is much attracted toward Elsa, the daughter of the hotelkeeper, whom he has rescued from the attentions of Carlos, a Mexican, who was annoying her.

On reading in a stray newspaper that Mrs. Blaney had secured a divorce, Joe thinks the way clear for him to marry Elsa, and accordingly proposes and is accepted.

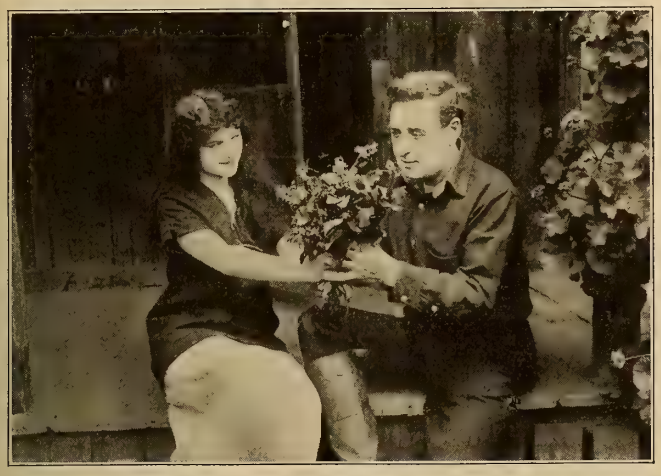
A year passes and a child comes to gladden their home. Joe, one day decides to investigate an abandoned mine shaft, and on discovering that a little lamb has fallen into the deep hole, he descends to the bottom for the purpose of rescuing it.

Carlos, the Mexican, who has nursed his hatred against Joe all this time, thinks this a fine opportunity to avenge himself on the man and accordingly cuts the rope, preventing Joe from coming to the surface.

About this time Mrs. Blaney learns by chance of Joe's change of name and his present whereabouts, and sets out to visit him in the hope of effecting a reconciliation.

She arrives at his home merely in time to learn

that Joe has been missing for several days, and that all efforts to find him have met with failure. His wife is distracted with grief, and when news is brought that Carlos, the Mexican, sick unto death,



The miner wins the innkeeper's daughter.

has confessed to the village priest his abandonment of Joe at the bottom of the mine shaft, the mother of Joe's child rushes frantically off to aid in her husband's rescue.

Mrs. Blaney, realizing that Joe sincerely believed himself free to marry again, decides that he is entitled to his right to happiness, and accordingly steals silently from the house and returns to the city without disclosing her identity or mission. Joe is soon restored to health and happiness with his wife and baby.

Cort's "The Melting Pot

Reviewed by Mabel Condon.

THE fineness of the Cort Film Corporation's first contribution to the film world makes the entry of this concern into film circles a notable one. "The Melting Pot," as produced by this company in five reels and with Walker Whiteside playing the role of David, which role he made famous on the speaking stage, is an offering that reflects distinct credit upon

Walker Whiteside and Valentine Grant in "The Melting Pot."

all concerned in its making. Realism is the note struck early in the first reel and its vibration does not cease until after the flying of Old Glory in the concluding scene.

No finer screen portrayal has been given than that of "David" by Walker Whiteside. It is to be hoped that this, his initial camera performance, will be followed by many more screen appearances. He is fortunate in the possession of all the graces, yet none of the faults, that lend themselves to the actor's first portrayal on the picture screen. His work, his features, his garb—all are expressive of the young Jew of high mental quality attributed to David. There is a great amount of dramatic worth to the scenes in which David figures, and he does them full justice.

Valentine Grant as Vera Ravendal gives ideal support to Mr. Whiteside. Hers is a performance dramatically fine. She causes the character of Vera to stand for individualism and it is one that merits the "Well done" of critic and public. Fletcher Harvey as Baron Ravendal, father of Vera, is well cast in this role, the dignity of which he sustains by his very fine portrayal of the man who saw to the carrying out of the command of the Russian ruler, which made the Easter a black one with the horror of the Kishinef massacre.

Henry Bergman as Mendel Quixano, David's

Easter parade on "The Black Easter."

uncle, and Julia Hurley as Frau Quixano, are equally fine in their realistic work. Harold Crane as Quincy Davenport and Henry Leone as Herr Papelmeister, music instructor, complete a cast of individual and collective merit.

James Vincent and Oliver D. Bailey are responsible for the picture's commendable direction, and Catherine Carr for its photo-dramatization. The types which go toward making the scenes of massacre, tabernacle and steerage exceptional ones, were gathered from New York's great East Side and are themselves ingredients of the great melting pot, by which name this America of ours is now known.

Part Four "The Goddess"

Reviewed by Charles R. Condon

CHAPTER FOUR of the beautiful Vitagraph serial, "The Goddess," promises to be the real beginning of the story. In the first chapter three mighty financiers are seen planning a way of quieting the turbulent working class. They decide upon the means, but it is not until now that their plans begin to be felt. The installment opens with a light comedy, and continues in this strain until near its close, when things assume a more serious air.

Much interest in what the succeeding chapter might bring forth is aroused by the final scene which shows Celestia, angelic-looking in her white filmy gown, leading a large crowd through the Pennsylvania station and

Celestia is adjudged insane.

out onto the street where she is whisked away in an automobile by Stilleter, the psychologist. Anita Stewart, Earle Williams, and Paul Scardon are the principals in the cast. Ralph Ince is directing the serial.

The end of the third chapter left Tommy Barclay, nude and angry, muttering threats against Stilleter and his Indian henchman who, while he was taking his morning plunge in the river, stole Celestia and took his clothes to prevent pursuit. In the meantime things of importance have transpired in the nearby village. One of the Main street orators, a tall, freckled, ungainly youth, has just received the appointment of correspondent for a New York newspaper for his and the neighboring towns. This came as a reward for faithful and unsolicited news service covering local events in his neighborhood.

The editor of the metropolitan paper is surprised to receive a long distance call from his correspondent before the latter's commission can have been in effect more than an hour. He thinks that the youth is trying

Tommy claims Celestia at the hospital.

to realize on his space-contract on being told that a girl, garbed in a long white gown, has just boarded the train for New York, bound on a mission of reformation. With a sarcastic "What is she, a female Billy Sunday?" he hangs up. A short time later the telephone rings again, and the editor hears another wild story from his new lieutenant about a fur-clad man who has emerged from the woods in search of the goddess.

The editor decides to be on the safe side, so he sends a reporter and photographer over to the station to confirm the correspondent's report. Sure enough the noon train brings in a girl who answers the youth's description, and who seems to be under the hypnotic influence of the rather elderly man who accompanies her. Celestia's companion is Stilleter, the psychologist. Tommy, meanwhile, has recovered his clothes from Smellsgood, the Indian, and has set out for New York. Stilleter and Celestia are taken to a police station and later the girl from heaven is escorted to Belleview hospital, where she undergoes an examination as to her sanity. It is there that Tommy finds her, and since she is pronounced reasonably sane by the physicians, Tommy is permitted to take her away with him. When last seen they are going to a quiet New York hotel where Tommy is to engage rooms for Celestia.

Stilleter after reporting Celestia's arrival to the financiers hurries off to the hospital to watch her, but learns with surprise that she has been taken away by Tommy.

Selig's "His Father's Rifle"

Reviewed by J. C. Garrett.

THE three-reel production of Selig's "His Father's Rifle," with Stella Razeto and Guy Oliver playing the leads, is full of superb photography.

He recognizes his father's rifle.

It is one of the jungle zoo pictures and excitement and adventure are present throughout. The lion, king of the jungle, is a magnificent specimen of the beast and when he attacks Kirke Warren, knocking him to the ground, you wonder that such an animal is allowed to go even within a few feet of the actors.

The opening scenes of the story shows Kirke Warren, a painter of jungle beasts, ordering his servant, Higgens, to go back to camp and prepare to leave that night. The servant decides he will hunt for a little while and starts out with Warren's rifle, which belonged to his father before him. Higgens spies a beast and fires at it. The bullet hits and kills James Birch, a wealthy farmer, living near. Dropping the gun, the scared hunter hurries back to camp. Birch's man servant finds his dead body and carries it back

to his home. He also picks up the rifle and gives it to Elsa Birch, the wife of the dead man, who vows vengeance on the unknown owner of the rifle.

A year passes and Kirke Warren meets Elsa at a ball and she invites him to spend a week end at her home and join a big house party. The men all leave for a lion hunt and as Warren cannot find his rifle, Mrs. Birch takes him into the gun room and there she tells him to choose one. He chances on his own rifle and recognizes it and Elsa feels sure that he is the murderer of her husband.

Although she has learned to care for Kirke, Birch's wife is bent on revenge. She calls her man servant and tells him to place cartridges which are too large for the rifle in Kirke's belt.

After arriving in the jungle Kirke separates from the rest of the party and starts out to hunt. He sees a lion and levels his rifle and starts to fire, but it will not work. He stoops down to see if he can fix it and the lion attacks him and bears him to the ground.

The men find Kirke and carry him back to the home of Mrs. Birch. Upon their arrival they are told that Elsa had left quite a time before and had not returned. Kirke, regardless of the fact that he is very weak from the loss of blood, heads a searching party and they go out to look for Elsa. She has been captured by a band of Zulus and Kirke and his party after a hard fight rescue her.

Sometime later Higgens confesses to Elsa that it was he who had killed her husband and she goes in to Kirke and the dawn of a romance is near at hand.

Edison's "Cohen's Luck"

Reviewed by Charles R. Condon

THE impression which one would gather of the great East Side of New York from most of the photoplay plots laid in it is that it is a thickly populated haven for black-hand gangs, gunmen, sweatshops, and disease; a workaday purgatory for all who live in it. But there is another and happier side to the life in this congested district where the streets, even on the most ordinary of days, are literally thronged with children, pedestrians, heavy traffic and migratory fruit and vegetable carts.

It is seen in its true environment in "Cohen's Luck," a four-reel Edison feature depicting the business and home life of one Abe Cohen, abrupt of speech, almost repellant in his gesticulations, and mercenary in thought, but who, beneath all of this, is kind, affectionate, and sympathetic. Cohen seems possessed of two personalities. One, the mask, serves him as a business armor. The other, his true self, accounts for his many friends and noble generosity to those in need. William Wadsworth's work as Abe Cohen is as deserving of the word "perfect" as any voiceless impersonation of this eccentric character could be.

"Cohen's Luck," directed by John H. Collins, is a picturization of Lee Arthur's play of the same name, and is scheduled for release on the General Film Program in regular service on June 11. The action for the most part is farcical and very humorous. In the entire picture there are only one or two scenes which need toning down. The incidents connected with the household flood and Cohen's art of punch making might have been left out without harming the story. As they are now, however, they are too farcical to be repulsive.

The little bit of stern drama which the picture contains is well enacted by Viola Dana as Minnie Cohen, a "rose of the Ghetto," and Duncan McRae as Samuel Blumenthal, a sweatshop owner. Jesse Stevens is good as Kitty McGee, a good-natured Irish woman who refuses to let any one get ahead of her. Satisfying characterizations are given by Frank A. Lyon as Steve O'Roque, Edward Lawrence as Timothy Murphy, Henry Leoni as Laskey, Johnnie Walker as David Moss, and Lillian De Vere as Mrs. Cohen.

Abe Cohen and Kitty McGee, both employed in the same tailoring establishment, pool their money and buy a lottery ticket. After much dissension as to who should keep the ticket, it is decided to tear it in half. As Abe is president of the Buttonhole Makers' Union, Steve O'Roque, a politician, seeks his indorsement. Cohen's candidate is Timothy Murphy, and he tells O'Roque so. The latter, who has some hold on Blumenthal, Abe's employer, has him discharged.

Kitty McGee tells Murphy of O'Roque's action, and the rival politician starts Abe in the restaurant business. In the meantime Minnie Cohen has encouraged Blumenthal's attentions in spite of her parents' protests, and has become his wife—as she thinks, but the man is already married. A thief steals Kitty McGee's purse, securing her half of the lottery ticket. Abe is told that his number has won. In celebration he serves free dinners in his restaurant. Kitty McGee tearfully informs him of her misfortune. His first act is to clear out the free lunch poachers. His second to swallow his sorrow, and tell the woman not to worry about it. Generously, he forces himself to laugh over the loss.

As Blumenthal has kept the marriage license and ring, Abe does not believe that his daughter Minnie has been married, and he turns her out. Later he learns the truth and persuades her to forgive him and return home. By a clever trick Abe secures Kitty McGee's half of the lottery ticket from the thief, and he and the woman divide the fortune. As Blumenthal has a wife living, his marriage to Minnie is invalid. A big party is given in the Cohen home to celebrate Minnie's marriage to David Moss, her parents' choice.

"Guarding Old Glory"

Reviewed by Neil G. Caward.

F. O. NIELSEN, who presents "Guarding Old Glory," a five-reel feature picture dealing with Uncle Sam's army and navy, chose a most auspicious time in which to make his production, for right at this time every man, woman and child in America is thinking and talking of military affairs and considering the possibility that this country may soon be called upon in fact to guard its emblem.

The patriotic nature of the five-reel feature offered by Mr. Neilsen to state rights buyers became apparent with the first view of the first sub-title, for in a tasty border, which bears the announcement of the film producer and the title of the feature itself, is inset a square moving picture showing Old Glory fluttering in the breeze, and it is safe to say that applause will break out in every house in which the film is shown at this flash of the title itself.

The production depicts not only Uncle Sam's boys in blue engaged in drills, maneuvers and skirmishes on land, but also devotes a considerable part of its five thousand feet to the naval equipment of the United States, showing battleships in action, torpedo boats skimming through the water in pursuit of the mimic foe and submarines sinking beneath the waves right before your eyes, together with close-up views

of the big guns being fired, of torpedoes being launched, exploding and hurling volumes of water hundreds of feet in mid-air.

Still another feature of Uncle Sam's equipment is demonstrated when the pictures of the aeroplane scouts in action are seen, and one beholds an aeroplane hovering high above the battle field and signaling, by means of wireless telegraphy, to forces both on the ground and at sea, thus enabling all branches of Uncle Sam's defenders to co-operate against the foe.

Photographically the production is splendid, though in one or two of the drill scenes the dust from the cavalry obscures the picture for a moment or two, but it soon settles and the interesting events continue.

Mr. Neilsen is to be complimented upon the wide and varied nature of his production and the incorporation in it of practically every defense in the employ of Uncle Sam. The scenes change rapidly from land to sea and then into the air, so that one is

Crew of U. S. submarine K-5 coming on deck. Scene in "Guarding Old Glory."

not satiated with fighting of any one kind, but thrilled and inspired by the patriotic nature of the subject he is witnessing.

Pathe's "The Telltale Heart"

Reviewed by Neil G. Caward.

CRAIG KENNEDY, the scientific detective, proves in the latest episode of the new "Exploits of Elaine," which is entitled "The Telltale Heart," that he has invented a crime detector that will record the consciousness of the slightest emotion in the most stout-hearted criminal. This instrument, known as the sphymograph, is demonstrated in this latest episode of the Elaine series.

Wu Fang, the master criminal of Chinatown, sends a handkerchief containing a spark of radium to Elaine by means of a female accomplice disguised as a gypsy fortune teller, the plan being for the fortune teller to command Elaine to bind her eyes with the handkerchief during some of the hocus-pocus of her fortune telling, thus blinding Elaine for life, since the operation of the radium, if left for even as long as three minutes, would surely have caused Elaine to lose her eyesight completely.

Fortunately, however, Jameson, Kennedy's assistant, follows innocent Inez, another of Wu Fang's confederates, to her apartment and later, after Jameson has been laid out by an iron bar that swings out from a wall behind a chair when a certain button is pressed, Kennedy arrives and learns of Elaine's peril.

The fortune teller traps Elaine.

Calling up Elaine at her home, he warns her of her danger and she removes the handkerchief, which already had been bound across her eyes. The fortune teller, frightened, escapes from the room, closely pursued by Elaine, her aunt, and the butler.

Jameson, meanwhile, has brought Innocent Inez to Kennedy's laboratory, and there they attach to her wrist the wires leading to the sphymograph and by questioning her record her emotions on the mechanical crime detector.

Knowing she is intimate with Wu Fang, the Chinese criminal, who resides somewhere on Pell street, Kennedy questions her about the number of the apartment, in the hope of learning it exactly, and ere Wu Fang climbs the fire escape and assists her to break away from the clutches of Kennedy and his assistant, the girl unconsciously permits the crime detector to register No. 14, thus giving Kennedy a clue as to Wu Fang's hiding place.

The film, ending at this exciting point, indicates that the following episode will contain thrilling situ-

Kennedy demonstrates the crime detector.

ations galore, and consequently exhibitors will be delighted, for Elaine has demonstrated its drawing power times without number and seems to grow even better with each new episode.

Universal's "The Black Box"

Reviewed by Neil G. Caward.

EPISODE thirteen of the Universal serial, "The Black Box," seems to be a breathing place in the story, for the action as compared with that of the previous episodes lets down to a decided degree, though it seems certain that the following episode will be jammed with thrilling adventures for the story is near its close and much remains to be explained.

This particular episode depends for its punch on a burning bridge, across which Quest must ride in order to reach a certain railway station where he has an appointment with Craig.

The beginning of the reel shows Quest and Lenora swimming ashore after their fall from the bridge into the river and Quest's subsequent conveyance of his girl assistant to a cattle ranch, where she is placed under the care of physicians since she is suffering from a broken rib that will confine her to her bed for a week or more.

Craig, who has made his escape into Mexico, arrives at a little native village just in time to interrupt

Lenora is found to be badly injured.

a quarrel between Jose, the Mexican, and his hot-tempered sweetheart.

Craig rescues the lady when her impetuous lover is about to slash her throat with a dagger, and the girl at once turns to him as a natural protector and at the same time a means of increasing the jealousy of Jose, her lover, though Craig refrains from returning any of her caresses.

Jose, insanely jealous of the girl's attentions to Craig, swears to be revenged on him and with the assistance of other Mexicans hatches a plot for Craig's undoing.

Meanwhile, Quest learns that Shorty, one of the cowboys, knows of Craig's whereabouts and when the professor receives a cablegram from England stating that his sister is dead and that her daughter Mary, his neice, is coming to New York to meet him, Quest, after reading the telegram, manages to have it conveyed by Shorty to Craig, using one of the black boxes as his hiding place for the message.

Quest follows Shorty into Mexico when he goes to deliver the message, though he is disguised in such a fashion that Shorty does not recognize him.

After Craig has read the message he declares to Shorty that if he were only a free man and not hounded by the police, he would tell his life's story and expose the villain who had brought so much dishonor to his name. The words are no sooner out of his lips than a man at the adjoining table casts aside his disguise and exposes himself as Quest.

Quest declares that if Craig will go to New York on the 7.10 train the following morning and meet him there he will guarantee that Craig will not be hounded further by the police, an offer which Craig readily accepts.

The same mysterious hands that have been seen in a number of other episodes of this story set back Quest's alarm clock in the hope of preventing his meeting Craig at the station, but by a fast ride Quest arrives barely in time to see Craig on the train, despite the fact that to reach the station he has to cross a bridge which has been set afire by Jose and his men in the hope of injuring him.

As the episode ends, Lenora, who has arisen from her sick-bed to follow Quest, arrives at the bridge and falls senseless on the burning structure.

Simone Leaves Centaur

Charles Simone has resigned his position as secretary and supervising director of the Centaur Film Company, Bayonne, N. J., in order to devote his time to directing productions.

Mr. Simone had been with the Centaur Company, of which David Horsley is the founder, since its inception over six years ago. When Mr. Horsley began producing Nestor comedies Simone went along with his old employer, acting in the capacity of general manager for the Nestor Company. With the reorganization of the Centaur Film Company about two years ago Mr. Simone became secretary and supervising director, which position he held until last week.

During the last year Mr. Simone has directed most of his attention to producing special feature pictures of a dramatic and educational nature, but inasmuch as the Centaur Company will not make any features, for the present at least, Mr. Simone decided to make a change to a place where he might carry out his plans.

He has received offers from several producing organizations to direct productions, but so far he has accepted none of them. It is quite likely, however, that within a few days announcement will be made of his connection with one of the big picture corporations.

New Selig English Offices

In order to accommodate its continental business which, despite the European war, is increasing, the Selig Polyscope Company has opened new offices and show rooms at 93-95 Wardour street, London, England. E. H. Montagu, the sole agent for the Selig Polyscope Company's picture plays in England, is in charge.

The building is in the heart of the city and was only recently constructed. It is built of stone, is four stories high and contains every facility and convenience for the exhibitors and others who visit it regularly to see and secure the Selig regular releases and the Red Seal Plays, both of which are very popular on the other side of the water.

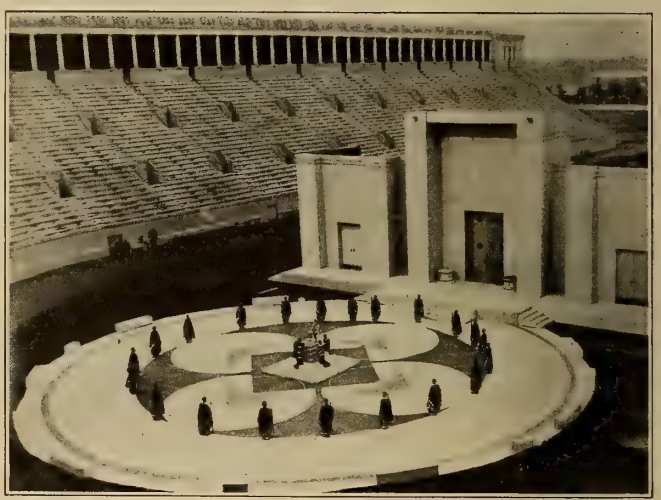
Mr. Montagu and his force of assistants moved into their new quarters on May 17 and during the remainder of that week kept "open house" and acted as hosts to many visitors who dropped in to congratulate them.

News of the Week as Shown in Films

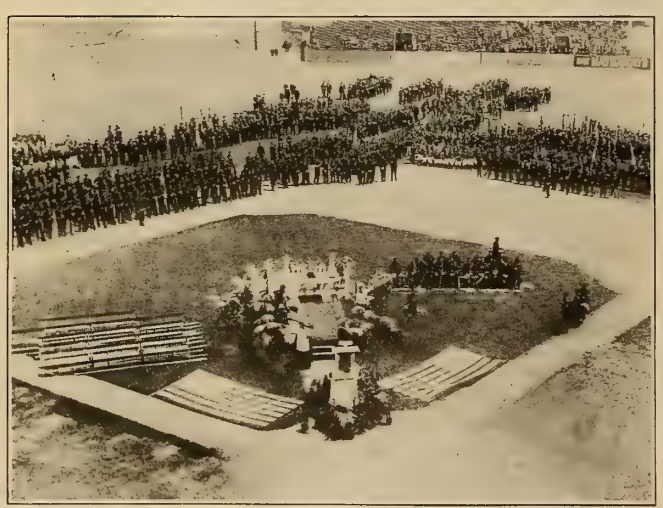
Opening of N. Y. racing season, and August Belmont, owner of the winner. Copyright, 1915, by Universal Animated Weekly.

Arrival of German war prisoners from Belgium, at Southampton, Eng. Copyright, 1915, by Pathe News.

Vast crowds gather in streets of Rome, Italy, for patriotic demonstration. Copyright, 1915, by Pathe News.



Present Greek drama in stadium, at Harvard. Copyright, 1915, by Hearst-Selig News Pictorial.



Spanish war veterans hold memorial at Boston, Mass. Copyright, 1915, by Hearst-Selig News Pictorial.

Lifeboats of the Lusitania, at Queenstown, Ireland. Copyright, 1915, by Universal Animated Weekly.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	5-31	The Buckskin Shirt	Biograph	1,000
	5-31	No release this date	Edison	
D	5-31	The Longer Voyage	Essanay	1,000
D	5-31	Wife for Wife	Kalem	3,000
D	5-31	The Iron Hand of Law	Lubin	2,000
D	5-31	The Blood Yoke	Selig	2,000
T	5-31	Hearst-Selig News Pictorial No. 43	Selig	1,000
C	5-31	Mrs. Jarr's Auction Bridge	Vitagraph	1,000

Tuesday.

D	6-1	The Maid o' the Mountains	Biograph	2,000
	6-1	No release this date	Edison	
D	6-1	The Coward	Essanay	3,000
C	6-1	Ham in the Nut Factory	Kalem	1,000
C	6-1	His Pipe Dream	Lubin	500
C	6-1	The Actor's Boarding House	Lubin	500
C	6-1	Polishing Up Polly	Selig	1,000
C	6-1	Playing the Game	Vitagraph	2,000

Wednesday.

C	6-2	Cartoons in the Barber Shop	Edison	1,000
C	6-2	The Fable of "The Intermittent Fusser"	Essanay	1,000
D	6-2	The Secret Well	Kalem	2,000
E	6-2	Seen Through Grandpa's Reading Glass	Kalem	
D	6-2	The Darkness Before Dawn	Lubin	3,000
D	6-2	Red Wins	Selig	1,000
C	6-2	Bunny in Bunnyland	Vitagraph	1,000

Thursday.

D	6-3	The Heart of an Actress	Biograph	1,000
C	6-3	Sophie and the Faker	Essanay	1,000
D	6-3	The Inventor's Peril	Lubin	2,000
C	6-3	Nice's Mysterious	Mina	1,000
D	6-3	How Callahan Cleaned Up Little Hell	Selig	3,000
T	6-3	Hearst-Selig News Pictorial No. 44	Selig	1,000
C	6-3	Sonny Jim at the Mardi Gras	Vitagraph	1,000

Friday.

D	6-4	Her Dormant Love	Biograph	1,000
D	6-4	The Test	Edison	3,000
D	6-4	Broncho Billy's Word of Honor	Essanay	1,000
D	6-4	The Bell of Penance	Kalem	1,000
D	6-4	The Decoy	Lubin	1,000
C	6-4	Jones' Hypnotic Eye	Vitagraph	1,000

Saturday.

D	6-5	For Her Friend	Biograph	1,000
D	6-5	A Chip of the Old Block	Edison	1,000
D	6-5	The Clutch of Circumstance	Essanay	2,000
D	6-5	The Human Chain	Kalem	1,000
C	6-5	The New Butler	Lubin	1,000
C	6-5	Beautiful Belinda	Selig	1,000
D	6-5	The Way of the Transgressor	Vitagraph	3,000

Monday.

D	6-7	The Tear on the Page	Biograph	1,000
	6-7	No release this date	Edison	
D	6-7	The Gilded Cage	Essanay	1,000
D	6-7	Her Husband's Honor	Kalem	2,000
D	6-7	The Unsparing Sword	Lubin	2,000
D	6-7	The Webb of Crime	Selig	2,000
T	6-7	Hearst-Selig News Pictorial, No. 45	Selig	1,000
C	6-7	Mr. Jarr and the Beauty Treatment	Vitagraph	1,000

Tuesday.

D	6-8	Man and His Master	Biograph	2,000
	6-8	No release this date	Edison	
D	6-8	The Romance of an American Duchess	Essanay	2,000
C	6-8	Ham at the Fair	Kalem	1,000
C	6-8	He's a Bear	Lubin	1,000
D	6-8	Saved by Her Horse	Selig	1,000
C	6-8	Love, Snow and Ice	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	6-9	Up in the Air	Edison	1,000
C	6-9	Lost in the Jungle	Essanay	500
C	6-9	A Close Shave	Essanay	500
D	6-9	The Money Leeches	Kalem	2,000
D	6-9	The Kick-Out	Knickerbocker	3,000
D	6-9	Tap! Tap! Tap!	Lubin	2,000
C	6-9	Willie Goes to Sea	Selig	1,000
C	6-9	Spades are Trumps	Vitagraph	1,000

Thursday.

D	6-10	The Divided Locket	Biograph	1,000
C	6-10	Sweedie's Finish	Essanay	1,000
D	6-10	Courage and the Man	Lubin	3,000
C	6-10	Father Forgot	Mina	1,000
D	6-10	Pals in Blue	Selig	2,000
T	6-10	Hearst-Selig News Pictorial, No. 46	Selig	1,000
C	6-10	Mr. Blink of Bohemia	Vitagraph	1,000

Friday.

D	6-11	The Battle	Biograph	1,000
C	6-11	Cohen's Luck	Edison	4,000
D	6-11	The Wealth of the Poor	Essanay	1,000
D	6-11	The Haunting Fear	Kalem	3,000
D	6-11	The Cornet	Lubin	1,000
C	6-11	Fair, Fat and Saucy	Vitagraph	1,000

Saturday.

D	6-12	Life's Changing Tide	Biograph	1,000
D	6-12	McQuade of the Traffic Squad	Edison	1,000
D	6-12	The Greater Courage	Essanay	3,000
D	6-12	The Pay Train	Kalem	1,000
C	6-12	Nearly a Prize-Fighter	Lubin	1,000
D	6-12	The Journey's End	Selig	1,000
D	6-12	Four Grains of Rice	Vitagraph	2,000

V. L. S. E. Program

	4-12	Eagle's Nest	Lubin	6,000
	4-19	The Juggernaut	Vitagraph	5,000
	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000
	5-24	The Slim Princess	Essanay	4,000
	5-31	The Millionaire Baby	Selig	5,000
	6-7	The Sporting Duchess	Lubin	6,000
	6-14	Sins of the Mothers	Vitagraph	5,000

Mutual Program

Monday.

D	5-31	The Resolve	American	2,000
D	5-31	The Race Love	Reliance	1,000
C	5-31	Title Not Reported	Keystone	

Tuesday.

C	6-1	The Girl of the Seasons	Thanhouser	1,000
C	6-1	The Baby Benefactor	Thanhouser	1,000
C	6-1	Her Filmland Hero	Majestic	1,000
D	6-1	Little Chrysanthemum	Beauty	1,000

Wednesday.

D	6-2	The Conversion of Frosty Blake	Broncho	2,000
D	6-2	The Golden Rainbow	American	1,000
D	6-2	One Who Serves	Reliance	1,000

Thursday.

D	6-3	The Scales of Justice	Domino	2,000
C	6-3	Title Not Reported	Keystone	
T	6-3	Mutual Weekly No. 22	Mutual	1,000

Friday.

D	6-4	A Piece of Amber	Kay Bee	2,000
C	6-4	Truly Rural Types	Falstaff	1,000
D	6-4	The Guiding Light	American	1,000

Saturday.

D	6-5	The Celestial Code	Reliance	2,000
C	6-5	Title Not Reported	Keystone	
C	6-5	His Twin	Royal	1,000

Sunday.

D	6-6	The Living Death	Majestic	2,000
C	6-6	Brave and Bold	Komic	1,000
C	6-6	A Freight Car Honeymoon	Thanhouser	1,000

Monday.

D	6-7	The Right to Happiness	American	2,000
D	6-7	A Mother's Justice	Reliance	1,000
C	6-7	Title not reported	Keystone	

Tuesday.

D	6-8	The Six Cent Loaf	Thanhouser	2,000
C	6-8	Dirty Face Dan	Majestic	1,000
D	6-8	The Redemption of the Jasons	Beauty	1,000

Wednesday.

D	6-9	The Tavern Keeper's Son	Broncho	2,000
D	6-9	The Soul of the Vase	American	1,000
D	6-9	Payment in Full	Reliance	1,000

Thursday.

D	6-10	The Strike at Centipede Mine	Domino	2,000
C	6-10	Title not reported	Keystone	
T	6-10	Mutual Weekly, No. 23	Mutual	1,000

Friday.

D	6-11	The Pathway from the Past	Kay Bee	2,000
C	6-11	His Guardian Auto	Falstaff	1,000
D	6-11	The Ten O'clock Boat	Reliance	1,000

Saturday.

D	6-12	Hearts United	Reliance	2,000
C	6-12	Title not reported	Keystone	
C	6-12	An Unlucky Suitor	Royal	1,000

Sunday.

D	6-13	The Burned Hand	Majestic	2,000
C	6-13	Unwinding It	Komic	1,000
D	6-13	Through Edith's Looking Glass	Thanhouser	1,000

Universal Program

Monday.

D	5-31	The House of a Thousand Relations	Victor	2,000
D	5-31	The Alibi	Imp	1,000
C	5-31	Hearts and Clubs	Joker	1,000

Tuesday.

D	6-1	The Purple Iris	Gold Seal	2,000
D	6-1	The Force of Example	Rex	1,000
C	6-1	Too Many Crooks	Nestor	1,000

Wednesday.

D	6-2	The Silent Command	Laemmle	4,000
	6-2	No release this week	L-Ko	
T	6-2	Animated Weekly No. 169	Universal	1,000

Thursday.

D	6-3	The Heart of Cerise	Rex	3,000
	6-3	No release this week	Big U	
C	6-3	Should We Eat Pie?	Powers	1,000

Friday.

D	6-4	A Life in the Balance	Imp	2,000
D	6-4	The Judgment of Men	Victor	1,000
C	6-4	When They Were Co-Eds	Nestor	1,000

Saturday.

D	6-5	The Smuggler's Lass	101 Bison	2,000
D	6-5	The Toymaker of Leyden	Powers	1,000
C	6-5	The Lover's Lucky Predicament	Joker	1,000

Sunday.

D	6-6	The Swinging Doors	Big U	2,000
	6-6	No release this week	Laemmle	
C	6-6	Park Johnnies	L-Ko	1,000

Monday.

D	6 7	A Daughter of the Nile	Victor	3,000
D	6-7	The Eleventh Dimension	Imp	1,000
C	6-7	How Billy Got His Raise	Joker	600
C	6-7	Fox Hunt	Joker	400

Tuesday.

D	6-8	The Cage of Golden Bars	Gold Seal	2,000
D	6-8	The Struggle	Rex	1,000
C	6-8	Their Friend, the Burglar	Nestor	1,000

Wednesday.

D	6-9	From Out of the Past	Laemmle	1,000
C	6-9	Bill's Blighted Career	L-Ko	2,000
T	6-9	Animated Weekly No. 170	Universal	1,000

Thursday.

D	6-10	The Valley of Silent Men	Rex	2,000
D	6-10	In His Mind's Eye	Big U	1,000
C	6-10	The Sign of the Sacred Safety Pin	Powers	1,000

Friday.

D	6-11	A Strange Disappearance	Imp	3,000
C	6-11	Mumps	Victor	1,000
	6-11	No release this week	Nestor	

Saturday.

D	6-12	The Circus Girl's Romance	Bison	2,000
	6-12	Title not decided	Powers	
C	6-12	Where Ignorance Is Bliss	Joker	1,000

Sunday.

D	6-13	Across the Footlights	Big U	2,000
D	6-13	Little Mr. Fixit	Laemmle	1,000
	6-13	No release this week	L-Ko	

United Film Program

Monday.

D	6-7	Stepping Westward	Ideal	2,000

Tuesday.

C	6-8	Almost Luck	Superba	500
C	6-8	Mixing the Cards	Superba	500

Wednesday.

D	6-9	The Spider	Grandin	2,000

Thursday.

C	6-10	Heinie's Millions	Starlight	1,000
C	6-10	The Near Capture of Jesse James	Luna	1,000

Friday.

D	6-11	At Twelve O'Clock	Premier	2,000

Saturday.

C	6-12	Canned Curiosity	Pyramid	2,000

Sunday.

C	6-12	Love's Strategy	United	1,000

Miscellaneous Features

How Building Stone Is Quarried	Pathe	500
Baby's Trumpet	Pathe	600
How Troops Cross a River, Sweden	Pathe	400
Blue Blood and Yellow	Balboa-Pathe	3,000
Madura and Its Pagodas	Pathe	333
Stock Farming in Brazil	Pathe	333
Chutes and Rapids of the Sivasamudran	Pathe	333
The Nemesis	Pathe	2,000
The Vanishing Cinderella	Pathe	1,000
Whiffles Goes Two Ways	Pathe	1,000
Today and Tomorrow	Balboa-Pathe	3,000
Jim the Penman	Famous Players	5,000
Four Feathers	Dyreda	5,000
The Builder of Bridges	Frohman	5,000
The Ready Made Family	World Special	1,000
The Darkening Trail	N. Y. M. P. Master-Picture	4,000
The Millionaire Baby	Selig	6,000
The Exposition's First Romance	101 Ranch	5,000
Brother Officers	Cosmofoto	5,000
Guarding Old Glory	Nielsen	5,000
The Pretty Sister of Jose	Famous Players	5,000
Pathe News, No. 45	Pathe	1,000
Pathe News, No. 46	Pathe	1,000
The Japanese Mask	Pathe	3,000
Police Dog No. 5	Pathe	250
Jeypoor, the Rose City	Pathe	250
School in New Guinea	Pathe	250
Picturesque France, Lower Brittany	Pathe	250
When the Lion Roared	Pathe	1,000
For the Commonwealth	Balbao Pathe	3,000
The Dawn of a Tomorrow	Famous Players	5,000
The Wild Goose Chase	Lasky	5,000
The Alien	Select	9,000
Her Own Way	Popular Plays & Players	5,000
Little Miss Brown	Brady	5,000
The Sporting Duchess	Lubin	6,000
The Lonesome Heart	American Master Picture	4,000
Her Shattered Idol	Majestic Master Picture	4,000
Pro Patria	Great Northern	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, Laemmle, L-Ko.
THURSDAY: Big U, Rex, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle, Big U.

Brevities of the Business

Theodore Wharton, Pathe producer, whose name is known wherever people see good pictures, is, like so many men in the business, a graduate of the "legitimate." He is a native of Milwaukee, but was raised in Texas, where for nine years he was treasurer of the Dallas Opera House. Feeling that life would be more interesting on the stage than "counting the house," he joined the Hopkins Grand Opera Company as an actor in St. Louis in 1895, and remained with that organization for two seasons, when he went with E. H. Sothern. His next engagement was with "The Sporting Duchess," after which he was transferred to Charles Frohman's Empire theater company, which at that time was famous for the number of stars it developed. In 1889 he joined Augustin Daly's famous stock company, and later managed "The Great Ruby." Then he became assistant treasurer of Hammerstein's Victoria theater, which position he held for five years, leaving it to manage Hanlon Brothers' "Superba." Wharton was first attracted to motion pictures in 1907 when he began writing scenarios, with what success was proven by his selling twenty-eight of his first thirty scripts to the Edison company, which then made him scenario editor and studio supervisor. When Pathe Freres established their American studio, he went with them and became their first director. Since that time with the exception of short intervals, he has been associated with Pathe, first as director, and now, with his brother Leopold, as producers for Pathe. Through the "Exploits of Elaine" the Wharton name has become known in every hamlet in the land. In Ithaca, where the Whartons have a fine studio property, Theodore Wharton is known as "the man who discovered Ithaca."

Thomas Jefferson, recently engaged by D. W. Griffith, is now at work with a company filming the forthcoming two-reel Reliance photodrama, "The Old Clothes Shop." Mr. Jefferson is the son of one of the most eminent of American actors, the late Joseph Jefferson.

Arrangements are now being made at the western Lubin studio at Los Angeles, California, to put on a series of military and naval dramas in which all the forces of the United States government, including land forces, battleships, cruisers, destroyers, submarines, aviation corps and every other branch of Uncle Sam's forces will be utilized.

Dave Morris has recovered from his recent illness and is back at the Keystone studio in his old time form.

One of Mack Sennett's recent acquisitions is Don Barclay, who joined the Keystone company last week. "Billiken" Barclay is one of the youngest stars in big eastern burlesque, having made a sensation in New York in "The Prize Winners" at the Columbia before the close of his first performance at that theater. The newspaper critics were unanimously in his favor, and now that Mack Sennett has taken him under his direction there is little possibility of his failing to become a world-wide favorite in picture comedy.

Jacques Jaccard has completed the production of his first picture since returning to Universal City. "Learning to Be a Father," is the title of the comedy drama, written by John Fleming Wilson.

Henry McRae and his company of 101 Bison players have left the Universal City studios for the Santa Barbara islands.

Jane Novak, whose previous work before the camera with other companies has earned her an enviable reputation, has joined the forces of the Universal Film Manufacturing Company at Universal City and will appear in productions made by Director Otis Turner.

S. L. Rothapfel, managing director of the New York Strand Theater Company, has written W. H. Rudolph, general manager of the Eiko Film Company, complimenting the latter upon the German war pictures imported by the Eiko Company and which were made in Germany under the auspices and for the German Imperial Government.

Francis Ford and his company of special feature players are hurrying through the installments of "The Broken Coin," the next Universal serial.

Herbert Brenon, who has just completed the last scenes of D'Ennery's "Two Orphans," which for screen purposes will be called "The Hunchback," is now down at Atlantic City getting a lay on some good exteriors.

Dolly Larkins and William Ryno are the latest acquisitions to the producing force of MinA films.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	168	....
Biograph Co	55	63
General Film Corp. *pref*	47	52
Majestic Film Mfg. Co.	155	177
Mutual Film Corp. *pref*	56	59
Mutual Film Corp. *com.*	69	74
North American Film Corp. *pref.*	50	60
North American Film Corp. *com*	50	60
New York Motion Picture Corp	78	80
Reliance Motion Picture Corp	28	35
Thanhouser Film Corp	85	91
Universal Film Corp	135	....
World Film Corp	4	4¼

During the past week almost all of the film stocks have been sluggish and the volume of trading exceedingly limited. The production of film footage is increasing at such an enormous rate during the past six or eight months that the stress of competition is now being felt in all of the companies and profits are, naturally, being affected.

Reliance Motion Picture Corporation—The common stock was freely offered during the past week and buyers were difficult to find.

World Film Corporation—One of the officials of this company states that he is going to recommend to the directors on June 27 an initial dividend of 3 per cent. He further states—the contracts closed for foreign rights will net his company over $200,000 per year, and that the profits from domestic business are sufficient to pay a large dividend on the outstanding stock. In the face of all of this good news, the fact that the stock remains practically stationary might be further explained by the ingenuous admission by the same official to the public press several days ago that his participation in the profits of the company amounts to $3,000 per week. That this company is aggressive and closing contracts no one doubts, but that its operating expenses constitute an item of very considerable proportions, will also account for the fact that the public is exhibiting more wisdom in the purchase of film stocks than hitherto, and looks at both sides of the ledger to get a proper conception of the financial condition of a company.

Mutual Film Corporation has continued weak and stock sold under 75. A number of reasons for the present level in the market will probably be forthcoming on or about June 15, the date of the annual meeting.

Mr. Aitken, president of the Mutual, and Messrs. A. Kessel and C. O. Bauman of the New York Motion Picture Corporation, have incorporated a new manufacturing company, to be called the "Fulton Feature Film Company." This concern will produce four and five-reel features and it is expected the productions will be released through the Mutual.

North American Film Corporation—"The Diamond from the Sky" continued to do a larger business in its fourth week in New York City than "The Million Dollar Mystery." The same is true in many of the larger cosmopolitan centers, but business in the western coast districts is below the average receipts registered in all other parts of the country. The gain each week and contracts in force has been steady and constant. The "story" value—rather than a mere series of stunts—probably explains why, when a contract is once secured, it "stays put."

Though the screen story back of "The Governor's Boss," which is starring ex-Governor Sulzer and Pauline Hall, does not follow the actual history of the impeachment, there is enough pre-election and after-election material in the picture to make it of tangible value as a recorder of facts. Interwoven among the fibers and strands that lead up to the impeachment, with its political intrigues, thrilling escapades, and surging election crowds, is as dainty a romance, delicately handled, as any poet's imagination could conjure up. These clever little touches put the real heart-interest into the film and make it of as much value as a human document, as it is a real account of political boss-ridden states.

The engagement of the first series of the "Dorsey Expedition" pictures at the Studebaker theater, Chicago, has been extended from one week to three weeks.

Billy Sheer is leaving for New York city this week, where he will enter the business end of the theatrical business by becoming assistant manager of a road show during the coming season. Baron Long is not the only one that hates to see him go.

Lionel Belmore, the Vitagraph director, has been selected to direct the Pageant of Lexington on June 21, 22 and 23, commemorating a century of peace between the United States and England. The celebration will be held in aid of the Red Cross.

Madame Yorska, the famous French actress and protegee of Madama Sarah Bernhardt, was the guest this week of D. W. Griffith at the Mutual studios at Hollywood.

Syd Chaplin has practically recovered from the illness which compelled him to rest quietly at home for a week.

Frank Powell, director of the Fox Film Corporation, and his leading lady, Theda Bara, at St. Augustine, Fla., making the production of "La Giaconda."

Arthur S. Kane, one of the best known and most successful film men in the east, with his family left New York the last of May for a four months' tour of California and the expositions.

Charlotte Walker is on her way to Lasky studio in Hollywood, California, where she will begin work on the picturization of "Kindling."

Just as the "Romance of Elaine" company and the Whartons were saying their farewells in the Pathe Studio last Saturday, lightning struck one of the chimneys. Some of the players were hurled to the floor and badly shaken up, but no serious damage was done.

Kate Toncray, one of the best and most effective actresses on the speaking and screen stages, became recently a member of the Reliance and Majstic group of photoplayers. As she had worked under D. W. Griffith in other days her new connection is a renewal of old associations.

At the request of the College of the City of New York Selden Warner, of the Edison laboratory, recently addressed a large body of students and professors in the Doremus Lecture theater on the use of motion pictures in the study of insect, plant life and microscopic study, as evidenced in the pictures which he took at the Edison laboratory.

Mrs. Brown is the name of a woman whose trials and tribulations are many at the Reliance and Majestic studios. She has charge of the "extra" girls used in the large scenes made at the Reliance-Majestic studios. The same observation as to troubles might apply to Mr. Rodgers, who is in charge of the men.

Wilfred Lucas, well known in motion picture circles both as an actor and a producer, has been engaged by D. W. Griffith to appear in a new Mutual Masterpicture now being filmed under the direction of John B. O'Brien.

Bryant Washburn received a letter from Manager Schmidt of the Atlas Amusement Company of Indianapolis, Ind., inviting him and other members of Essanay to be his guests at the races on Decoration Day.

Frank Daniels, the comic opera star, whose introduction to moving picture audiences will be in the title part of "Crooky Scruggs," the five-part feature which the Vitagraph company shortly will release, regretted that he had delayed appearing on the screen for so many years.

Raymond Hitchcock, the comedian, was a visitor at the Hollywood studios this week.

Charlie Parrott, who has been directing a company at the Keystone studios for the past two weeks, was formerly a musical comedy performer and spent a season as stage manager of a traveling organization.

William J. Kelly, who played Prince Dimitri, in "A Woman's Resurrection," will, before he appears on the screen again, be seen in the Lamb's Gambol, where he will take the part of Valor in George V. Hobart's allegorical skit.

Maximillian Foster, a well known contributor to the national magazines, is now busy putting "The Whistling Man," which is considered his best bit of fiction, into scenario form.

The New Orleans branch of the World Film Corporation has a new manager in the person of Mr. M. F. Barr, who succeeds K. A. Bugbee in that position.

The Lasky Feature Play Company has entered into a contract with Miss Marion Fairfax, the famous New York dramatist, who will leave for the studios in Hollywood this week. Wm. C. De Mille, who has charge of the scenario department, already has the assistance of Miss Margaret Turnbull, who is widely known as a dramatist of great success.

Mr. E. Auger has been assigned the management of the southern division of the World Film Corporation, with headquarters at New Orleans. Formerly Mr. Auger was in the employment of Pathe's, the General Film Company and the Mutual Film Corporation. He will have every opportunity of utilizing this valuable experience for World Film to the full, as this company is planning the biggest possible things for the future.

George DeCarlton is now associated with Jack Noble, one of the directors of the B. A. Rolfe Company.

Frank Powell, director of the Fox Film Corporation, has returned from St. Augustine, Fla., where he took many scenes of "La Giaconda."

FILM FOLK FLASHES.

Harry Bernard is recovering from an injury which he received last week during the making of a Keystone picture. He was buried beneath a pile of struggling men in a scene that made a game of football look as peaceful as a knitting bee. When the scene was over Bernard was found at the bottom of the stack with a badly sprained ankle.

Vivian Rich, the pretty Mutual star, recently staged a thriller in her bungalow at Santa Barbara, where she was giving a chafing dish party. "It was entirely unpremeditated, though, I assure you," she says. The fun was at its height when Miss Rich screamed. Her gown had caught fire.

Bliss Milford, who is playing opposite Edwin Arden in Edward Jose's first venture as an independent producer, is minus a small portion of her beautiful blonde tresses. The action of the play calls for a lighted lamp to be overturned and balustrade to catch fire. During this scene Miss Milford's hair caught on fire.

James W. Castle, Edison director, prides a medal which he received, the medal having been pinned on his breast by General U. S. Grant of Civil War fame.

Miriam Cooper, of the D. W. Griffith group of photoplayers, has in preparation an article on the effects of theatrical make-up on the face.

Chester Conklin, the internationally known "Mr. Droppington," of Keystone comedies, purchased a new Buick roadster last week and up to the latest report is still avoiding the hospital.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial, No. 43—SELIG—MAY 31.—President Wilson, Secretary of Treasury McAdoo and Secretary of State Bryan attend Pan-American Financial conference at Washington; girls of Cambridge Lady Navy have outing at Waverly Oaks, Mass.; John D. Rockefeller, Jr., poses for motion pictures in Washington; homing pigeons are loosed in Washington for flight to New York; Miss Eva Booth heads Salvation Army parade in Washington; Italian steamer, *Stampalia,* makes preparation for voyage from New York to Mediterranean; British women start on route marches through streets of London; hundreds gather at funeral of Charles Frohman, theatrical man who lost his life when the *Lusitania* was torpedoed; American ship *Nebraskan* torpedoed in Irish waters.

Hearst-Selig News Pictorial No. 44—SELIG—JUNE 3.—Knight Templars arrive in Philadelphia for march in giant parade; Major-General Leonard Wood inspects Culver Military Academy at Culver, Ind.; girls of Industrial Institute of Columbus, Miss. give big pageant; Anti-death Penalty League presents petitions to save life of Leo M. Frank; Governor Brumbaugh of Harrisburg, Pa. joins hundreds of men who volunteer on good roads day; Italian Building at San Francisco thrown open; Dr. Foss, survivor of the Lusitania disaster returns to New York; German soldiers render grease and pour candles into cups to furnish light for men in trenches at Front in Russia.

The Tear on the Page—BIOGRAPH—JUNE 7.—Frank Newburg and Isabella Rea featured. Boyd, a wealthy bachelor, has long admired the work of Frank Forbes, a young painter, and the artist is invited to visit his country place. To his amazement Frank Forbes proves to be a charming young girl. He calls on his aunt to play chaperone and Frances mistakes his interest and falls in love with him. While hunting he fires at a deer and wounds Miss Forbes, and the doctor realizes that unrequited love is retarding her progress. The bachelor, thinking himself to blame, marries the girl. Boyd has been keeping a diary and has put in it his resolution to marry one he does not love. One day he comes across this page and finds it blotted with tears. He knows that his wife has read it and he suddenly realizes that he does love her.

The Gilded Cage—ESSANAY—JUNE 7.—Bryant Washburn and Ruth Stonehouse featured. Eloise, a young and beautiful girl, who is in love with Kent Harding, a poor young man, will not sacrifice the luxuries of life for love, so when Weston, a wealthy bachelor, asks for her hand they are married. Her sister, Marie, who has been a slavey around the house, sympathizes with Kent, who is heartbroken over Eloise's marriage. Eloise soon learns that wealth without love is unhappiness. Marie and Kent are married and Eloise spends her life in a round of pleasure which palls without love.

Her Husband's Honor—(TWO REELS)—KALEM—JUNE 7.—Florence aids her father in smuggling diamonds, and later meets Robbins, a customs inspector, and marries him. Secret Service Agent Ellen suspects Florence and her father, and his suspicions are confirmed when he visits Stoddard, a jeweler. Cole, Florence's father, some time later tells Robbins that he wishes Florence to accompany him to Europe. When they return Florence places a box of candy on the table and Robbins carelessly takes one and bites into it. Horrified he finds that each piece of candy contains a smuggled gem. He will not listen to Florence's explanation, but later, realizing that she is repentant, he forgives her.

Mrs. Jarr and the Beauty Treatment—VITAGRAPH—JUNE 7.—Mrs. Jarr is impressed with a beauty page in a woman's magazine and goes to a beauty doctor, insisting that Jarr take care of the children. She goes to her friend's house, and her husband, being pestered by the two women, goes out for a walk. He and Jarr meet and buy the Jarr children toy balloons. In the meantime Mrs. Jarr and Mrs. Smith are suffering tortures for the sake of beauty. Little Izzy Slavinsky bursts Willy Jarr's balloon and cuts the cord holding Emma's. After much excitement Smith and Jarr are arrested and come near being sent up.

The Web of Crime—(TWO REELS)—JUNE 7.—Marion Ward, whose mother conducts a thieves' den, knows no other life nor the difference between right and wrong. After an unusually successful haul, Egan, a brutal but daring criminal, decides to make Marion his wife. She goes to Sandy Murry and they escape to a fishing village. Here she meets Earl Worth, a young fisherman. Egan, now a fugitive from justice, finds her there and is talking to her when Earl sees him. Egan tries to take the girl away and places her in a boat, but Earl makes a flying leap to her rescue, deals Egan a crushing blow and the crook is knocked into the sea and drowned.

Man and His Master—(TWO REELS)—BIOGRAPH—JUNE 8.—Louise Vale and Franklin Ritchie featured with an all star cast. The selfish factory owner is stern and unyielding, but his young daughter does everything in her power to alleviate the misery of the poor. The factory foreman proposes to the girl, but her father declares that his daughter shall not marry a man who has risen from the ranks. Some time later his employes are discontented and go on a strike. The master decides to bring greater pressure to bear upon the malcontents and decides to raise the rents in his tenement district. A young Italian finds the factory owner in the tenement district unconscious and takes him to his home, where many of the men threaten to revenge themselves upon him. He is taken home after he has recovered from a long illness and is a changed man, and he gives his blessing to his daughter's marriage.

The Romance of an American Duchess—(TWO REELS)—ESSANAY—JUNE 8.—With an all star cast, including Richard Travers and Ruth Stonehouse. The Duke de Longtour, a European nobleman, who is on a tour, comes to America and wins the hand of Stephana Martin, an American heiress, defeating his rival, Marquis Ferdinand. He brings his wife

to Europe and the Countess Marie, who has loved the Duke de Longtour, and Marquis Ferdinand plot to estrange the young couple. They hire an adventuress and the Marquis, posing as a friend, brings Stephana to a cabaret just in time to see the adventuress throw her arms about the duke. She is heartbroken, but the duke at last gets the adventuress to confess all. The plotters are denounced and husband and wife are reunited.

Ham at the Fair—KALEM—JUNE 8.—Ham meets Goldie at the fair and kisses her. When she screams for help he shoves part of a roll of bills into her hand and she consents to be quiet. Later Ham sees Bud meet the girl and he is also victimized. The two meet a westerner and induce him to try his luck with Goldie, who not only falls in love with him but also gives him the money she

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had got from Ham and Bud. Later, they meet a swindler and Bud is buncoed. He tries the bunco game on Ham, who in turn tries it on Goldie. Ham later meets the swindler, but loses every penny. We last see them enter a building where a sign reads, "Wanted, two men to act as Egyptian mummies."

The Iron Hand of Law—(Episode 9)—("Road o' Strife)—Lubin.—Robert Dane goes to the village to look for Alene, but cannot find her. While there Daisy meets him and they return to the city. They go to Jerome's home and there find him dead and Alene in the house with him. They are all taken to prison and Alene held for the murder of Jerome. For further review see page 973, this issue. J. C. G.

He's a Bear—Lubin—June 8.—Pat and his fellow students have been having a night of it when he receives word that his fiancee, Marion and her mother will arrive the next morning. Hardly had word come before the girl arrives. Meanwhile a reward is offered for the capture of an escaped bear and Pat is persuaded to impersonate the animal. He is welcomed back to his cage at the zoo and his friends get the reward. He sees his friend, Ralph, pass with Marion on his arm and he escapes from his cage and causes a panic. He tells Marion of the put up job on him and she is willing to be with him alone once more.

Saved by Her Horse—Selig—June 8.—A party of emigrating settlers camp for the night. Tom Golden bids his sweetheart goodbye and rides off to look for hostile Indians. Savages are discovered and Nell offers to go for help and she is captured by the Indians. Her horse finds Nell's hat and carries it into camp and Tom starts out in search for the girl, with her horse leading the way. Nell hears her horse neigh and she whistles. He runs to her and she mounts him and starts for help.

Love, Snow and Ice—Vitagraph—June 8.—Wally Van and Nitra Frazer featured. Jean Farley is in love with Cutey Mason, but her father wants her to marry Clarence Ponsonby. As they live up near Lake George in the cold country, Jean undertakes to teach Clarence and her father how to skate. Cutey shows up and proposes to Jean and the young people elope. They reach the edge of the lake, jump into a cutter sleigh which turns over at a narrow corner. They then slide down a toboggan slide, followed by Clarence and Jean's father. Cutey then hires an ice boat. Papa Farley sees them, jumps into another ice boat, but does not reach them before they are married. Papa then decides to make the best of it and tells Clarence he is not wanted at the ice carnival.

Up In The Air—Edison—June 9.—Audrey is in love with Archie, a brainy fop. Father finds them exchanging sweet nothings and sends Archie off. On his way home the poor chap happens by a construction gang just as they are dynamiting. He finds himself up in the branches of a tree. The next day Audrey's father announces that he will set a job for the boys to do and the one that gets through the quickest gets his daughter's hand in marriage. Profiting by experience, Archie takes the job of digging a cellar and thoughtfully dynamites the house that the other boys were shingling and also his cellar. He gets the girl.

Dreamy Dud, Lost in the Jungle, and Joe Boko in A Close Shave—Cartoon—Essanay—June 9.—Joe Boko, the barber, gets a victim in the chair and starts telling him his history as a great baseball player. Dreamy Dud appears perched on a telegraph pole watching a ball game. Another time Dud and his dog are lost in the jungle. They have a fight with a monkey and while Dud is riding on an ostrich he comes upon a precipice, and starts to walk across the neck of the ostrich. When he wakes up he finds himself on the floor.

The Money Leeches—(Two Reels)—Kalem—June 9.—Marin Sais and Arthur Shirley featured. Molly and Holcomb are given assignment to rid the city of loan sharks. Stanley, a prominent banker, offers them his aid and later one of his employes is arrested. The boy tells his story to Molly. Unable to secure money he has borrowed it from a loan shark above the bank. Later, unable to pay the interest, he was told that his employer would be informed if he did not get it and he, terrified, stole the money from his employer. Molly secures a position in Fox's office and upon the floor in the office recognizes a scarf pin as belonging to Stanley. She realizes that Stanley is at the head of the institution. Holcomb finds her in the grasp of Stanley and releases her. Fox and Stanley promise to close their illegal business and withdraw the charge against the boy.

Tap Tap Tap—(Two Reels)—Lubin—June 9.—Winston Hedges carries his vagrancy to a point where his father tells him he will pay his debts for the last time and sends him off on a yachting trip. The lighthouse keeper, Peter, lives with his pretty young wife and baby nearby and fate brings the yacht with Winston Hedges and his party aboard to the lighthouse when they are in need of ice. He arrives just as old Peters is about to succumb to an attack of heart failure. He sends the young wife for the doctor and is left alone with Old Peter, who tells him of certain government bonds he possesses. Winston realizing that no one else knows of them, decides to use the bonds to rehabilitate his financial status. A thrilling dramatic climax is the result.

Willie Goes to Sea—Selig—June 9.—Willie is surprised to see his sweetheart embark on a vessel with his rival in love. He secretes himself in a large packing case and is hoisted in the hold of the vessel. He is discovered and as he is a failure at peeling potatoes he finally sets up the art of boxing and finally overcomes one after another of the crew, including the captain. It is discovered that he has secreted a horseshoe in the boxing glove, and his plot so wins the admiration of the captain that Willie is given all conveniences of the vessel.

Spades Are Trumps—Vitagraph—June 9.—Billy Quirk and Constance Talmadge featured. Honoria Spavin, an old maid, is left her cousin's entire fortune on condition that she marry her cousin, Benvenuto Torrini, but if he refuses to marry her she will get all the money anyway. Ben happens to be engaged to Ella Cunningham and when he receives a copy of the will, also word that Honoria is coming on the next train from England, Ben and Ella make up to resemble Italians of the laboring class. Nothing daunted, the old maid sticks to him for a long while, but eventually says she can stand his antics no longer and that she would rather give up the fortune than marry him. Ella and Ben throw off their wigs and give vent to whoops of delight.

The Divided Locket—Biograph—June 10.—Madge Kirby, Agustus Anderson and Charles Perley featured. At the death of their mother, Harry and Edith are each given one-half of the locket their mother had worn. Time passes and their father dies, leaving them orphans. Harry is rescued by a gypsy and goes with them. Years pass and Harry now at man's estate loves the belle of the gypsy camp. One day a little child is brought to camp who is found wearing the other half of the locket, which matches that which Harry carries. The gypsy girl sees him kiss the locket, and thinking it is a picture of his sweetheart goes to the little girl's home and is in the act of stabbing Edith when Harry arrives and explains matters.

Sweedie's Finish—Essanay—June 10.—Featuring Wallace Beery. Sweedie, the servant girl, loves the fireman, but he does not love her in return. The fireman escapes to the firehouse and the next day Sweedie finds him with another woman. She opens a barber shop, her first customer being the faithless fireman. She is giving him a disagreeable shave when news is brought to her that she is an heiress. The fireman's affection kindles at the news and they are married the next day and celebrate their romance, where it ends about 650 feet above ground when the car blows up and both disappear.

Courage and the Man—(Three Reels)—Lubin—June 10.—A talented crippled young physician goes into the woods with his wife and there takes a cabin. Nearby lives a former sweetheart of his wife's, who unknown to anyone is the murderer of the physician's brother. The wife and former sweetheart become very friendly. Suspicion is aroused and in

the fight which follows, the former sweetheart attempts to kill the husband and does succeed in killing a woodsman friend of the physician. The wife is brought to a sudden realization of her folly and when the lame physician returns home he finds her asleep with one of his canes pressed to her breast.

Father Forgot—Mina—June 10.—John Burns sends his son to marry Nellie, the daughter of his friend. When George arrives he meets Lucy, who is on her way to visit Nellie. They are married and his father receives word of his marriage. Thinking that his son has mar-

ried Nellie Perkins he decides to visit them and in his quandary, George decides to exchange wives with Jack Sutton, who has married Nellie. Many funny situations result from this. Finally when things become too merry George steps in and tells everything to his father, who forgives the newlyweds and everything is settled.

Pals in Blue—(Three Reels)—Selig—June 10.—Tom and Jerry, two cowpunchers, after being stripped of all their money, join the United States army. They are sent with a detachment to Ft. Apache, Ariz. Here they take part in an exciting battle with the Indians and Tom escapes and riding to camp brings back soldiers who disperse the Indians. For final review see page 930, issue of June 5th. J. C. G.

Mr. Blink of Bohemia—Vitagraph—June 10.—Sidney Drew and Mrs. Sidney Drew featured. Mr. Blink meets Cordelia Clover and the two are immediately attracted to each other. He gives the girl a commission to paint his portrait and later he proposes to her, but she tells him she could only marry a man whose soul was filled with art. Blink makes arrangements with Marinelli, a street singer, to play beneath Cordelia's balcony and sing a love serenade. At its conclusion the girl is greatly delighted and everything is all right until Cordelia meets Mrs. Marinelli and recognizes on her the scarf she had supposedly thrown to Blink. Mrs. Marinelli tells Cordelia that her husband gave her the scarf. She leaves her baby in Cordelia's care and rushes out to find her husband. Blink arrives at this awkward moment and the indignant young lady tells him to take his child. At this moment Mrs. Marinelli and her husband arrive. Satisfactory explanations are given and Cordelia is willing to become Mrs. Blink.

The Battle—Biograph—June 11.—Blanche Sweet and Robert Harron featured. The boy is a coward and is laughed at by the girl he loves. She implores him to go back with the army and fight. He manages to rejoin his company and about this time ammunition runs low and someone must take the hazardous journey to procure more. The boy volunteers and has a most thrilling run through the gauntlet of death. Several of the powder wagons are blown up and many of his companions in the adventure are killed, but he brings the last remaining wagon through and saves the day, and is rewarded by the light of love that glows in his sweetheart's eyes.

The Haunting Fear—(Three Reels)—Kalem—June 11.—Alice Hollister and Harry Millarde featured. Katherine runs away from home and meets Mace, a notorious man about town, and is fascinated by him. Dr. Busby, an insane physician, recognizes in Mace the man who had been the cause of his daughter's death. Shortly after Katherine realizes Mace's real character and stabs him. Believing she is a murdress she flees. Busby finds the wounded man and carries him to his home. Katherine flees from place to place and at last pours her tale into the ears of Father Richard, a priest, and at his suggestion she surrenders herself to the police and later takes the veil and enters the convent. Mace escapes from Dr. Busby's clutches and, frenzied by his experiences, he sets out to find Katherine, who is responsible for it. He confronts the girl, and Katherine, learning that she is not a murderess, folds her hands in prayer, weeps tears of joy and thanksgiving.

Cohen's Luck—Four Reels—Edison—June 11.—William Wadsworth, Viola Dana, Jesse Stevens, and Duncan McRae comprise the principals in the cast. Abe

Cohen and Kitty McGee pool their money and buy a lottery ticket of which each keeps half. Kitty's pocketbook containing her half of the ticket is snatched by a thief. Abe is sorry but sympathetic on learning of the misfortune. Further grief awaits him at home. Minnie, his daughter, has become married to Sam Blumenthal, who has kept the license and ring. Not believing Minnie's story, Abe turns her out of the house. Later he learns the truth, and persuades the girl to return. By a clever trick Abe secures the stolen half of the lottery ticket, and he and Kitty McGee divide the fortune. Minnie's marriage to Blumenthal being invalid, she marries David Moss, her parents' choice. C. R. C.

The Cornet—Lubin—June 11.—The husband's passion for his cornet is a source of trouble to his wife. In a fury of rage one day she enters his room, snatches it from his lips and stamps it into an unrecognizable mass. He leaves her and lives in a tumbled down shack. We later find his wife ill and the child has grown to a precocious waif of the street. One day the father sees a weeping child brutally turned away from a florist's. His heart is touched and he buys flowers with the money he had for a cornet. He goes home with the child, who turns out to be his own, and there a reconciliation follows.

Fair, Fat and Saucy—Vitagraph—June 11.—Kate Price and Hughie Mack featured. Prince Ali Aboul, a Persian, decides to go to America and bring back a fat American wife with him. At a reception he meets Mrs. Eaton, a very plump lady, her husband and their slim daughter. All the mothers try to interest the prince in their daughters, but he will have none of them, but pays much attention to Mrs. Eaton, whose husband remembering Jerry, the cook, is going to a masquerade dressed as a sweet young miss, introduces him to the prince. Jerry suggests to the prince that they visit a certain restaurant and here Mrs. Eaton and her husband come upon them. What Jerry does to the prince when the latter tries to kiss her isn't worth mentioning, and Mrs. Eaton is satisfied to have her daughter marry Bob.

Life's Changing Tide—Biograph—June 12.—All star cast. Pearl, the old fisherman's daughter, is loved by David

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Mallory, who realizes that she loves his brother, Alan. One day another girl came to the village and Alan forgot Pearl. The girl heard news of this and was heartbroken. David demands an explanation of his brother and Alan runs to the lady novelist and asks her to marry him. Next day the city girl's fiance comes and Alan sees him and with a revolver in his hand is disarmed just in time by David. To David's pleas on his brother's behalf Pearl was deaf, but simply remarked, "Speak for yourself, David."

McQuade of the Traffic Squad—Edison—June 12.—Pat O'Malley and Bessie Learn featured. This is an unusually thrilling picture for a single-reel subject. The story, by the director, Eugene Nowland, is substantial, and the acting pleas-

ing and convincing. Pat McQuade of the traffic squad is in love with Nora Leary. Nora's brother, a chauffeur, is in league with a pair of daring thieves. A robbery is committed on McQuade's beat, and Officer Flynn, Pat's rival in love, reports that he saw McQuade talking to the occupants of the bandit's car. The truth is that Pat stopped the car to investigate, but, on seeing Nora in it, he concluded that everything was all right, and let the auto pass on. A coolness arises between the lovers. Later, when Pat captures the thieves after a thrilling chase during which he leaps from his motorcycle into the machine, the misunderstanding is explained away, paving the way for Pat's proposal which is readily accepted. C. R. C.

The Greater Courage—(Three Reels)—Essanay—June 12.—Edna Mayo and Bryant Washburn featured. Gilbert is present when Peggy is insulted by George Duncan, a wealthy bachelor, but he does nothing. Stung by Peggy's taunts, Gilbert goes to the apartments of the bachelor to demand an apology, and at the same time Lawrence, his brother, goes to the bachelor bent on the same mission. Duncan is slain and Gilbert, who refuses to make a statement, is tried by his own father, convicted and sent to prison. Later, Lawrence is shot in a saloon brawl and confesses to Peggy that he killed Duncan. A pardon is granted to Gilbert and later he and the girl are reconciled. For further review see page 973, this issue.

The Pay Train—Kalem—June 12.—An episode of the "Hazards of Helen" railroad series. Tony, a Mexican, endeavors to kiss Helen, but the girl attracts the attention of O'Mally and Tony leaves vowing vengeance. He discovers that the pay train is due shortly and he and his accomplices plot to derail the train and steal the money. Helen is discovered overhearing the plot, is captured and thrown into a cattle car. She manages to get a revolver which one of the men has dropped and carefully leveling her pistol shoots at the wire controlling the semaphore arm, which swings up and the danger flag is flashed and Helen saves the train.

Nearly a Prize Fighter—Lubin—June 12.—Billy, a gentleman of taste for travel, arrives with his valet, Mike, in his private freight car. Arrived in town they hear a fight promoter excitedly explaining that the night's match can not come off because one of the contestants will not appear. Billy and Mike introduce themselves as pugilists and decide to fight the other man. The bout begins and in the ensuing lively round Billy gets the fatal jab from a spear which was meant for his opponent. He leaps over the ropes and never stops running until he reaches the freight car.

The Journey's End—Selig—June 12. Garland Grant has written a book. He returns from India and Ned Bradford, a hunter, visits him. Bradford tells Grant that he has often wondered why Grant had never married. Grant and Helen Gray are looking forward to meet each other after a long correspondence. Helen becomes ill and pines away. At the end of a month Bradford kills a tiger. The tiger's mate following the scent comes into the enclosure and leaps upon Grant, who becomes a victim to its teeth. Helen in an invalid's chair enters into a sleep which knows no awakening and the spirit of Helen meets Grant's approaching spirit.

Four Grains of Rice—(Two Reels)—Vitagraph—June 12.—Dorothy Kelly and James Morrison featured. The leader of one of the big Chinese Tongs is murdered by the cunning leader of another Tong, "The Four Grains of Rice." A slumming party, amongst whom are Ruth Grinnell, fiancee of Sidney Rance, visit Chinatown and the leader of "The Four Grains of Rice" is much attracted by the girl's beauty and quietly slips a ring into her bag. The next day the girl goes back to return the ring, but goes alone. A Chinaman belonging to the other Tong sees the girl go into the store and sees a way to be revenged for the death of their leader. He warns the police of the whereabouts of Ruth, who meantime is released by the Chinaman's white wife. Moy Wong is sent up for a long term and Ruth and her fiance are left in peace.

Mutual Program

The Baby Benefactor—Thanhouser—June 1.—The rich old man is very fond of his granddaughter. But when it comes to feeling sympathy for the poor children in the neighborhood, he cannot be moved. The pastor of his church sends him a letter urging him to help a young woman who is endeavoring to support herself and her brother. The appeal lays neglected on his desk. Little Dorothy signs it, and then starts out on her errand of mercy, raiding the pantry and carrying away the good things in a taxicab. The old man sees her disappearing in the cab, and, thinking she is being kidnaped, he has the machine followed. The captured driver takes the grandfather to the house where he left Dorothy. There the rich old man finds the child ministering to the wants of those to whose sufferings he had been wholly indifferent. After that, Dorothy and her grandfather make their philanthropic visits together. Helen Badgely and Sidney Bracy play the principal parts.

The Girl of the Sea—Thanhouser—June 1.—Mignon Anderson and Harry Benham featured. Emelyn Lewis, a reporter, while vacationing in an out-of-the-way seashore village, falls in love with Lydia Starr. The girl's guardian, widowed Martha Starr, decides that Lewis deserves to know the history of the girl he loves, and tells him the story of how Lydia was rescued from a ship wrecked a little ways out from the village. The story, revealing the fact that Lydia's parentage is unknown, in no way dissuades Lewis from his desire to marry the girl. Some time later Lewis accidentally comes across some clippings in the newspaper office which prove Lydia to be the niece of Goldsmith Tudor, a millionaire. Given the choice between living with her uncle, who is a scoundrel, and her aunt, an overbearing, society woman, and remaining Martha's daughter and Lewis' sweetheart, Lydia chooses the latter.

Truly Rural Types—Falstaff—June 4.—Boyd Marshall and Lorraine Huling featured. Gerald Leigh, famous playwright, tires of his search for types to play the leading roles in his new play, and goes to the country to forget work and rest. There he meets Phoebe Newell and William Sewell. After watching their courtship, he is convinced that they are the truly rural types he needs. On opening night in New York Phoebe and William make a great hit. Leigh's pride at having "discovered" two stars is greatly lowered the next morning when he learns that his proteges are a married couple, already famous as heads of a stock company in one of the smaller cities, whom, in his early search for types he had actually turned down. Leigh decides that types are not necessary when clever artists can be obtained.

A Freight Car Honeymoon—Thanhouser—June 6.—Florence LaBadie and Harry Benham take the leading roles. Dan Boynton and Alice Reed, both employed in the same railroad office, marry. On his return, after a brief absence, Boynton learns from his crusty, old boss, Bushkirk, that he is discharged. But Alice is very resourceful. She conceives a plan whereby the railroad must pay for their honeymoon, since it will not grant them a vacation. Dan and his young bride collect a few camping comforts, and make themselves at home in an empty freight car in the yards. After the train pulls out, the crew discover the newlyweds, but, learning of the romance, allow them to ride. At one of the stops, Dan climbs a telegraph pole, and, by means of a pocket telegraph instrument, he orders the station agent, in Bushkirk's name, to hold the car on the siding until further orders. The loss of the car causes Bushkirk no little worry. He makes a personal investigation, and is so taken with Dan's nerve that he appoints him his chief assistant.

The Right to Happiness—(Two Reels)—American—June 7.—Vivian Rich and Joseph Galbraith featured in a romantic drama concerning Joe Blaney, whose

wife believes him guilty of theft when funds are missing from his office and he is accused of robbery. Despondent, he flees to the west, changes his name, and a year later on reading in his newspaper that his former wife has obtained a divorce, marries Elsa Dorgan, wife of a miner. Mrs. Blaney, however, has not accepted the divorce, though it was granted, and learning Joe's whereabouts sets out to effect a reconciliation. On learning he is married and father of a child, she decides he is entitled to his right to happiness, and steals quietly away without her name or mission, leaving Joe with his wife and baby. See review on page 974, this issue.

A Mother's Justice—Reliance—June 7.—George Shields, a drummer, becomes infatuated with Mary, Widow Morgan's daughter. The mother distrusts the man, and, after warning Mary against him, tells Shields never to come to the house again. The drummer, however, succeeds in meeting Mary, and persuades her to accompany him to his rooms at the hotel under the pretense of having a minister there to marry them. The next morning Mary learns that George is already married. He tries to buy her silence, but fails. Heart-broken, Mary returns home, and tells all to her mother. The widow seizes a revolver, rushes to the hotel, and shoots Shields, mortally wounding him. At the trial the mother refuses to tell why she shot the drummer, wishing to protect her daughter. Just before he dies, Shields confesses.

A Mother's Justice—Reliance—June 7.—This touching drama deals with the efforts of a traveling salesman to get into his power a young girl who finds her uncle's home and jewelry store a cheerless place in which to live and work. Her longings for irresponsible pleasure deliver her into the salesman's hands, but she discovers before it is too late that he is a married man. The arrival of his wife, as the girl's uncle, gun in hand, is about to make the salesman pay the penalty for his trifling, affords a thrilling climax.

The Redemption of the Jasons—Beauty—June 8.—A pretty and wholesome comedy featuring Webster Campbell, Neva Gerber, Frank Cooley and Ray Berger. Alice James, apparently deserted by her husband, and with a new born babe to care for, abandons the child on the doorstep of the Jason brothers, two bachelors, and when these helpless gentlemen advertise for a nurse to care for the child, Alice applies for and is given the position. Later, Tom, her husband, who had been prevented by an accident from returning home, arrives to seek out his wife, and is seen on the

street conversing with her. One of the village gossips makes this fact known to the Jason brothers, who draw cuts to see which is to marry her. On proposing they learn with surprise that the man talking to Alice was her husband, and that the baby is her own. All ends happily when the two bachelors arrange to employ both Tom and Alice, thus keeping the child within their own home.

Dirty Face Dan—Majestic—June 8.—This is "Little Dick's Second Case." Olive's ambition for wealth prompts her

to plant a coin, looking forward to its becoming a money tree. In spite of the fact that she leaves her dog to guard it, the coin is missing when she returns. Plenty of clues can be found. Dogs', cats', and boys' footprints can be seen all over the place. Dick, called in by Olive to solve the mystery, unravels it like an experienced sleuth.

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The Six Cent Loaf — Thanhouser — (Two Reels)—June 8.—Mary Quinn, a plucky factory girl, supports her little brother and sister. When John Rapley, head of the Associated Baking Companies, sees fit to raise the price of bread to six cents a loaf, Mary is more than handicapped in her efforts to provide for herself and the children. She stints herself so that Joel and Norah will not have to go hungry. Her brave sacrifice tells on her, and she is discharged from the factory. Rapley lavishes gifts on his wife and children, little realizing that he is the cause of Mary Quinn's starved condition. One day, outside his bread shop, he finds a girl faint from hunger and ill. She tells him the tragedy of bread at six cents a loaf. Rapley has Mary and the children taken care of. Realizing now that his taking advantage of war conditions to clear a big profit may be effecting thousands as it has Mary, he removes the extra cent charge on bread.

The Soul of the Vase—American—June 9.—Robyn Adair and Beatrice Van are featured in this one reel production, which concerns Jason, the potter, who subordinates everything in life to to his ambition to make a perfect vase. His wife, neglected, is attracted toward Clark, who expresses his admiration for her. The potter falls asleep and dreams that his wife offers him her soul if it can help him attain the perfect vase. He imagines that when the soul of his wife is placed within the red hot kiln and passes into the vase, the perfect result is more than achieved, though on opening the kiln the air reaches the beautiful vase and crumbles it to dust. At that moment he awakens

to discover that love for his wife is, after all, worth more than his art, and breaking the real vase, which is still far from perfect, he clasps his wife to his breast.

The Tavern Keeper's Son — (Two Reels)—Broncho—June 9.—Juan Capella runs away from home, and strikes it rich in the gold country. His father, a tavern keeper, is obliged to mortgage the hostelry. In spite of the designing charms of Carmen, a dance-hall girl, Juan remains true to Dolores, his old sweetheart. A year later, he sets out for his old home. Meanwhile, Capello, the elder, and his wife, in desperate straits, determine to rob the first rich stranger who stops at the inn. Juan, on his arrival, is not recognized by his father and mother because of his heavy beard and rich clothes. They plot to rob him that night. Later, however, the old people have a change of heart. Juan shaves off his beard, and surprises his parents. The mortgage is lifted from the inn, and Juan and Dolores marry. Frank Borzage and Estella Allen play the part of the lovers.

Payment in Full—Reliance—June 9.—Moreland Ellington swindles Willard McCourtney into buying some worthless land. Unable to locate Ellington, McCourtney is forced by poverty into taking a position as waiter in a cafe. One night Ellington's daughter enters with a man whom McCourtney recognizes as a white slaver. The waiter is happy in the vengeance which he is about to wreak upon the swindler by allowing his daughter to be drugged. While he is still gloating over it, he receives a message that his wife has given birth to a little girl. Suddenly he sees his own daughter, grown up, in the predicament in which Ellington's girl is placed. He rushes into the private room, and knocks the glass of drugged wine from her hand. Ellington, arriving in search of his daughter, attempts to reward the waiter, whom he does not recognize. McCourtney refuses the money. The swindler drops his wallet, and later, missing it returns to the cafe. On opening it, he finds that much of the money is missing. In answer to his accusation McCourtney hands Ellington a receipt for the amount which he has extracted to make up for the fraudulent land investment.

The Strike at Centipede Mine—(Two Reels)—Domino—June 10.—John Daly has struck it rich in the Centipede mine. He is still, however, "one of the boys," and continues his visits to the cabin of his friend Bill Foster, there to play cards and court Foster's pretty daughter, Hope. Jim Foley, a rival for the hand of Hope, caught high-grading, is fired by Daly. In revenge, he stirs the rougher element in the mines to strike. Foley then tries to commit a dynamite outrage. This is frustrated just in the nick of time. Foley taken into custody, the strike is broken. Daly and Hope are married.

His Guardian Auto—Falstaff—June 11.—James Cruze, Marguerite Snow, and Ethel Cooke are the principals in the cast. Billy Budd is an exceedingly fast youth. Everybody says so, cafe owners testify to it, and he admits it. His only guardian is his automobile, but it proves itself a most capable chaperon—after a spree. It happened like this. Billy stops at a roadhouse for some gasoline for the car and some wine for himself. As the gasoline is all gone, Billy substitutes it with champagne. The stunts that that reeling car goes through are wonderful. In the morning, when Billy wakes up, there is the car beside him. Outside, he invites Flossy Footlights to take a ride. Just as she is about to step in beside Billy the auto whizzes off, headed for the country, and stops before a pretty farm girl. Billy reforms and marries his new acquaintance.

The Pathway from the Past—Kay Bee—(Two Reels)—June 11.—Molly Kane's brother, Jim, falls in with a gang of toughs. The leader, Spider Lewis, takes a liking to Molly, but she repulses him. Lewis plots to get even with her. He and his gang are captured during a raid on a ship in the harbor, and Spider is offered his freedom if he will turn informer. He tells the police that Molly is a member of the gang, and has loot concealed in her apartment. The police search the place, and find plunder in Jim's room. Molly is arrested and sent to prison. On her release she obtains employment in a general store in the country. Ames, the proprietor, falls in love with her, and they become engaged. Lewis, now employed by a crooked brokerage concern, attempts to interest Ames in some worthless stock. Molly tells Ames her history, and warns him against Spider's crooked proposition. Crestfallen, Spider returns to the city where he meets Jim, Molly's brother. Jim fires on Lewis, who returns his shot. Both fall dead. Thomas Chatterton, Estelle Allen, Jerome Storm, and Jack Nelson comprise the cast.

The Ten O'Clock Boat—Reliance—June 11.—Howard, a counterfeiter, dies in prison. His wife brings up their daughter, Ruth, ignorant of her father's true occupation. Years later, Carey, an old pal of Howard's, forces Mrs. Howard to become his accomplice in circulating counterfeit bills, threatening to tell Ruth all. The girl is now twenty years of age and the sweetheart of Walton, employed in the Secret Service. On a certain morning, as Mrs. Howard is leaving the house, she tells Ruth that she is going to take the ten o'clock boat for Staten Island, intending to visit some friends there. After passing several counterfeit bills, Mrs. Howard is followed by Walton to Carey's house, which is raided. The detective does not recognize his financee's mother, until they reach the police station. She tells him of her efforts to shield Ruth from the knowledge that her father was a criminal. Meanwhile, the ten o'clock boat has been sunk. The mother persuades Walton to let Ruth believe that she is one of those lost. Walton and Ruth marry.

An Unlucky Suitor—Royal—June 12.—The Smiths have living with them a niece who attracts many suitors, among whom are a young broker and an absent-minded Jap. The young broker and Smith, also a broker, take opposite sides of the market on a certain stock.

They need money badly. Mrs. Smith loans her niece's sweetheart her diamond necklace. Smith, thinking to raise money on his wife's necklace, receives only a paste imitation. The Jap becomes embarrassingly implicated in the substitution of the cheap imitation for the priceless string of jewels. Calamity is averted by the young broker's returning with the necklace and the money which Smith lost on the exchange.

Unwinding It—KOMIC—JUNE 13.—Featuring Fay Tincher. Fay and Roderick have a misunderstanding over Margy. The latter buys some silk stockings at Fay's counter. A shoplifter steals the bill which she lays down, and slips it

into a pair of cheap stockings which he buys. Fay and Margy quarrel over the missing bill, and in the excitement, the shoplifter and Margy exchange parcels. Thrilling complications follow. Eventually the lovers are reconciled; and the shoplifter is handed into the custody of the law.

The Burned Hand — MAJESTIC — TWO REELS)—JUNE 13.—Marietta's father and mother are divorced. The court refuses the father his request for his daughter, so he kidnaps her and takes her to another state, where he becomes prominent in politics. A young college graduate, Billy Rider, is in love with Marietta He and two companions trace her. In stealing his sweetheart from her father, Billy burns his hand with a hot poker. The father uses this as a means of following Rider. One of Billy's pals, to save him from arrest, burns his hand with a poker. The father is now unable to identify the young man who stole Marietta. He leaves the place, realizing that he has lost Marietta forever.

Through Edith's Looking Glass — THANHOUSER—JUNE 13.—Edith Davis, on receiving an invitation to a ball, insists on having a new dress for the affair. Blinded by selfishness, she does not see that the family cannot afford the extravagant expenditure. After much coaxing her father finally consents to buy her the new dress. Exultant, she goes to her room and gazes in the mirror. Reflected there, she sees a scarred, haggard figure—her own conscience. One scene after another passes, showing the many sacrifices made for her by her father and mother, and her unfeeling acceptance of everything. Edith emerges from the room a changed girl. She helps her mother with the housework, and tells her father that her old pink dress is good enough for the ball. That night, when she goes to her room, in place of the wrinkled old woman a fair little girl appears in the mirror.

Universal Program

Universal Animated Weekly No. 169—UNIVERSAL.—Civil and Spanish American War heroes parade in annual review, New York City, N. Y.; thousands of mourners pay loving tribute to memory of Charles Frohman; Salvationists parade in Boston, Mass.; South American delegates meet President Wilson to discuss financial matters; Cornell crew loses to Harvard for first time in history, at Cayuga Lake, Ithaca, N. Y.; Coney Island opens; American champion runner captures Kentucky Handicap, Louisville, Ky.; Annapolis against West Point in exciting ball game at West Point; scenes from the French lines at Rheims; London Scottish and Rifle Brigade leaves for Epsom, London, Eng.; the tolls of the Zeppelins at Ipswich, England.

Should We Eat Pie?—POWERS—JUNE 3.—Jane Lee steals a piece of pie from her mother's pantry and feeds herself and her pet monkey with it. Going to sleep, she dreams that the monkey has come to life as Alexander the Great; he eats in splendor, smokes, skates and rides a bicycle. Then the dream ends. The picture succeeds in showing off the monkey, "Alexander the Great," and all his tricks to advantage.

How Billy Got His Raise—JOKER—JUNE 7.—Billy believes in hypnotism and practices it on the boss' wife and the stenographer, compelling the stenographer to make love to the boss in the presence of his wife. Billy promises to square the boss with his family if he grants the desired raise. The boss promises. Billy brings the boss' wife out of her trance; she imagines she has had a nightmare and Billy gets his raise.

Daughter of the Nile—(THREE REELS)—VICTOR—JUNE 7.—To the capitol comes Anainoe, the beautiful Egyptian known as "the Sphinx." Among the many men who are at her feet, Troubetskoi, the Russian, is favored. Stanley Claverton, on his entry into diplomatic service, receives a commission to Egypt and is entrusted with valuable state papers. Then he meets "the Sphinx" and is fascinated by her. She becomes interested in the boy, and Troubetskoi vows revenge. His infatuation has turned Stanley from Madga Sherborne and he seems to forget her entirely. Madly in love with "the Sphinx," he determines to return his commission. He meets the Russian; they drink together. The Russian drugs his wine, takes his valuable papers and sends the supposedly intoxicated boy home in a taxi. Stanley regains consciousness and goes to "the Sphinx" with his story. The Russian arrives and Stanley hides. Troubetskoi shows the papers to "the Sphinx" and tells her they are the price of the return of her affection for him. Stanley springs at him and is getting the worst of the fight when "the Sphinx" stabs the Russian. She tells Stanley to return to the girl who weeps for him. The next day, Stanley, en route to Egypt, reads of the suicide of "the Sphinx," who at last had cared for someone, but cared too well.

Their Friend, the Burglar—NESTOR—JUNE 8.—Father and mother choose Mr. Smart to be their daughter's future husband, but pretty Billie has a choice of her own, and it points to Neal, a rising young bookkeeper. At an outing at which Mr. Smart plays the star part, Billie slips away from the crowd, and joins Neal, who is hiding near by. Father follows them, even when they board the roller coaster. The daughter is captured after the race through the clouds, and the family sets out for home. Neal and the girl have arranged for an elopement that evening. Their plans are almost broken up by the unexpected advent of Basement Jimmie, a thief, but in the end Jimmie's presence proves a real benefit, as it keeps father busy while the young lovers make their escape.

The Struggle—REX—JUNE 8.—Pauline Castleman, granddaughter of a deceased officer of the Confederate army, is loved by Buck Milligan, a rather uncouth railroad man. The girl and her grandmother go to the cemetery on Decoration day and there meet General Wood, president of the L. & P. railroad, who was a friend of her husband's. At this time the railroad employes are on a strike and the officials of the road will do nothing for them. While talking with General Wood, the fact is mentioned that Mrs. Castleman had pleaded with General Wood for peace. Pauline straightway goes to the hall where the railroad delegates are assembled and there pleads with them to settle the strike. The strikers plan an attack on the hall and, arriving there, find Pauline making an eloquent speech. The strike is broken up and everyone joins in an immense barbecue.

From the Shadows—LAEMMLE—JUNE 9.—Ferris Sims, reformed crook, keeps in ignorance of his past, his daughter, who is to marry Vincent, a rich young man. "Spider," a former associate, visits Sims and falls in love with Helen, Sims' daughter, but the latter refuses to introduce them. Spider starts for the home of Vincent to kill him, and Flo Summers, whom he had previously liked, 'phones Sims of Spider's intention. Sims reaches Vincent's home and confronts Spider. Vincent apprehends both, and in the tussle that ensues Spider and Sims are killed. Vincent and Helen live in ignorance of the past of Sims.

Bill's Blighted Career—(TWO REELS)—L-KO—JUNE 9.—Bill's wife went to a studio to look at painting. Bill followed a good-looking model thither and the

model's husband also came. Bill tried to tickle the model's toes and hubby showed his displeasure. Bill disguised as a gladiator, but a policeman arrested him for indecency. Confusion for the four resulted and hurrying from trouble, all but Bill fell into a ditch, and Bill covered them up with sand.

In His Mind's Eye—Big U—June 10.—Peter von Helm, a blind beggar, sits on the street corner and mentally reviews his life. He recalls the death of his wife, his care for his baby daughter, and then his marriage, contracted through sympathy, with the gay Miss Winton. A lapse of eighteen years shows Von Helm a figurehead in his own home, while his wife entertains, flirts and leads an altogether gay existence. His daughter arrives after years away at school and Von Helm's wife maliciously introduces her into her own fast set. Von Helm turns upon his wife one day in anger at what she has encouraged in his daughter, and his wife throws a lighted alcohol lamp in his face. Blinded for life, he becomes an outcast and loses track of his daughter. The latter has also become an outcast. She approaches the blind beggar on the corner, places some coins in his cup and speaks to him. He recognizes her voice and the two are reunited. She takes him to her tenement rooms, hastily smooths down her hair and removes her cheap jewelry, then kneels at her father's feet. He passes his had over her smooth hair and thanks God that his daughter has been kept clean.

The Sign of the Sacred Safety Pin—Powers—June 10.—The formula for the making of the new explosive Noiselessite, is desired by foreign spies. Lady Baffles attempts to secure it, but fails. The general and secretary of war celebrate this event by becoming intoxicated. Detective Duck tries to prevent the spies' stealing the papers, but is himself captured by them and bound to the mouth of the

cannon, to which a slow fuse is lighted. The spies search the war office, and Detective Duck lands in their midst, being shot in by the cannon. He is their prisoner again. Two of the spies impersonate the general and secretary and secure the box of papers, which turn out to be counterfeit, the clever Detective Duck having concealed the original formula and returns it in safety to the secretary.

The Valley of Silent Men—(Two Reels)—Rex—June 10.—Davis, a drunken sot, arrives home one night and finds there a little baby, whose presence sort of stuns him, and he goes out to think the matter over. He goes to the docks and while there is divested of his hat and coat and shanghaied on a ship, which is just leaving port. His clothes are found and his wife, thinking him a suicide, marries Lestrade, a wealthy man. Some time later Davis returns. He goes to his wife and, realizing that she is happy, and after she tells him that she thought him dead, he takes his farewell of his little son and returns to the "valley of silent men."

A Strange Disappearance — (Three Reels)—Imp—June 11.—Andrew Blake, a rich young New Yorker, is in love with his cousin Evelyn. His father however threatens to disinherit him unless he marries the daughter of his partner. Young Blake goes up into the North woods to consider the matter and there puts up at the home of the Hoenmakers, who plan to rob him. Luthia, the daughter, warns Blake and he and the girl make their escape. He places the girl in a convent, fearing for her life, if her father or brother see her after her

warning him. The elder Blake is taken ill and finally tells Andrew that he will leave him his fortune if he will marry any girl but his cousin. Andrew goes to the convent and there persuades Luthia to marry him. John Blake loves his daughter-in-law, but Evelyn comes and a cloud settles over the household. Later Luthia leaves and is finally rescued by Andrew, just as her father is going to kill her. They are reconciled but Andrew's father has died.

Mumps — Victor — June 11. — Helen Wright receives instructions from her editor to write a story telling how two young people can fall in love within a month. Knowing nothing of love, the young woman inserts an ad in the paper for a young man as secretary, for one month. Harry Smith, a wealthy young man, answers the ad for fun, and is accepted. They immediately fall in love with each other and not much work is done in writing the story. The last day is up and the manuscript is finished, but owing to the fact that Helen's maid has the mumps, no one is allowed to go out of the house. Harry finally manages to get out, but returns and goes in to see Helen, who now has the mumps. He calls the minister and the two young people are married. The minister insists on kissing the bride, and he gets the mumps also.

The Circus Girl's Romance—(Two Reels) — Bison — June 12.—Patsy, the daughter of a circus veteran, is sent away to school, after refusing the attention of Fischer, manager. She meets Bruce Barton, who falls in love with her. She refuses him because she has determined to return to the circus. Meanwhile, Fischer has arranged to ruin Patsy's father financially, and schedules a riot which is to break up his show. Patsy, followed by Barton, arrives on the night of the disturbance and Barton, after Fischer has attempted to do way with his rival many times, forces the circus manager to sell him the mortgages on the circus, and Barton is owner. Patsy, realizing her love for Barton, refuses Barton's gift of the circus, unless he becomes part of the gift.

Where Ignorance Is Bliss—Joker—June 12.—Hank, in love with Susie, a country girl, receives a legacy. An adventuress and her pal come from the city to relieve Hank of his money, and in the novelty of the woman's love-making Hank forgets about Susie. Securing Hank's wallet, the adventuress and her pal hurry to the train. En route, the wallet is dropped at Susie's feet. She hurries to return it, but the couple have already boarded the train. Then she realizes the wallet is Hank's and does not return it to him until after he has confessed that the city people have "taken him in." There is rejoicing when Susie produces the wallet and Hank's attentions to her are resumed.

The Woman Hater's Baby—Powers—June 12.—Jack, a rich young doctor, determines never to marry. His sister's children bother him and this fortifies his intention. Then he finds a baby left on his doorstep and determines to adopt it. He inserts an ad for a nurse, and the mother of the child applies and is hired. Jack, finding himself in love, determines to let the nurse go and hire someone else. But Gene refuses to go, and tells Jack she is the baby's mother. Jack confesses his love and Gene and the baby remain.

Across the Footlights—(Two Reels)—Big U—June 13.—Adele stars in "The Love Behind the Throne" and sympathizes with Larry because he cannot get a position. Adele's leading man is let out and Larry is sent from an agency to take his place. He is refused, and leaves, but returns in time to rescue

have reverses because neither will work Adele from the attentions of Harris, the manager. Adele and Larry marry. They without the other. Larry finally becomes a star after Adele's insisting on his taking a big part offered, but illness makes him give it up. Adele is offered her former role in "The Love Behind the Throne." Larry watches the performance. A fire starts and Adele is heroically rescued by her husband.

Little Mr. Fixer—Laemmle—June 13.—George Merrill and Nell Fenwick become estranged owing to George's fondness for drink. Nell makes a friend of Billy, a newsboy, who kicks Merrill one day when he tries to force his attention upon Nell. Merrill knocks the boy down and Nell cares for him at her home. She cannot forget Merrill and keeps his photograph hidden from Billy. One day Billy finds it and realizes Nell's love for Merrill. He plans to have Merrill call. Telling Nell he is dying and wishes to forgive Merrill, she sends for him and the doctor. Merrill has reformed. Billy takes both him and the doctor into his confidence and the result is the reconciliation of Merrill and Nell.

Feature Programs

Mutual Masterpictures

The Lonesome Heart—(FOUR REELS)—AMERICAN.—Margarite Fischer featured in the role of an orphan girl abandoned by the man to whom her father had entrusted her when a baby. Abused at the orphanage she runs away, and is protected by the son of the man who abandoned her. Ultimately the story of her past becomes known, she is restored to her rightful station in life, and marries her protector. See review, page 972, this issue.

The Darkening Trail—(FOUR REELS)—NEW YORK MOTION PICTURE COMPANY.—William S. Hart is featured in this production as Yukon Ed, an Alaskan miner in love with Ruby McGraw, the village storekeeper. When Ruby marries Jack Sturgess, a ne'er-do-well and later proves false to her, Ed sides with Ruby and a few days later when Ruby sickens and Jack is sent for a doctor, but delays going in the hope that his wife may die, Ed himself brings the physician, though too late to save Ruby's life. The grim miner brings Jack to his home, shows him his dead wife and then deliberately kills him, since Ruby had expressed the wish not to go down the darkening trail alone. See review on page 969, this issue.

N. G. C.

North American

The Fox and the Pig—(CHAPTER SEVEN "THE DIAMOND FROM THE SKY")—(TWO REELS)—AMERICAN.—Arthur Stanley flees from the tournament, finds a dead huntsman's fashionable clothes, dons the clothes, and thus disguised returns to the farm where he had sought employment. Detective Blake turns over to Hagar thumbprint evidence that Blair is guilty of Doctor Lee's murder, and Hagar with this goes to call on Blair's mother to demand as the price of her silence that Esther be received in Fairfax society. While his mother is absent from the room, Blair steals out from behind the nook in the fireplace, strikes down Hagar and drags the unconscious woman into the opening behind the fireplace, later fleeing with the evidence. A little negro boy finds "The Diamond from the Sky" in the owl's nest and takes it away with him. See review on page 970, this issue.

Paramount

Bootle's Baby—(FOUR REELS)—PARAMOUNT.—Gavor Gilchrist falls in love with his mother's companion and they marry in haste and repent at leisure. Gilchrist goes back to the barracks and leaves Helen, his wife, with a little baby to support. She becomes the companion of a Russian countess, which necessitates her leaving the baby. She therefore takes the little girl to the barracks and there Gilchrist finds her but takes her into Bootles' room, the most popular man in the camp, and there deserts her. Bootles finally adopts the little girl. Later Bootles meets Helen and they are immediately attracted to each other. Gilchrist is killed and Helen hearing of his death, writes for the baby to be returned to her. Then for the first time Bottles learns of the relationship between his ward and the woman he loves. The picture ends with happiness promised for all.

Stolen Goods—(FIVE REELS)—LASKY.—Blanche Sweet is featured in this splendid production. It concerns Margery Huntley, an orphan, sent by the forewoman of a dressmaking establishment to a store, where Helen North, a wealthy girl who is a kleptomaniac, steals a valuable bit of lace, and to escape detection, slips it into Margery's handbag. Margery is sent to prison and Helen goes abroad with her father. Upon Margery's release she becomes a trained nurse and goes to Belgium. Helen's father dies penniless and the girl sets out to meet Mrs. Franklyn from America, an old friend. While Helen is detained in an emergency hospital where Margery is a nurse, a German shell wounds her and she is left for dead. Knowing that Mrs. Franklyn has never seen Helen, Margery dons Helen's clothing and goes to Mrs. Franklyn, accompanied by Richard Carlton, an American Red Cross surgeon who loves her. Later it is discovered that Helen is not dead, and she arrives to oust the impostor. Margery confesses the deception and Dr. Carlton declares his love for her in spite of all.

The Wild Goose Chase—(FOUR REELS)—LASKY.—Two old gentlemen in France arrange for the marriage of their grandchildren, Bon Randall and Betty Wright, both residing in America. Bon, who is a young college student, steals a cigar store Indian, and when pursued, leaps into a car occupied by Betty and drives off. Betty, to save him from capture, conceals all knowledge of him when she is overtaken and the car is returned to town. On arriving at their homes, each finds a letter from France commanding that they marry, and not wishing to marry an unknown, each determines to run away. Betty joins a "down and out" theatrical troupe and Bob, later, for love of Betty, joins the same company. Many weeks later each discovers the identity of the other and is reconciled to a marriage.

Pathe

The Telltale Heart—(ONE OF THE NEW EXPLOITS OF ELAINE)—(TWO REELS)—PATHE.—Craig Kennedy learning that Elaine has been sent a handkerchief containing a spark of radium, calls up his sweetheart and warns her of her peril in time to prevent her being blinded for life. Innocent Inez, one of Wu Fang's accomplices, is later captured and brought to Kennedy's laboratory where Kennedy straps her hand to the wire leading to the sphymograph, the scientific crime detector which registers her every emotion. Though Wu Fang learns of Inez's predicament and makes a sensational escape, Kennedy learns of the headquarters of the Chinese criminal and prepares to capture him as the episode ends. See review on page 978, this issue.

N. G. C.

Blue Blood and Yellow — (THREE REELS)—PATHE.—This is the seventh of the "Who Pays" series, featuring Ruth Roland and Henry King. Anita Logan, an heiress, chooses Alfred Scott, the last of an old lineage, in preference to Paul Reed, a capable and ambitious astronomer, whose father is a retired brick layer. Too late, Anita learns her mistake. Scott's only motive in marrying her was to have someone to pay off his creditors. She becomes aware of this, and informs the executor of her father's will of her marriage, thus disinheriting herself as she is not yet twenty-one years of age.

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She applies for a divorce, but quickly withdraws her application when Scott threatens to drag her sister's name into the affair. Rather than bring disgrace upon Bess, Anita sentences herself to a grim and dismal future as the wife of a man whom she loathes. C. R. C.

The Japanese Mask—(Three Parts)—Pathe.—Superstition is here carried out in fact. An officer shows his roommate an odd mask which he procured in Japan, explaining that there is a tradition that no one who looks at the mask will die a natural death. Later, the two men become rivals in love. The one who, according to the tradition, is marked for a tragic death, takes an unfair advantage of his roommate, and induces his sweetheart to marry him. He allows his vices to rule him, and the next meeting of the two former friends, is one of hunter and hunted. Not until after the criminal's death does the officer recognize the fulfillment of the tradition. C. R. C.

The Police Dog—Pathe.—This is a cartoon comedy from the studios of J. R. Bray. One of the police dog's greatest tasks is that of keeping his human companion out of trouble. Here the policeman gets mixed up with an organ grinder and his bank-robbing monkey, and the police dog takes the struggling trio to the police station. A split reel. C. R. C.

The Vanishing Cinderella—Pathe.—Florence Kingdon, a reporter on a newspaper, is assigned the task of interviewing the famous author, Tom Watson, a hitherto unaccomplished feat. She asks Watson for an interview, threatening to trick him into one should he refuse. This puts the author on his mettle, and he challenges her to secure an interview with him. Florence obtains an apartment above his, starts a fire in the waste basket, and succeeds in having Watson rush up and carry her, "unconscious," into his apartment. The author's fiancee calls, and he hides Florence in the next room. But she is seen by Susie's mother. They leave in a huff. Watson is dumfounded to find Florence gone on entering the other room. His next story is called "The Vanishing Cinderella," and is about Florence's visit. Watson learns her identity, calls on her, and loses no time in proposing. Of course, he is accepted. C. R. C.

Lonesome Luke—Pathe—This is a short comedy from the pen of the famous cartoonist, Tad. Lonesome Luke, a resident of the village jail, is promised his freedom if he will don a bear skin and dance with a lion at a political function. Luke agrees, but changes his mind when he sees the lion. A long and ludicrous chase follows his escape. On the same reel with "A School in New Guinea." C. R. C.

Jaypore, the Rose City—Pathe.—A beautifully colored scenic, showing interesting views of this city in India. On the same reel with "The Police Dog." C. R. C.

Pathe News No. 41—Pathe.—Pupils of the Brooklyn, N. Y., public schools are shown in this issue of the topical undergoing their regular "toothbrush drill"; vast crowds gathering in Rome, Italy, to demand war; the arrival of German prisoners of war at Berlin from Southampton, England; girls of La Salle Seminary at Auburndale, Mass., in canoe race; a fashion section depicting the latest in women's wear, and in the war section, close-ups of General Joffre inspecting the French troops at the front, also a number of maneuvers of the allied troops in France and Belgium.

Pathe News No. 42—Pathe.—This issue of the weekly shows the winner of the beauty contest in Cincinnati, Ohio; Harvard 'varsity crew defeating Cornell at Ithaca, N. Y.; pageant and military parade at Sydney, Australia, and in the war section, views of French Alpine Chasseurs in the Vosges mountains, together with an attack upon the enemy.

A School in New Guinea—Pathe.—Pathecolor adds much to the interest value of these views of missoin work and school life in New Guinea. C. R. C.

Picturesque Caucasia — Pathe.—A beautifully colored scenic on the same reel with "The Apple Industry in the State of Washington," also finished in natural colors. C. R. C.

Universal Special

The Black Box—(Episode Thirteen)—(Two Reels)—Gold Seal.—Quest rescues Lenora from the waters of the river and later manages to convey a message by a cowboy to Craig, who has sought refuge in old Mexico. Craig promises Quest that he will reveal everything to him in his New York office a week later, and Quest after a wild ride across a burning bridge arrives at the station in time to see Craig off for New York. Lenora, who has been following Quest, falls senseless on the burning bridge, as the episode ends. See review on page 979, this issue. N. G. C.

Vitagraph Special

The Goddess — Vitagraph—(Chapter Four)—Produced by Ralph Ince, and featuring Anita Stewart and Earle Williams. After Stilleter and the Indian, with Celestia under the psychologist's influence, have passed out of sight, Tommy hurries back to the cabin, dons the fur robe which he finds there, and sets out in pursuit. He arrives in the village too late, however, for Stilleter and the goddess have already boarded a train for New York where the girl is to reform the working class by teaching them a new religion. Tommy recovers his clothes from the Indian, and takes the next train to the metropolis. C. R. C.

World

The Builder of Bridges—(Five Reels)—World.—C. Aubrey Smith in the leading role. Story deals with the big heartedness of a wealthy engineer who is fooled by a girl into believing that she is in love with him. Her young brother has stolen $20,000 and her fiancee will not help her out so she decides to make the engineer fall in love with her and in this way get the necessary money. After getting the money from the engineer, she breaks the engagement with the other man and he tells the engineer of the girl's duplicity. The girl finally wakes up to the fact that she really loves her benefactor and they are finally reconciled. For further review see page 933, of issue of June 5. J. C. G.

Miscellaneous

Where Cowboy Is King — (Four Reels)—American Lifeograph.—A picture of real western life taken at Pendleton round-up. Daring skill of the cowboys and the stirring incidents of ranch life give a thrill to the picture. Among the interesting features of this picture are the cowgirls, who equal their brothers in bravery and expert riding. A stage coach race lends excitement to the picture and one of the chief charms of the production lies in the fact that the thrills are impromptu and the "big scenes" were as much a surprise to the actors as they prove to be to the audience.

They're After Flo—Hepworth-American.—Chrissie White is featured in this production, supported by Lionelle Howard, Tom Butt and John MacAndrews. Flo, who worked in the office, held a birthday celebration, which broke up in a fight. The little man wrote a boxing

instructor, asking for lessons. The fat man bribed the boxing instructor to beat him up. The little man overheard the plot and got a champion to take his place, which resulted in the fat man "getting him" when he called to see the boxing instructor next day.

Bodiam Castle—Hepworth-American.—A scenic picture that is beautifully photographed by the new Hepworth stereo process, which makes it wonderfully lifelike. The old castle is pictured in all its beauty in this short film.

A Moment of Darkness—(Two Reels) Hepworth-American.—Alma Taylor and Stewart Rome featured in this production. Jess was trained to be a thief by her father and brother, and when caught at thievery in a jewelry shop is sentenced

to three years in prison. Following her release she is taken as a companion by the lady from whom she had stolen, and falls in love with the lady's brother. Her own brother finds her and attempts to drag her back into her life of crime, but ere he can accomplish her degradation is shot. She explains all to her lover, who understands and forgives.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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Vol. XIII CHICAGO, JUNE 19, 1915 No. 25

THE PERFECTION OF PHOTO PLAYS

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SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, June 14th

"Road O' Strife" No. 11

"The Valley of the Shadow"

One Reel Drama

Alene's execution is only a day off. Dane believes the mysterious words on the cup indicate a clue to the murderer. He steals the cup from the courthouse, and although badly wounded by the watchman, frantically begins experimenting to prove by chemical analysis that his startling theory is fact, and thereby saves Alene's life.

Featuring ***Crane Wilbur*** and ***Mary Charleson***

Tuesday, June 15th

"Capturing Bad Bill"

Split Reel Farce

Bill is the pest of the town until Pete, the restaurant keeper, takes the job of Sheriff and gets after him.

"Caught with the Goods"

Split Reel Farce

A rural Justice of the Peace loves to play poker. His wife plans to have him caught in a raid but her plans are decidedly upset.

Wednesday, June 16th

"The Insurrection"

Three Reel Naval Drama

An unusually stirring story of love and intrigue during a South American revolution. This drama contains some of the most remarkable pictures of the United States navy in action ever filmed and is replete with sensations.

Featuring ***Ormi Hawley*** and ***Earl Metcalfe***

Thursday, June 17th

"From Champion to Tramp"

Two Reel Drama

An interesting tale of how a champion mile runner is falsely accused and barred from athletics. He becomes a tramp but later on reinstates himself in the regard of the world and achieves happiness.

Featuring ***Romaine Fielding***

Friday, June 18th

"The Bridge of Sighs"

One Reel Drama

A young building contractor, through fear of bankruptcy and the loss of his sweetheart, uses an inferior grade of cement in the arches of a bridge he is building. The inevitable happens and the reckoning comes on his wedding night.

Featuring ***Velma Whitman*** and ***Raymond Gallagher***

Saturday, June 19th

"A Safe Investment"

One Reel Comedy

Another one of those laughable Billie Reeves' comedies. This time Reeves tries to retain his position as head of the house, but does not succeed very well. Incidentally his wife discovers a method to effectually cure him of flirting.

Billie Reeves featured with ***Mae Hotely***

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Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess" With ***Rose Coghlan*** and ***Ethel Clayton,*** supported by ***George Soule Spencer***
Comedy Drama by ***Cecil Raleigh*** Direction ***Barry O'Neil***

"The Valley of Lost Hope" Featuring ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife*** Direction ***Romaine Fielding***

"The District Attorney" With ***George Soule Spencer*** and ***Dorothy Bernard***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske*** Direction ***Barry O'Neil***

"The Evangelist" With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Powerful Drama by ***Sir Henry Arthur Jones*** Direction ***Barry O'Neil***

"The Climbers" With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Drama by ***Clyde Fitch*** Direction ***Barry O'Neil***

"The Great Ruby" With ***Beatrice Morgan, Octavia Handworth and George Soule Spencer***
Drama by ***Cecil Raleigh*** and ***Henry Hamilton*** Direction ***Barry O'Neil***

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Mr. Arden's Successful Drama Direction ***Romaine Fielding***

"The College Widow" Featuring ***Ethel Clayton*** and ***George Soule Spencer***
Comedy by ***George Ade*** Direction ***Barry O'Neil***

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American Film Mfg. Co. Releases

Peggy Linn, Burglar

A Two Part "Flying A" Drama
Directed by W. D. Taylor
Date of Release - - - June 21st

A story of pathos, love and thrills—a wonderful storm scene.

Featuring Vivian Rich and Joseph Galbraith

A Deal In Diamonds

An "American Beauty" Comedy-Drama
Directed by Frank Cooley
Date of Release, June 22nd

The diamonds are glass—the brooch is brass—the sweetheart is won, however. Featuring NEVA GERBER and WEBSTER CAMPBELL, the famous "beauty" stars.

One Woman's Way

A One Part "Flying A" Drama
Directed by Archer MacMackin
Date of Release - June 23rd

The stars are VIVIAN RICH and JOSEPH GALBRAITH.

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Vol. XIII CHICAGO, JUNE 19, 1915 No. 25

Chicago Court's Epoch-Making Decision

OTHER IMPORTANT NEWS OF THE WEEK

ONE of the most epoch-making court decisions affecting the film business that has ever been handed down by a judge, was given on Saturday morning, June 5, when Judge Fenimore Cooper in Chicago granted an injunction restraining the city from prohibiting the exhibition of the great Griffith masterpiece, "The Birth of a Nation," at the Illinois theater in Chicago.

The case was hard fought by Mr. Griffith in person and his legal representatives and advisors, and Judge Cooper's decision undoubtedly is a victory not alone for Mr. Griffith and his picture, but for the whole film industry as well, since, following close upon the New York decision of last week on "The Ordeal," it indicates conclusively that a wave of opposition to censorship in every form is spreading throughout the country.

The decision of the Chicago judge not alone permits the showing of "The Birth of a Nation," but strongly rebukes the narrow-minded censors for even thinking of refusing to grant a permit for the picture because a certain race or nationality took offense at that film. Judge Cooper's decision in full is as follows:

The city contends against the issuance of the injunction on three grounds—that the permit to exhibit the photoplay in question was not lawfully issued; that the permit issued was revoked and that the photoplay, if presented, will engender race animosity against the negro citizens of our community.

This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

The court cannot assume that this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done.

In our own great community the fact is recognized by all well informed citizens that we have in the various professions and higher lines of business members of that race who are ministers, dentists, lawyers, physicians, and business men of fine ability and business character, who enjoy the respect and confidence of our community.

This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures in the play. Every night in every fair sized community in this broad land where the stage instructs or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value.

Every night in every theater there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all of the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people, would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called "The Birth of a Nation." Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on the owner of the play is vested with an individual property right, which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

The evidence in this case satisfies the court that this play was censored by the mayor's private secretary and by Mrs. Harrison, the wife of the former mayor of Chicago. Major Funkhouser admits that he received orders from the mayor's office to issue a permit for the production of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

I am obliged to find under the law and the evidnce in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play.

Despite the fact that the Griffith people have won such a sweeping decision it seems clearly evident that the obstreperous city administration is still longing for blood, and the corporation counsel as late as Monday of this week was still seeking columns of publicity in the newspapers in which to bitterly denounce "The Birth of a Nation" as a film that should never see the light of day, predicting that race riots and hatred would follow as a result of its showing, and generally making himself ridiculous in the eyes of the public.

At every performance of "The Birth of a Nation" at the Illinois theater, Mr. Griffith appeared in person on the stage to explain to his patrons the high motives that

inspired the original making of the piece and made a strong plea for "a square deal for motion pictures." In his little talk, Mr. Griffith referred to the fact that censorship in one state has gone so far that an attempt was even being made to regulate the speaking stage and predicted that, if such a practice was allowed to continue, the time would soon come when the press, as well, would be called upon to undergo censorship and then the United States would become another Russia.

Mr. Griffith paid glowing tributes to Judge Cooper who had the manhood to render a fair and just decision even though he thereby laid himself open to much criticism from the negro vote of Chicago and likewise was incurring the denunciation of Major Funkhouser, second deputy superintendent of police, and Assistant Corporation Counsel George L. Reker.

It is a notable fact that Mr. Griffith in all the cities throughout the country in which "The Birth of a Nation" has been played, has had to make his fight against censorship alone and unaided. J. J. McCarthy, manager of the film production, in an interview with a representative of Motography bitterly denounced the lack of support from film men as a whole, calling them "pikers who were so jealous of each other that they feared to make any sort of a struggle for the betterment of trade conditions, as a whole, lest a rival benefit." He considered it quite unusual that alone, and unaided, the producer and management of "The Birth of a Nation" had to make a fight against censorship, since censorship is a matter that should concern each and every film manufacturer, exchangeman and exhibitor.

On the opening night of "The Birth of a Nation" in Chicago five municipal censors attended the performance and made a report which will be used in the city's court proceedings on an appeal which it is understood will be taken from Judge Cooper's decision. Affidavits made by these censors, it is expected, will be presented to Judge Cooper in an effort to have the injunction dissolved, though the management of the film has little fear that now that a permit to show the picture has been obtained such a permit will be revoked by any court in the land.

New Big Combination

Los Angeles newspapers are vieing with Dame Rumor to give publicity to a story to the effect that D. W. Griffith, Thomas H. Ince and Mack Sennett are all to be united in a big motion picture combination now in the making. *The Record* of Los Angeles under date of June 5 says: "It is reported around photoplayers' row that D. W. Griffith, Thomas H. Ince and Mack Sennett, three of the most progressive men in the picture industry, propose to form a stupendous new moving picture producing company somewhere in the neighborhood of Los Angeles. It is said that the Thomas H. Ince Company has been formed already and that Griffith is due in Los Angeles about the middle of June, and then it is declared things will be stirring in the local film world."

An attempt was made to see Mr. Griffith in Chicago to obtain from him either a denial or a confirmation of the story, but he was out of the city and his local representatives could say nothing about his future plans.

The Grand Opera House of Washington, Indiana, broke all their house records with the showing of the "New Exploits of Elaine" May 17. The paid attendance for the evening was 1,453.

A Charity Worker

Rosemary Theby, the pretty Universal star, recently asked for a raise, to enable her to carry out her charity work. Miss Theby, the wearer of the latest creations of fashion, one of the most popular motion picture actresses, a lover of expensive boots and lace lingerie, and a constant driver of her big new automobile, does not wish to satisfy her own cravings, but because she has a great big heart she wants more money, so that she may go into the homes of the poor people and there aid them. She helps the down and out men to get positions, by clothing them neatly so that their chances of securing employment are more certain. The poor people, according to Miss Theby, are not given enough thought by those who are able to help them out, and she is always most willing to feed some hungry family, get work for the older members and give them a start in the world. When asked about her own people, Miss Theby assures you that they are very comfortably situated in St. Louis and do not come to her for money at all. She uses practically all of her salary to help the needy.

Rosemary Theby.

Pennsylvania Convention

Reading, Pennsylvania, was this week the scene of one of the most enthusiastic gatherings ever held by the Motion Picture Exhibitors' League of Pennsylvania, for the 1915 state convention assembled in that city on June 7, for a three-day session.

Ben H. Zerr, president of the state organization, is in charge of the convention, and has collected a number of valuable prizes which will be distributed to those who show proficiency in many varied lines of endeavor. A number of the big film companies are represented at the convention and many of them sent players to represent them at the ball, held on Tuesday, June 8.

Rajah Temple was the scene of the gathering and much of the floor space was devoted to exhibits of film accessories, gaily decorated booths offering displays of the newest in all styles of equipment. The program for the week was as follows: On Monday, June 7, the convention was called to order at 10:30 by President Ben H. Zerr, following the registration committee appointments and the signing of the register by many visiting exhibitors. At 1:30 in the afternoon the committee of registration made its report followed, at 2 o'clock, by an address of welcome by Ira W. Streator, mayor of Reading, which was responded to by G. W. Sahner, of Pittsburgh, first vice-president of the state league. This, in turn, was followed by reports of the legislative committee and other committee reports and at 6 o'clock a Dutch luncheon was served to all.

Tuesday morning was taken up with a general dis-

cussion of business conditions and a number of addresses. The afternoon was devoted to an automobile parade which broke up with a number of sight-seeing trips for the visiting exhibitors, and at 9 o'clock in the evening a grand ball was staged under the auspices of the Reading local.

Wednesday morning a business session open to all exhibitors, exchangemen, dealers in moving picture accessories, manufacturers and other allied interests of the film industry was held, and before adjourning a selection will be made for the next convention city. The afternoon was devoted to a sight-seeing tour through the beautiful surrounding country, together with a number of mountain railway trips and the convention came to an end Wednesday evening with a grand banquet at the Hotel Berkshire.

Dressler Comedy Being Filmed

Bubbling over with fun and "pep" and keeping everyone in roars of laughter, the irresistible Marie Dressler has been romping through scene after scene in the Lubin studio this week in her new five-reel comedy, "Tillie's Tomato Surprise."

The new comedy, which is a riot of merriment and new ideas along comedy lines, was written especially for Miss Dressler by Acton Davies, widely known as an author and dramatic critic, and is one of the best vehicles she has ever had to display her unique ability as a comedienne. The production will be one of the most elaborate ever made in the Lubin studio.

Howell Hansel will have charge of the production, and will be assisted by Albert F. Mayo. The company supporting Miss Dressler is headed by John C. Rice, who has made an international reputation

Marie Dressler and Howell Hansel, her director, in "Tillie's Tomato Surprise," new feature comedy film.

for himself as a comedian. Most of the interior scenes for the comedy will be filmed in the big Philadelphia studio and the exteriors will be taken at the Lubin ranch at Betzwood, Pa., where a large force of artists, propertymen and others have been working for the past three weeks making preparations for the arrival of the Dressler company.

At a meeting of the board of directors of the newly organized Penn Yan Film Corporation of Penn Yan, New York, the following officers were elected: E. R. Ramsey, Penn Yan, president; Henry E. Stohldrier, New York City, vice-president; William J. Tylee of Penn Yan, treasurer and Jerome O'Keefe, Penn Yan, secretary.

Rock Shows Latest Release

On Saturday morning, June 4, John Rock, Chicago manager of the Vitagraph Company, staged a private exhibition of the V. L. S. E. release "The Island of Regeneration" at the Ziegfeld theater on Michigan avenue, for the benefit of Chicago exhibitors, exchangemen and members of the trade press.

Despite the fact that the print shown was one out of which Major Funkhouser clipped a few notches, the picture went over in a big way and was warmly praised by all present. Photographically it is a masterpiece, while the story is so interesting as to hold one spellbound until the very end.

Edith Storey as Katherine Brenton and Antonio Moreno, as John Charnock, Jr., are really wonderful in their interpretations of these difficult roles and though many of the scenes under less capable direction would have resulted in nothing but cheap sensationalism, the Vitagraph producer and his capable players have allowed suggestion to cleverly carry the film over the thin spots and what would have otherwise been questionable scenes are most delicately portrayed. S. Rankin Drew is entitled to praise for his splendid impersonation of Valentine Langford, the "heavy," while the rest of the supporting cast is adequate. A complete review of this picture appeared on page 875 of the May 29 issue of Motography.

Beginning the same afternoon as the private showing, "The Island of Regeneration" went on at the Ziegfeld theater for an indefinite run.

"Salvation Nell"

"Salvation Nell," one of the most famous plays ever shown on the American stage, is soon to be adapted, on a markedly pretentious scale, to motion pictures. This highly interesting bit of information emanates from the headquarters of the California Motion Picture Corporation in San Francisco. The above firm, through a special arrangement with Edward Sheldon, author of the play, has already begun active work on the production and announces its final completion for an early release.

Like so many of the other celebrated dramas, "Salvation Nell" offers opportunities to the motion picture camera that can never be realized in the more cramped limitations of the stage. Another feature of "Salvation Nell's" adaptation to motion pictures that bespeaks it an immediate favor with the public is the appearance of Beatriz Michelena in the leading role. Here all the art that she has displayed in her various roles of the past—her Salomy Jane, Mignon and others—must be combined in one.

Attention Major Funkhouser

Major Funkhouser, Chicago's second deputy superintendent of police and head of its censor board, who took several "hunks" out of the Vitagraph serial "The Island of Regeneration," will doubtless be interested in a press story coming this week from the New York office of the V. L. S. E. Inc., which explains in detail the taking of some of the particular scenes to which Major Funkhouser objected.

The esteemed, so to speak, major, will doubtless revel for instance in the fact that though Miss Storey looks awfully comfortable in her next-to-nature garb, part of these scenes were taken on Labor Day on the beach at J. Stuart Blackton's estate on Long Island,

the weather being pleasant at the time, but those scenes taken in the pool in the cave were not completed until winter was far advanced, and consequently had to be staged in the Vitagraph studio when the thermometer was hovering around the zero mark. The Vitagraph pool happens to be entirely open, so to make things comfortable for Miss Storey, a steam pipe was placed in the pool which, however, only succeeded in warming the water in spots, and when the lady, nearly in the nude, swam out of the warm spots and struck water that was about ready to freeze, she found it difficult to smile pleasantly at the camera.

The interior of the island cave was taken in a tent pitched on the studio grounds in order to get the proper light effect, and the thermometer being extremely low at this time also, the two refugees of the island had nice little charcoal stoves scattered about the side of the tent and made quiet exits to warm up between scenes, care being taken in speaking their lines in order not to have the vapor from their breaths register on the film. Apparently it's a gay life being an actor of these near-to-nature roles and we feel quite sure Major Funkhouser will chuckle with glee when he learns the particulars of the scenes to which he took such violent objection.

Official War Pictures

Pathe is showing the first official war pictures to reach this country from France, and judging from those already exhibited, they form a series of extraordinary interest. The pictures have been approved and censored by the French military authorities and edited by the French Cinematograph Chamber of Commerce, with a view to their being as widely shown throughout the world as possible.

The first pictures received show Lord Kitchener, General Joffre, President Poincare, Marshal French and Minister of War Millerand in conference—the first time that such a number of celebrities have been shown together in a war film. Others picture the French army in the new "invisible" gray uniforms which are taking the place of the well known red trousers and blue coats. In fact, each of the pictures has possessed a marked human and historical interest. It is promised that they will get better and better.

Bray's Method Patented

Following the outcome of a suit brought by J. R. Bray, maker of the Pathe-Bray cartoon comedies, against certain other cartoonists for infringement of his patents on his process for producing animated cartoons, the impression seems to prevail that Mr. Bray's patents should not have been granted, since his methods of work had been previously used by other cartoonists, but the holder of the patents contends that this is a mistake, as he has invented methods of simplifying the work so as to make the animated cartoon commercially practical, and spent thousands of dollars and years of time developing his process to a point where, instead of spending six months on one film, he is now able to produce several films each week.

Mr. Bray, in his interview, states that he plans to carry on a co-operative system by which cartoonists of ability who are able to do high class animated cartoon work may take advantage of his patented process, thereby saving a vast amount of work for themselves and obtaining a higher rate than if they attempted to produce the cartoons independently.

Will Stay in Boston

A notable victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the play at the Tremont theater in spite of the determined opposition of a group of white and colored agitators. The opponents of the play jammed through the legislature the previous week the so-called "Three-Men" censor bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The mayor, the chief justice of the municipal court, and the police commissioner. The bill was promptly signed by Governor Walsh and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Mayor Curley, Chief Justice Bolster and Police Commissioner Stephen O'Meara decided to see for themselves the object of the attacks. They visited "The Birth of a Nation" at different times individually. Then on Wednesday they gave a hearing to the counsel for the negroes and the counsel for the theater. John F. Cusick, the sole theatrical counsel, was faced by former United States Assistant Attorney-General William H. Lewis and Butler R. Wilson, colored lawyers, and J. Mott Hallowell, representing the white protestants. The hearing lasted two hours, after which the board of censors went into executive session.

After a short session, Mayor Curley, in behalf of the board, issued a statement: "Having witnessed the performance, heard counsel and having given full consideration to the entire subject, we have decided that the license of the theater should not be revoked or suspended."

Laura Sawyer's Contract Finished

It will be of great interest to the many admirers of Miss Laura Sawyer to know that this well known screen artist has just completed her contract with the Dyreda Art Film Company and expects to announce at a very early date her association with another leading motion picture production company. Miss Sawyer is a most versatile actress and her experience, both in the legitimate and the silent drama is extensive. Her connection with the Famous Players has made her one of the most noted actresses on the screen. Under the banner of the Famous Players Miss Sawyer took part in "A Daughter of the Hills"; played opposite the well known actor, Henry Dixie in "7750," also in a "Woman's Triumph." Her latest success is "A Daughter of Millions" with the Dyreda Art Films Company and she has taken part in other successful dramas.

Laura Sawyer.

Some of the beauties en route for California on the "Universal Special."

Universal Beauties Trip Begins

The dining room on the "second floor back" of the Manhattan Hotel was the scene of much gaiety and more beauty on Friday, June 4, when a number of the winners of the Universal beauty contest assembled there for luncheon preparatory to boarding the Chicago-bound two o'clock train in the Grand Central Terminal across the street.

The mid-day repast, at which were also present the Universal officials, chaperons of the party and representatives of the press, came as the end of a sight-seeing tour about New York; the automobiles carrying the girls being decorated with explanatory banners and pennants. More than one man was seen to stop in his tracks and move over to the curb for a better look as the beauty-laden machines swept along Broadway.

Nor can they be censured for their appreciation of the charms that be, unseemly though their staring may have been, for these girls were honest-to-goodness good-lookers. Heralded beauties do not often survive the gauntlet of criticism to which they are invariably subjected, but the consensus of opinion, gleaned from the bashless and complimentary remarks of the bellboys and hotel guests who lined the stairway and entrance as the girls passed out on their way to the train, was that the Universal Film Company exercises most commendable judgment in choosing fair ones.

Taxi drivers, cabmen, pedestrians and even the traffic policemen paused for a gaze as the girls, preceded by Carl Laemmle and escorted by Joe Brandt, Nat Rothstein, Paul Gulick, Bert Adler, John B. Clymer and Bob Doman, crossed Vanderbilt avenue and made their way into the station to start on the first lap of their journey to Universal City. Only the eastern states and Brooklyn were represented in this party, a special train and the Middle States' delegation awaiting their arrival in Chicago. Farewells were said, repeated, and thrown from the back platform of the last Pullman, and the trip was begun.

The Universal Beauty Special arrived in Chicago on Saturday afternoon and immediately went to the Sherman Hotel. They were accompanied by Carl Laemmle and his wife and a brass band led the party in automobiles to the hotel. That evening the beauties were taken to the Grand Opera House and there after the performance was over, Miss Margaret Anglin held a reception for them on the stage. After the theater the party went to the College Inn and were there given a sumptuous banquet, at which Carl Laemmle was presented with a chest of silver spoons and each of the girls was given a half dozen of the Mary Fuller souvenir spoons.

The entire party then retired to the ball room of the Hotel Sherman and there danced until 3 a. m. Sunday morning the girls all went to church at nine o'clock and spent the rest of the day in "seeing Chicago" in automobiles. The Universal Special left Chicago at 6 p. m. Sunday evening.

The tour, which began at Grand Central Station, continues with sight-seeing pauses at Kansas City, Newton, Kans.; Pueblo, Colo., Colorado Springs, Las Vegas, Lamy, Albuquerque, N. M.; Grand Canyon, Ariz.; Ashfork, Ariz.; Los Angeles, Universal City, San Diego, Santa Barbara, Monterey, Santa Cruz, San Jose and San Francisco.

New Vitagraph Star

The latest recruit from the legitimate stage to join the ranks of the Vitagraph players is the international comedienne, May Robson, who has been engaged to appear in a picture version of her latest comedy success, "A Night Out." Miss Robson in her career as an actress has won the hearts and tickled the risibilities of millions of people all over the world by her inimitable mimic art, and hopes to repeat her success in the silent drama. Miss Robson will bring to the Vitagraph with her, Mr. Paul Decker, who has been her leading man during the five years of her former stage success, "The Rejuvenation of Aunt Mary," and also in "A Night Out," and will add materially to the success of the picture because of his knowledge of Miss Robson's characteristics.

St. Louis Office Open

Announcement is made by "The Big Four" of the establishment of a St. Louis office in charge of S. W. Hatch, who is favorably known to most of the exhibitors in the middle west. The V. L. S. E. St. Louis office is permanently located at 3630 Olive street, and exhibitors in St. Louis and its immediate territory will obtain all of their booking through this new office.

Sets of Great Depth

In the production of "The Broken Coin" serial, Francis Ford has made use of sets with greater depth than anything the Universal has ever before attempted in the matter of scene construction. The buildings along one of the streets of the city have been erected to resemble the style of architecture familiar to Balkan tourists and those who have traveled between the covers of novels of the order of "Graustark" and "The Prisoner of Zenda." At one end the street has been cut off at a distance of about one hundred yards from the cameraman's platform. Beyond, on the hill which rises in the background of the city, other buildings have been erected, however, to serve as a background for the scenes taken in the street. Altogether the set stretches for a quarter of a mile from the carmera to the last building that shows in the picture. This does not mean that the quarter mile is one solid mass of buildings, but it does mean that buildings have been constructed at varying intervals along that distance.

Emerson Hough.
Author of the Universal serial.

An Important Announcement

The American Film Manufacturing Company, producer of the famous "Flying A" dramas, American "Beauty" films and American Master Pictures, offers Canadian exchanges an opportunity to obtain exclusive provincial rights to the releases above mentioned.

Beginning with the releases of June 14 and thereafter, these regular American releases will not be distributed by the Mutual Film Corporation, as has been the custom for some time past. The Mutual, however, will continue to distribute "The Diamond from the Sky," the American's continued photoplay, and any other special material for which the Mutual may contract.

The regular American releases affected by this announcement are as follows:

A two-reel "Flying A" drama every Monday.
A one-reel American "Beauty" every Tuesday.
A one-reel "Flying A" drama every Wednesday.
A one-reel "Flying A" drama every fourth Friday.
American Master Pictures, as announced in trade press after June 14.

Application for territorial rights in Canada on these regular releases should be made to the American Film Manufacturing Company, 6225 Broadway, Chicago, Ill.

John R. Freuler, first vice-president of the Mutual Film Corporation, explained the new arrangement as follows:

"It must be borne in mind," Mr. Freuler asserted, "that the Mutual Film Corporation will continue to distribute 'The Diamond from the Sky,' produced by the American Film Manufacturing Company. Also the Mutual will contract for special productions and distribute them as heretofore. The Mutual exchanges in Canada will continue operations, distributing the vast amount of valuable stock on hand. The change affects only the regular American releases and the American Master Pictures subsequent to June 14."

Lady Mackenzie Film Opens

When the Lyceum theater, New York, reopens on Monday evening for its spring and summer season, it will be with the first public presentation of Lady Mackenzie's big game hunting pictures, with which she has just returned from East Africa after a year's thrilling experience in the jungle. Lady Mackenzie, who is known among big game hunters of this country and Europe as "the foremost woman hunter of the world," succeeded in bagging specimens of every known animal in that part of Africa, not only with her rifle, but with the moving picture camera as well.

Although highly educational, the pictures are more than that, in that they show the bravery of this modern Diana in a most exciting lion hunt, in which the great king of beasts charges straight at Lady Mackenzie and her man hunter; and the only rhinoceros charge ever filmed. The huntress has also some remarkable views of herds of buffalo and zebra, of elephants, giraffes and baboons, of wild dogs and the other rare fauna of the country.

New League Formed in Utah

The motion picture exhibitors of Utah, Idaho, Wyoming and Nevada are now banded together in the Inter-mountain States Exhibitors' League, to work for the improvement of motion picture standards, to contest local censorship and to otherwise promote the interests of the moving picture industry.

The league was organized at a business meeting held at the Hotel Utah in Salt Lake City, which was attended by exhibitors from four states, and all were enthusiastic over the plans for the future. H. A. Simms of the American Star theater, Salt Lake City, was chosen president of the new league; Clifton Pierce, of the Star theater, Springville, Utah, first vice-president; C. N. Stringham, of the Manti theater of Manti, second vice-president; H. J. Carrigan, of the Empire theater, Salt Lake City, secretary, and A. L. Stallings, of the Princess theater, Provo, treasurer.

Jack Noble a Jonah?

Jack Noble thinks he is a Jonah. The hard luck jinx has followed Jack since he started putting on "Fighting Bob" out in Los Angeles. Out there it just rained, and rained, and rained, but the silver lining shows some very fine, and intensely realistic battle scenes, taken during the downpour.

When he returned to New York and began working on "The Right of Way," a screen version of Sir Gilbert Parker's novel, the jinx was there too. In the big saloon set, where a knife duel was being staged, William Faversham, the star, was stabbed in the hand, laid up, and the production had to be delayed until the star was well again. Now that Mr. Faversham is back in the fold, Jack is hard at work and has hopes of presenting one of the biggest films of his career.

The new civic auditorium at San Francisco, where the National Convention of the Motion Picture Exhibitors' League of America will be held.

The Fifth Annual Convention

The fifth annual convention of the Motion Picture Exhibitors' League of America is to be held in one of the most magnificent auditoriums in America, as shown in the accompanying illustration. The convention chamber seats 2,000, and though it is larger than any hertofore used, from present indications additional floor space will be needed.

There will be elaborate displays of all equipment and supplies used in any and all branches of the motion picture industry and three miniature theaters will be operated continuously each afternoon and evening, showing the latest and best in pictures and their projection.

The convention closes Friday night with what is planned as the greatest ball in motion picture history. The dance floor in the auditorium is 197 feet square, and is entirely unobstructed by pillars or posts. The galleries have a seating capacity of 5,000. Seventy-five film stars will be brought on a special train from Los Angeles studios to attend this dance.

You can visit the great Panama-Pacific International Exposition at San Francisco and the San Diego Exposition; also the great motion picture studios of the Pacific Coast without extra expense. An opporunity like this will never be repeated in a lifetime.

Hotel rates are very reasonable. The convention committee is making reservations and guaranteeing the rates. Accommodations may be secured as follows: One person in single room, without bath, $1.00 per day up; with bath, $1.50. Two people, with bath, $2.00 per day up. Address requests for hotel accommodations or information to Convention Committee, Room 306, 948 Market street, San Francisco.

Static Club May Dance

The May dance given by the Static Club of America added another pleasing event to the credit of this well known organization's social achievements. The large dancing room was tastefully decorated and cinematographers were here, there and everywhere, introducing the guests and making everyone welcome. The reception committee was ably assisted by Mr. and Mrs. A. W. Rutherford. Miss Pauline Bush, star of the Universal Company, honored the occasion by leading the grand march with Lon Chaney, director of the Warren Kerrigan Company. Altogether the affair was pronounced the most delightfully interesting dance of the season.

Added Blue Ribbon Feature

The five-part Blue Ribbon feature, "Hearts and the Highway," that has been added to the June releases of the V. L. S. E. is a picturization of the Rev. Cyrus

Lillian Walker in "Hearts and the Highway."

Townsend Brady's historical novel of the same name. It was produced under the direction of Wilfred North, with an all-star cast that includes Lillian Walker, Darwin Karr, Donald Hall, L. Rogers Lytton, Charles Kent, Rose Tapley, Charles Eldridge, Ned Finley, Harry Northrup, Charles Wellesley, Anders Randolf, and William Gilson.

The action takes places during the reign of King James II of England, and is a vivid presentation of the plots, counterplots, and intrigues that marked that eventful period in the history of England.

During the run of this feature in the Vitagraph theater in New York City, it attracted capacity audiences, and by virtue of its rapid action, sustained interest and the popular nature of the subject, it well merits a place among the V. L. S. E. releases for this month.

The Only World Standard

In an address delivered before the University Club, Washington, D. C., C. Francis Jenkins stated: "The commercial motion picture ribbon is the only unit that is standard in every country. Railway gauges, for example, vary in different countries, uits of value, volume, weight, and of length differ, but the motion picture film is the same the world over."

Teddy Sampson

Teddy Sampson, one of the many petite Reliance-Majestic leading ladies, was born in New York City twenty years ago. When she reached the age of fifteen, Miss Sampson made her theatrical debut in a Gus Edwards vaudeville act, and then joined a musical comedy. Her next engagement was with Blanche Ring in "The Wall Street Girl" and she remained with Miss Ring until she again joined the Gus Edwards Company.

Teddy Sampson.

It was while Miss Sampson was playing at the Palace theater in New York that she was introduced to Mr. Griffith and she was then engaged by him to become a member of the Reliance-Majestic Company. Later when Griffith took his company to Los Angeles, Miss Sampson went with them and for the past two years has been appearing in these pictures and is considered very clever. Her instantaneous success is due to her earnest application to the work assigned her. Miss Sampson has been under the direction of Lloyd Ingraham for the past two months and her parts have been well suited to her style of acting.

Next Morosco Release

As its next release, the Oliver Morosco Photoplay Company announces "The Wild Olive," a picturization of the celebrated Basil King novel, with Myrtle Stedman and Forrest Stanley in the leading characters, supported by an exceptional cast. Miss Stedman is one of the most widely known motion picture stars in this country and her popularity among the "fans" has been repeatedly indicated by contests held in various publications, in which she has come out the winner. Forrest Stanley, whom Oliver Morosco loaned for the photoplay company's production, is the leading man at Mr. Morosco's famous Burbank theater stock company in Los Angeles, rated the greatest stock organization in America. Mr. Stanley's success in theatricals is well deserved, and according to those who have seen his work in this film, his success on the screen will soon equal that of the stage.

The international scope of the subject presents a spectacular series of scenes extending from the pines and lumber camps of the Alleghanies to the plazas, mansions and steamship docks of gay Argentine. The romance between the wealthy mountain girl and the dashing college man has been pronounced one of the most sympathetic in modern fiction. Experts who have already viewed this artistic photo drama from the laboratory standpoint pronounce the visions one of the finest pieces of dissolve work ever produced upon the screen. The release date of this production is June 24.

Al Jennings in "Beating Back"

"Beating Back" is the five-part film dramatization of Will Irwin's famous serial in *The Saturday Evening Post,* telling the remarkable life story of Al J. Jennings. Jennings himself plays throughout the five reels the part he once enacted in real life, as lawyer, bandit, convict and recent candidate for governor of Oklahoma.

Jennings, it will be recalled, was a young attorney in Oklahoma some twenty years ago, the point at which the film narrative begins. His father was a circuit court judge. His three brothers were respected members of the community. Al Jennings was the most adventurous of the family in a land where daily existence was itself an adventure. A feud existed between Al's brother Ed and a man who shall be nameless. While Ed Jennings awaited his brothers Al and John one night, he was shot from behind by this man. Al reached his brother's side just in time to receive his parting injunction to revenge him. All of Al's efforts, however, to have his brother's slayer punished proved empty; he was freed by a jury that, rumor said, was "fixed."

Scene from "Beating Back," with Al Jennings.

From this moment on—and the film version of "Beating Back" shows all these exciting adventures in Jennings' life—Al was suspected of many outbreaks against the law because of his open threats to do that which he felt the law had failed to do. With a price put on his head by the Oklahoma authorities, Al turned bandit in earnest. He became chief in brain and hand of the Norman gang.

The film version of "Beating Back" shows all the high spots in Al Jennings' adventurous career. Jennings is supported by an all-star cast consisting of Morris Foster, Frank Farrington, Albert V. Froome, Mignon Anderson, Fan Bourke, Madeline Fairbanks, and many others noted on the screen.

To Film "The Galloper"

Pathe has secured the picture rights to Richard Harding Davis' novel, "The Galloper," and Donald MacKenzie will shortly begin to make a feature from it. He promises a cast of more than ordinary merit.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

COLOR PRINCIPLES.

WE have already learned how the various colors or "hues" that combine to make white light may be separated and spread out in a band or ribbon showing all the colors of the "rainbow." This is commonly done by means of a glass "prism." A narrow "pencil" of white light (as from the sun, and coming through a narrow slit in a dark window shade) is arranged to pass through the prism. When it comes out from the other side and falls upon the dark (painted white) wall, it will not be a narrow white spot as we might expect, but a wide band of many colors.

It will also be in a different place from the place where the narrow white spot would form if the prism were not there. One end of the band or "rainbow" is always dark red, and the other end dark violet. The red end will be nearest the place where the white spot will fall, and the violet end farthest away.

This is because the violet rays are more "refrangible," which means that they are "refracted" or bent out of their normal path more than the rays of other colors. The precise reason for this is very obscure, but since we know that the "waves" of violet light are much shorter than those of the other colors, it must be that short waves are somehow "impeded" by the glass more than the long ones. At any rate it always comes out the same way, and in making photographic lenses these differences of refraction are necessarily taken into account and allowed for with great exactness.

What we have just done artificially with a simple prism, nature does in millions of different ways, and uses an infinite variety of substances, the result being the world as we see it.

One of the least common but most spectacular of nature's exhibitions is the rainbow itself, and while a complete explanation of how it is caused would consume too much time and tax your patience, we can arrive at a fairly accurate notion by considering the effect which a drop of water has upon a ray of light.

In Fig. 42 is shown a drop of water W, enlarged many times. The ray of light coming from the sun is

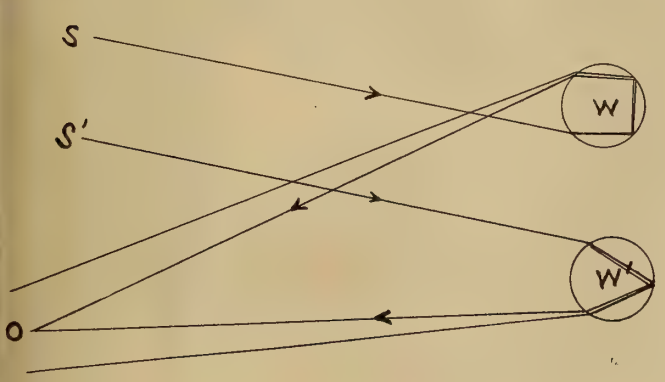

Fig. 42. Rainbow colors.

first refracted slightly on entering the drop (which also disperses it, somewhat like a prism) and then when it strikes the other side of the drop it is parly *reflected,* not only once but twice, for the inside surface of the drop being curved, the path of the ray will be something as indicated by the arrows.

Now when the ray emerges again it will again be "dispersed" or further split up into constituent colors,

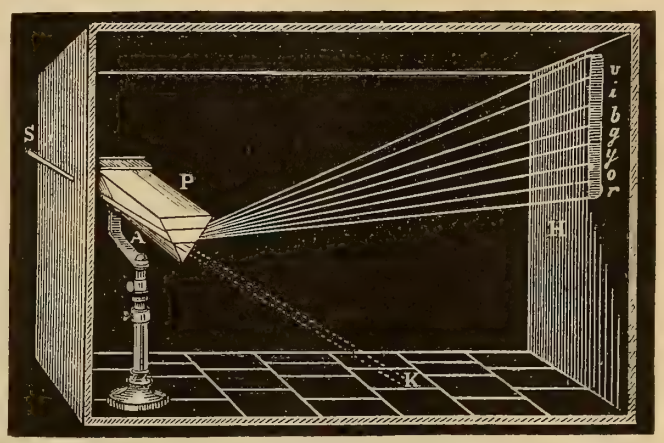

Fig. 43. Decomposition of white light.

so that when it reaches the eye of the observer it would show him all of the colors, but for one very important thing. That is that the observer's eye would have to be very large to take in both ends of the "spectrum" caused by the "dispersion" of the ray.

How then do we see all of the colors? Simply by viewing a great many "spectra" at once. You see, the drops are exceedingly small and numerous, and we see red coming from one bunch of drops, and green from another, and blue from a third, these being the actual sensations in the eye. However we *think* many colors or hues besides these three, for the reason that the brain has a way of blending the three sensations to produce an infinite number of hues, as well as tints and shades.

For instance when red and green enter the eye at once, each impresses its particular set of nerves, but the brain blends the two sensations into what we call yellow. If more red enters than green we call the effect orange. Similarly red and blue entering together cause us to see purple, or magenta, or crimson, according to the relative proportions of the two primary colors. If there happens to be a large amount of undispersed white light entering the eye at the same time the effect will be a "tint" which means a hue mixed with white. For instance, lavender is a reddish blue tint, composed of nearly one-half white, and nearly half blue, with just a little red. On the other hand, maroon is a bluish red "shade," being composed of about two-thirds black, the other third consisting of red and blue in the proportions of three or four to one.

In the case of the rainbow, we see a hazy, whitish arch seemingly comprising a series of hoops one within the other but all blended together, and sometimes within this arch there is another smaller arch, with the order of colors reversed. This is simply because the drops in different positions receive the sun's rays at a different angle, so that some rays enter the drop at the bottom and emerge from the top after two reflections, (W) while others enter at the top and emerge from the bottom after one reflection. (W')

SIMPLE DISPERSION.

In Fig. 43 a pencil of rays from the sun passes through a slit in the wall of the room, and thence through the prism P, which refracts and disperses the various rays so that when they reach the opposite wall H, they have been spread out into the color band r, o, y . . . v. If the prism had not been there the pencil of rays would of course have remained white and struck the floor at K. Now there are several ways of making this experiment still more striking and conclusive. One is to pass the light through another prism having its base down instead of up. This second prism will reunite the color rays, and we shall have white again.

Still another way to unite the dispersed rays is to arrange a series of mirrors as in Fig. 44, so that each will reflect the rays which strike it to the same spot on the ceiling, where they will all be "superimposed" and the eye of the observer will therefore be impressed by the combination, and he will see white. Seven divisions are

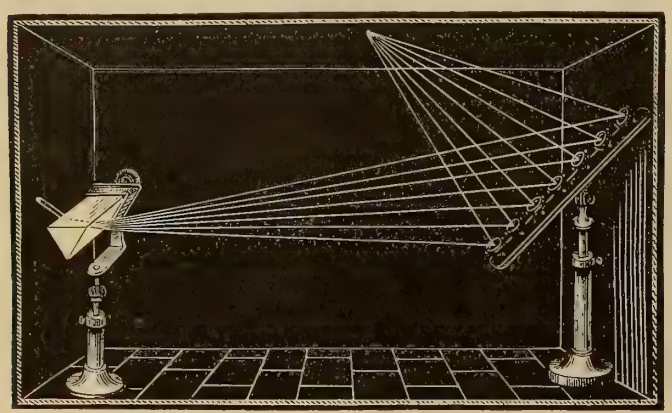

Fig. 44. Recomposition of white light.

shown to correspond with the popular notion of seven colors, but in reality there are three colors, and an infinite number of hues, each due to some combination of the three "primary" colors (scarlet, green and blue-violet).

Now to get back to nature's methods of splitting up the light of the sun into the myriad hues which we see all about us. She is not confined to any one method, but has so many that we shall not even refer to all of them, but will pick out a few of the commoner processes by which the objects which we see every day are colored and tinted and shaded the way we observe them.

Take the greens of vegetation, such as grass and the leaves of the trees. Now the color of grass is almost pure "spectrum green," and the way nature colors it is by making it of such a surface texture and quality that it will "absorb" practically all of the scarlet and blue-violet from the light which strikes it. Thus from white light there is nothing left but primary green, so that is what you see when you look at grass. The leaves of some trees are about the same color or hue, but usually foliage seems to be a sort of bluish green, which means that the leaves have the quality of absorbing all of the scarlet, and nearly but not all of the blue-violet, leaving spectrum green and a little blue-violet which enter the eye of the observer togther, causing him to see the familiar blue-green of foliage.

Other processes besides "absorption" by which nature controls the appearance of objects, are called variously "diffraction," "iridescence," "interference," "phosphorescence," "polarisation," "fluorescence," etc., by all of which the "vibrations" of "incident" light rays are constantly being altered, either as to their character or direction, or association, with the result that this world is far from being the dull gray prospect that most motion pictures would lead one to surmise.

The delicate pinks of the half-blown rose, the gorgeous reds of the autumn sunset, and the azure blues of the summer sky are but a few of nature's offerings which burst in splendor upon the dull senses, and duller sensibilities of her slowly developing audience.

What are we doing to aid the development of such portions of that audience as wander in for a quarter's or a dime's worth of enlightenment? Do we help along the beautiful work of nature by showing to all who care to see, the glorious scenes which she so often reveals but to a few and on rare occasions? Are we as particular to record faithfully the harmonies of color, as some of us are (very properly) to see to it that each story is historically and geographically correct?

The answer can only be that we should like to, but the present limitations of photography make it impossible, so the best we can do is to put red all over the fire and sunset pictures (or perchance to "double-tone" some of them so as to get effect rather than likeness), and blue-tint the moonlights, and green-tone the landscapes, possibly tinting the sky besides. Very striking, perhaps, for broad effects, but very far behind nature, who, when she pours moonlight on milady's cheek, does not turn it the color of cold and senseless clay, but leaves just enough of the delicate flesh-tints to remind us of the wonderful harmony of pink and white and gold which nature herself has blended.

(To Be Continued)

Keystone Announces Changes

From the executive offices of Kessel & Baumann, New York, heads of the Keystone Film Company, comes the announcement that all single reel and semi-monthly releases will be discontinued after the week ending June 12. After that date all efforts of the Keystone organization will be concentrated on making Mack Sennett two-reel special features to be released twice a week.

The Mack Sennett Special Keystone Features will be released through all of the exchanges of the Mutual Film Corporation. The big comedies of the Sennett brand will be all star casts featuring Mabel Normand, Ford Sterling, Raymond Hitchcock, Roscoe Arbuckle, Syd

Keystone Film Company celebrities. From left to right—Mabel Normand, Raymond Hitchcock and Mack Sennett.

Chaplin, Chester Conklin, Phyllis Allen, Hale Hamilton, Mack Sennett, Louise Fezenda, Mack Swain, Owen Moore, Pauline Moran, Alice Davenport, Glen Cavender, Fritz Schade, and other rising comedians.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

TRAINED in the rare art of combining accuracy with human interest; equipped to apprehend the full measure of motion picture possibilities slightly ahead of his fellows; competent to grasp the complex details of an intricate and swiftly moving business; broad enough to shift the responsibilities of a far-reaching organization, accounts partially for the tremendous achievements of Wm. N. Selig, president of the Selig Polyscope Company, Chicago. Long ago Mr. Selig learned that it required just as much judgment to make ten dollars as it does to make ten thousand dollars. Both transactions hinge on courage, in relative proportions. And if there is one man who fairly radiates courage, that man is Wm. N. Selig. Travel about with him over his properties and you will discover this predominating trait of courage. There is never-ending proof. His faith in himself and in his business is monumental, and you will have no trouble to discern his monuments. With rare exception, Wm. N. Selig pinned his whole enthusiasm for and belief in the motion picture far in advance of all other American manufacturers. He foresaw the future. His plan contemplated the larger things. His was the ability to think and act in big units.

William N. Selig.

This isn't an inventory of the Selig properties. The dopester cares for that! Wm. N. Selig, the man, has finally been dragged out into the limelight. He is nearly the last of the really big men of the film business to give up his photograph. Little about him has appeared in the trade papers. There has been much about his company; his great family of player folk; his animals; his world-famed zoo. This will be about William Nicholas Selig, unadorned—fifty-one years young. He is stocky; broad-shouldered; of average height and weight; is inconspicuous in a crowd because you rarely find him there. His features are regular; his complexion fair, but swarthy, and his eyes clear and penetrating—eyes easy to determine because they never wabble. Mr. Selig looks right into you. It has been said that his face never betrays emotion, but that must have been a mistake. It would be hard to imagine that his smile was merely a physical demonstration—a part affected by politeness. Mr. Selig affects nothing. He is very real. His smile is genuine. It doesn't stop at the curve of his lips. His eyes, cheeks and forehead join in that wholesome smile of his. It doesn't differ a great lot from his laugh, and if you want to get down into the matter, tell him your story and watch for results. Even when he suffered the intense pain of a gun-shot wound in his arm, he could smile. Incidentally, that bullet wound threw new light on the fearlessness of the man. He rarely has concern for himself. Rather, he thinks for the other fellow. When one of his Japanese employees went raving crazy in October, 1911, and succeeded in assassinating Francis Boggs, it was Wm. N. Selig who threw himself in the path of the bullets in an effort to save his friend. One of those bullets struck Mr. Selig in his right arm, passed through it and lodged in his coat lining. It is one of his cherished pocket-pieces!

Wm. N. Selig hasn't any voice in this story. He isn't sponsor for it, nor will he be permitted to exercise a censor's prerogative with it. If he had his way, the shooting incident would be stricken out. It is characteristic of men of truly large affairs to duck publicity. They intuitively adopt the slogan, "By their fruits ye shall know them." You will never really know a film man by his works. You may know all about the Selig Polyscope Company and not know Wm. N. Selig. And yet here is the one man responsible for the whole institution—a man who must have that credit, whether he wills it or not.

The film business, due to its newness, requires a presiding genius who knows all about all of it. Wm. N. Selig applied himself to photography when he was only about so high. He clung through it for years and years and became its master. "Who's Who in America" credits him as "actor and theatrical manager, 1888-99." He is an inventor of many appliances used in motion picture taking and making. He was the first film manufacturer to produce a long, historical photo-drama; first to introduce wild animals in motion pictures. His establishments are of high order; builded for permanency; anticipating growth. He has financed numerous expeditions into foreign lands, sending Prof. Frederick Starr to the interiors of Africa, Korea, Japan and the Philippines; Dr. E. B. McDowell into China, Africa and India; Emmett O'Neill into South America. He sends his money after all things that will help to enlighten mankind for he has found the light for himself to the thirty-second degree.

When he introduced wild animals into motion pictures, he went the limit. He bought specimens of

all the animals of all the countries. They were formerly divided between Los Angeles and Chicago, but now Chicago is merely a point of entry—a clearing house where the newest addition first forms acquaintance with its owner. The Selig zoological gardens of Los Angeles houses the most complete privately owned collection of wild animals in America.

Mr. Selig's great passion lies with his animals and birds. He fills his pockets with dainties to the exact liking of the various kinds and species and makes the rounds. He has kind words and caresses for all of them and they welcome his coming. If he has any other hobby it has never cropped out. He doesn't attempt anything more strenuous as diversion than motoring. He loves the companionship of friends and relishes a good meal. And like all film men, he is a fiend for work. Mr. Selig reads and approves or rejects all the scripts that come to his desk. His skill in judging the picturization of novels is never questioned. His capacity to read is marvelous. It is not uncommon for him to mull manuscripts when riding to and from his home or factory or office. He seldom travels to New York or Los Angeles without a bundle of scenarios. His library is full of books that are his to do with as he pleases regarding the filming. In keeping with his far-sightedness he began buying book rights before the market appeared. Mr. Selig has the film rights for several hundred famous stories—probably more than he will ever undertake to make. He is prepared for that mythological "rainy day" that is expected some day to hit the film business.

William Nicholas Selig was born in Chicago, March 14, 1864. He received his education in Chicago's public schools. He married Miss Mae H. Pinkham of Stockton, Cal., September 7, 1900. He is a member of the Chicago Athletic Club, Chicago Automobile Club, Republican Club of New York and Los Angeles Athletic Club.

Irwin Outlines Policy

The internal policy of V. L. S. E. Inc., as revealed by General Manager Walter W. Irwin's address to the employes of the company, is one that reflects great credit on the heads of the Big Four organization, and should serve as a model for other film companies. Mr. Irwin in outlining the V. L. S. E. organization attitude toward its employes, lays as much emphasis upon the company's obligations, as he does upon the duty expected of its selling and clerical forces. He points out that politics will occupy no place in the conduct of the business, and that merit alone will be the sole judge of ability and the gauge by which salaries will be measured.

Mr. Irwin considers each employe a member of the family—the Big Four family, and his address to them, as printed in the company's private publication runs in part as follows:

The policy of this company is founded upon two principles; first, integrity; second, merit.

The first ought and must exist in the family relations, as well as in our relations with the exhibitor.

This means that the V. L. S. E. organization is and will continue to be, absolutely devoid of politics.

It also means that the home office will not play politics with any of the manufacturers, nor with any individual or group of individuals in this organization.

Nor shall any individual or group, ever feel it necessary or desirable to play politics with the home office, or with the manufacturers.

As the success of a salesman largely depends upon the degree of confidence and reliance placed in him by his customers, so too, the success of sales organization must rest upon the reliability felt by each part of it in the whole, and vice versa.

In short, this company purposes to perform but two duties:

(1) To get the utmost results for each manufacturer, without fear or favor, consistent with fairness to the exhibitor.

(2) The square deal to each representative.

Necessarily, it follows, that merit shall be the sole test of recognition and consequent advancement.

And merit, as applied to our product, plus confidence in the organization, and honesty with the exhibitor, must make for success.

Gerda Holmes

"The Victory of Virtue," a five-reel feature of the United Photo-Plays Company, in which Gerda Holmes and Wilmuth Merkyl will be co-stars, is to be released within the next three weeks. Miss Holmes has the part of Penelope, a young girl in Washington society, who falls a victim to the wiles of the soft-spoken man-about-town. The play, in part, is allegorical and deals with the strong combat of conscience with sin.

Gerda Holmes.

Miss Holmes, who is a native of Denmark, has been appearing on the screen for about five years. Before that she was on the legitimate stage. Her ambition was to be an opera singer. While studying voice, she attracted the attention of a dramatic producer, who induced her to appear in one of his productions. She became acquainted with the late Charles Hite, president of the Thanhouser Company. When Mr. Hite was filming "Robin Hood" he asked Miss Holmes to take a part in the play. She did, and this was the beginning of her film career. From Thanhouser she went to the Essanay Company, where she was a leading lady for three years.

New Buildings for Griffith Features

New buildings for printing, developing, washing, drying and cutting negatives and postives are now being erected on the Reliance-Majestic studio grounds in Hollywood, Los Angeles.

In the new buildings will be printed and developed all the prints of the D. W. Griffith features as well as the usual first prints of the Reliance and Majestic daily releases. When these new buildings are completed the capacity of these departments will be 200,000 feet of film per week. William C. Bitzer, head photographer of the Reliance and Majestic, has long since been compelled to increase his own quarters. The new factory gives him still more faciliites. He and Joseph Aller, who has been associated with Mr. Griffith for a number of years, believe that a new era of photoplay development will follow the installation of new devices. This installation has been made possible by the erection of the new buildings.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

NO. 1,089,762. Intermittent Mechanism. G. V. J. Guilbert, Paris, France. In the Geneva starwheel, the radial slots are upon one face of the wheel, the locking arcs upon the other face, and a web of metal between, giving a strong construction to the elements.

1,090,128. Indicator. F. H. Avers, Portage, Wis. A small dial upon the feed magazine has an indicator arm riding upon

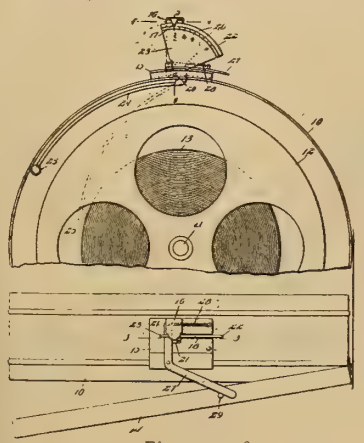

Fig. 1,090,128

the film in the magazine and indicating upon the dial the length of film remaining.

1,090,287. Safety Attachment. H. B. Cunningham, St. Paul, Minn. Knife blades are arranged to cut the film and close the mouth of the magazine. These are restrained by inflammable cords near the film window. The cords burn, the film is cut and the magazines closed, if the film in the window should blaze.

1,090,622. Lamphouse. C. F. Jenkins, Washington, D. C.

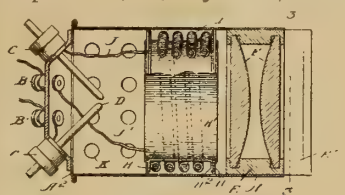

Fig. 1,090,622

A single casing contains lamp, condensers, and rheostat resistance, the casing being amply provided with ventilation.

1,090,679. Film Making. B. Borzykowski, Berlin, Germany. An endless belt runs over rollers; dissolved celluloid is sprayed upon the belt; heaters evaporate the solvent; pumps pump off the gases of evaporation and other rollers take off the resultant film from the belt.

1,091,343. Camera. C. F. Jenkins, Washington, D. C. The film moves continuously and lens and film move together during the exposure.

1,091,543. Shutter. A. D. Standeford, Kansas City, Mo. To open the lens quickly a shutter of narrow slats rotates each slat from flat to edge. The thin edges of the slats are out of focus for the screen and are not discernible.

1,091,864. Projector. G. E. Ripley and W. M. Gladson,

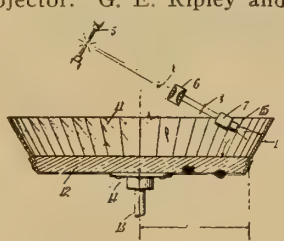

Fig. 1,091,864

Fayetteville, Ark., and R. E. Thompson, Heber, Ark. The film moves at steady speed. A ring of mirrors, forming the inner surface of a cone wheel, reflect the beam of light, producing a steady picture on the screen, without dark intervals.

1,091,662. Protective Device. W. J. Kerr, Smethport, Pa., assignor of part to T. E. Hungiville, Smethport, Pa. The magazines and the box of the motion head are connected by flues to an exhaust fan, and a guard is provided from the lens to the projecting window of the booth.

1,092,549. Magazine. C. H. Weise and F. A. McAuvie, Archbald, Pa. The upper magazine is for horizontal reel, feeding from middle of the coil of film, and guide rollers are mounted in the lid of the magazine.

1,093,646. Fire Shutter. John Oertly, assignor to New Jersey Patent Co., West Orange, N. J. (Application filed April 24, 1906.) The fire shutter is normally closed, but is opened by frictionally operating means upon the driving mechanism; in addition, it is possible to render the friction means ineffective so that the film drive may run with fire shutter closed.

1,093,933. Film Winder. C. F. Jenkins, Washington, D. C. There is in this improved winder an arm carrying two idler pulleys, one of which is a belt tightener for the take-up drive belt and the other is an idler in the loop of the film

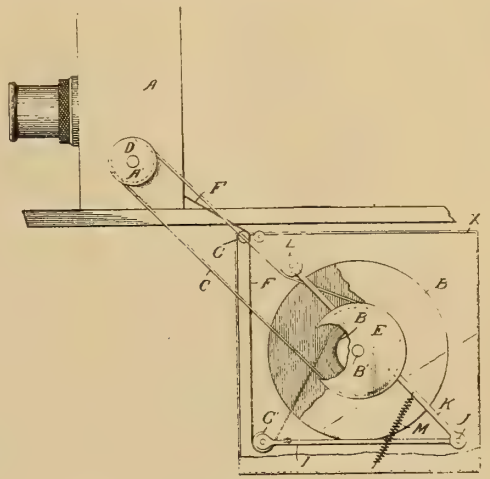

Fig. 1,093,933.

between the lower steady feed and the take-up reel. Should the reel drive too fast and reduce the film loop, the arm is shifted to loosen the drive belt.

1,094,147 and -8. Shutter and Color Screen. F. W. Hochstetter, assignor to H. P. Patents and Processes Co., New York, N. Y. A rotary shutter is associated with a reciprocating color screen, the two being driven in synchronism, producing the effect of a shutter having windows of transparent color plates for projection of color pictures.

1,095,096. Magazine. F. J. H. Fleck, Tamaqua, Pa. In a magazine for horizontal feed reel feeding from center of reel, the film is taken downward through the axis of the reel, instead of up, out and then down as usual.

1,096,284. Projector. W. A. Chapman, Smithville, Ark. A novel arrangement of motion head and slide projector in

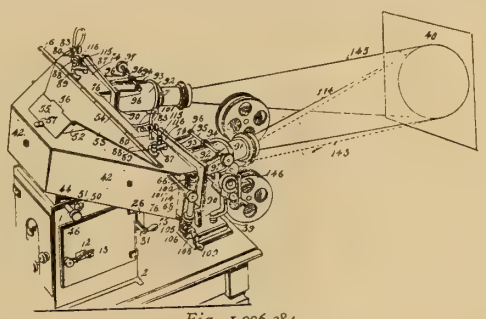

Fig. 1,096,284.

which the change from motion head to fixed slide is made by shutters and reflectors, not by sliding the lamp house or rotating the projecting head, as usual.

1,096,887. Film Cabinet. J. F. Blaski, Chicago, Ill. A

fireproof box with hinged cover has a stirrup hung to the middle of the cover, so that when the cover is lifted the stirrup lifts the film rolls that they may be grasped easily for removal.

1,097,478. Framing Device. E. H. Sperberg, assignor to Oscar F. Foss, Chicago, Ill. In a motion head having the claw type of intermittent feed, a pivoted lever is interposed between the cam wheel and the claw, the pivot of the lever bing shiftable to adjust the film for framing.

1,098,031. Camera. A. C. Forsberg and H. C. Schlicker, assignor to M. M. Looram, New Rochelle, N. Y. To prevent static markings on the film in a motion picture camera, the air in the camera is kept humid by hot water. A water tank and flame for heating are provided, and an open surface of hot water is exposed to the air within the camera.

1,098,370 and 371. Color Kinematography. A. G. Donnelly, assignor to Quasapic Co., Inc., New York, N. Y. An improved camera for making negatives for subsequent projection in natural colors, comprising means for shifting the film and tubular shutters for the lens, with color filters within the central space of the tubular shutters.

1,099,356. Projector Attachment. J. Griffiths, Ansonia, Conn., assignor of part to Alice F. Hayward, Bethel, Conn. An idler wheel over which the film passes on its way to the take-up reel is arranged to apply a brake to the take-up reel in case the reel, moving too fast, reduces the amount of film in the loop between the lower steady feed and the take-up; the same idler operates also to stop the motor and cut off the light in case the film breaks.

1,101,172. Cooler. Leon Frassier, Paris, France. In the cone of light at the condensers, a water chamber cools the light, the water having a circulating system with a radiator, of the fundamental principle of the water jacket and radiator of the modern automobile.

1,102,172. Method of Taking Motion Pictures. C. Sciamengo, Turin, Italy. The method of taking kinematographic pictures which consists in taking the pictures while moving the camera, mounted on a movable support, in a line the direction of which at any moment is at an angle to the optical axis of the camera at that moment, whereby there results at the time of projection an impression of relief, the movement being to such successive points of view as shall accord with the conditions of the scene.

1,102,237. Process of Making Celluloid Films. Emile Bronnert, assignor to Vereinigte Glanzstoff Fabriken A. G., Elberfeld, Germany. Viscose celluloid solution is conducted through a heated precipitating bath of salt of non-volatile alipathic oxacids such as lactic, glycolic, citric, with a quantity of the same free acid.

1,102,261. Camera. J. A. Golden, New York, N. Y. In this camera also, the lens and the film move together at the same speed during the exposure.

1,102,595. Composite Dramatic Production. H. Knight, New York, N. Y. The stage is divided, part for actors, part for motion pictures, and the two components progress in

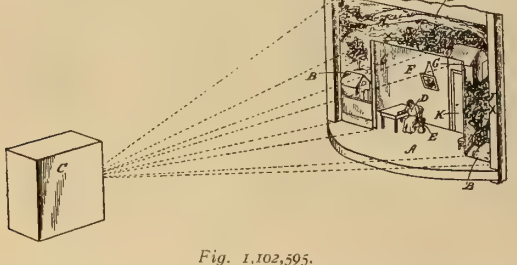

Fig. 1,102,595.

unison. Thus with part of the stage set for a house interior and the remainder set with a picture screen as though exterior to the house, the actress within the room tells the story simultaneously illustrated by the projector.

1,102,767. Shutter Adjustment. J. A. LeRoy, New York, N. Y. The shutter is adjusted by changing the alinement of the shutter shaft. The mechanism is such that this may be done during the projection of the picture.

1,102,878. Colored Film. S. Cocanari, Vieux-Dieu, Belgium. Positive kinematographic film colored before it is printed, the sensitive emulsion being laid onto an ordinary film coated with a colored sheet.

1,102,933. Intermittent Mechanism. J. E. Leonard, Portland, Ore. The intermitten sprocket is of large diameter, its radius about equal to the focal length of the lens, and the projected image is projected while upon the sprocket wheel.

1,102,988. Camera. J. E. Leonard, Portland, Ore. The intermittent device grips and pulls the film, without sprocket teeth.

1,103,057. Printer, S. Kucharski, Berlin, Germany. A printer for printing a motion picture positive film upon a wet sensitive surface. This makes possible the collodion positive instead of gelatine.

1,103,858. Safety Device. W. H. Anderson, assignor to Kino, Ltd., Wellington, New Zealand. The film passes between electric terminals, and conductors are carried at intervals by the film strip. By the breakage of the film strip the motor is stopped and a fire shutter dropped.

1,104,616. Take-Up. P. C. Brenner, Chicago, Ill. This inventor attacks an old problem from a new angle. The problem is to project a film repeatedly without rewinding. The well known method is to feed from the center of the feed reel. Mr. Brenner arranged his take-up to reel up the

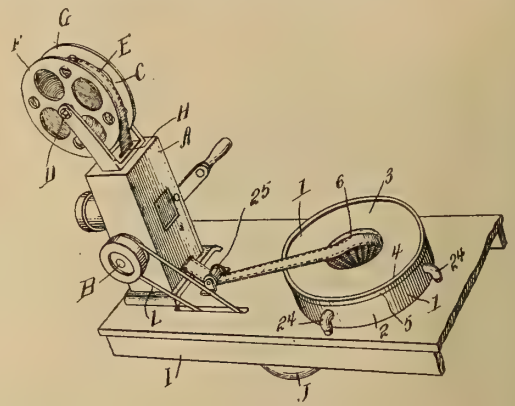

Fig. 1,104,616.

film with the leader on the outside of the reel. The take-up reel is a horizontal tray with circular wall, which revolves as the film is fed to it, and a suction current of air draws the film against the wall, thus winding upon the inside of the film coil and finishing with the tail end inside ready for projection from the outside of the reel as is customary in any projector.

1,104,873. Feed Mechanism. J. Butcher, Brooklyn, N. Y. The feed is by sprocket, the sprocket being driven by a spiral spring for power and an escapement mechanism to control the steps.

1,105,036. Feed. P. J. Mukautz, Chicago, Ill. The intermittent motion is applied to two belts between which the film is clamped. The film thus moved by friction clamp needs no sprocket holes.

1,105,163. Projector. Magnus Smith, assignor to Continental Motion Picture Co., Inc., New York, N. Y. The film

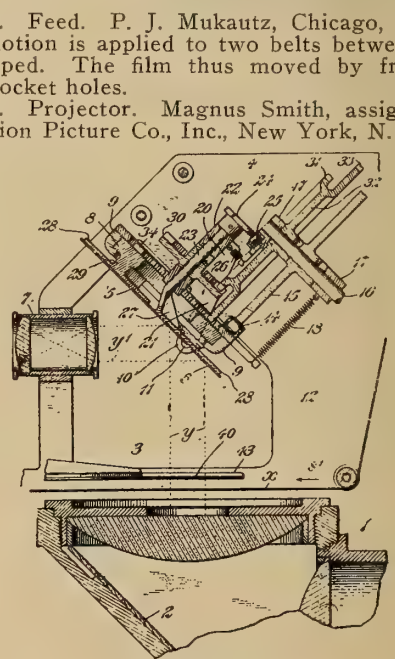

Fig. 1,105,163.

moves continuously and a mirror is moved to follow the image and to keep it fixed upon the screen. There is no dark interval, the successive images fading into each other.

1,106,111. Screen. L. O. Rather, assignor to R. H. Waller, Nashville, Tenn. A projecting screen comprising a plate glass coated on the back with finely divided metal, whiting and adhesive.

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Volume XIII CHICAGO, JUNE 19, 1915 Number 25

Censorship Loses Again

THAT the exhibition of "The Birth of a Nation" might engender race animosity against negro citizens is a contention based purely on assumption. A license or permit to exhibit obtained honestly and in good faith vests the owner with an individual property right, which neither the city nor any official nor judge can arbitrarily deprive him of without a hearing in court. That is the nucleus of Judge William Fenimore Cooper's decision June 5, when he entered an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play. Thus, in the long story of censorship, closes another chapter whose evidence shows that the world's sentiment is turning against the censors.

Sincerity, consistency and justice—these things the world demands even of censors. It is a hard order; for the very word censor is arbitrary, arrogant and exacting. That is why censorship is an un-American institution, and why the people are turning against it.

The history of the Chicago censors, especially, has not been a record of broad-mindedness or of "justice tempered with mercy." Always the apparent object of the board has been to stop every scene which offered any theoretical excuse for interference. We have always contended that abuse of censoring power would not stand the test of the courts; and now the record is bearing us out.

Our frequent criticisms of Chicago's censorial power has not been based on prejudice. Even the present case, full in the eyes of the world and the courts, continues to bear witness to the narrow arbitrariness of those who are delegated to the "regulation" of pictures. For Chicago's argument before the court was that "The Birth of a Nation" libelled the negro race. Observe, then, the sequel to the court's decision:

At the request of two negro institutes a picture entitled "The New Era" was prepared and arranged to run as a postlude to "The Birth of a Nation." This postlude shows the development of the negro race and the important part it is taking in modern civilization. Apparently the censors should have welcomed it—doubly so after they had been enjoined from interfering with the master film. Did they receive it in all sincerity as a solution of their difficulty? They did not. Those powerful and intelligent arbiters of the people's rights refused to allow "The New Era" to be shown, on the ground that it was not a part of "The Birth of a Nation" when a permit was granted for that film. And they refused to issue a separate permit for it. Is that judicial action, or is it small-minded retaliation for defeat? What better evidence can we ask of the quality of our "censors"—those vested with the sacred and responsible duty of protecting the public morals—than that they refuse to do a good act because they resent being caught in a bad one?

One decision against the censors might not mean a great deal. If that were all the testimony we had that the world is awakening to the injustice of censorship, perhaps jubilation were unwise. But when one decision follows another in widely separated cases, when the very newspapers that were themselves violently censorious not long ago now predict the downfall of the whole censor system, there is much hope for the freedom of the picture.

Standards of Ventilation

THE Chicago Ventilation Commission is a voluntary organization. It was organized on the initiative of the city health commissioner, by delegates from the department of health, the board of education, the heating and ventilating engineers, the Institute and Society of Architects, and the Society of Engineers. It works slowly; its first progress report appeared in 1911, its second has just issued, and its final report is expected some time next year. But as it has no official standing, no funds at its disposal, and no salaried officers it may well be allowed to take its own time in pursuing its very useful function. And, as it is not specially and peculiarly interested in picture theaters, we may safely assume that its recommendations in regard to them are uncolored by prejudice or bias.

The picture theater man who seriously considers ventilation, as every successful exhibitor must, is confronted by two problems. First, he must obey the dictates of health requirements and local ordinance whether his audience demands it or not. Second, he must observe the principles of comfort, if he would keep his patronage, even though the law does not require it. The commission has considered this part of the problem:

A temperature between 69 and 74 degrees is comfortable

when the humidity is 28. If the humidity be 40 the borders of the comfort zone are at 66 and 72. Comfort lies between. At 50 humidity the temperature borders are 64 and 69. At 60 humidity they are 61 and 68. At 70 humidity they are 52 and 67.

The general subject of ventilation is covered in a series of resolutions which are really worth studying; for we cannot deny their practical value, and future legislation is apt to follow their suggestions:

Resolved, That carbon dioxide, as encountered in working practice, is not the harmful agent of major importance in expired air or air otherwise contaminated.

That the delivery of a certain volume of air per unit of time per occupant into a given space does not necessarily constitute ventilation.

That heating and ventilating are two distinct problems, and therefore the installation of heating and ventilating systems whether separate or combined, should be such that neither system shall interfere with the efficiency of the other.

That from the standpoint of health relative humidity is one of the important factors in ventilation.

That efficient air cleaning devices are desirable in all ventilating installations where the air supply is liable to be contaminated by dust or other objectionable matter.

That the bacterial content of the air is an important factor in all ventilation, and bears a direct relation to the source and quantity of air supply.

That when cold air for ventilation is introduced into picture theaters above the breathing zone, either (1) There will be an insufficient supply of air for proper ventilation, or (2) The occupants of the theater will be uncomfortably cold.

That upward ventilation in picture theaters is more efficient than downward ventilation; also it is more economical from the standpoint of operation.

That in the cooling of picture theaters in the summer time the system of downward ventilation is inefficient.

That air delivered into picture theaters for ventilation purposes should not be delivered at a temperature colder than 60 degrees Fahr.

That in the breathing zone the number of colonies of bacteria on a standard agar plate should never exceed fifteen after a five minute exposure.

That the relative humidity of the air when brought into picture theaters for ventilation purposes should not be less than 35 per cent.

That the velocity of the air delivered into picture theaters for ventilation purposes shall not be less than twenty-five cubic feet per occupant per minute. It shall be understood that in determining such quantity the maximum seating capacity shall be considered as the number of occupants of the room.

That fresh air registers in the floor of the aisles and lobbies of picture theaters should be prohibited.

It is quite certain that the majority of modern picture theaters check up against this tabulation in first-class shape. It is also reasonable to suppose that the few exhibitors who have somewhat neglected the important factor of ventilation, have done so because of a lack of definite and readily accessible information. Fresh air is such an intangible, invisible thing that one is apt to overlook its necessity until utterly deprived of it. Now that even the most humble exhibitor will concede the necessity of some ventilation, and so is willing to install ventilating equipment, it adds little to his task to put some study into it and have it right. The mere reading of this set of resolutions may furnish all the data the intelligent theater man needs.

Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life there would be an incentive to weak minds, and the public might suffer. But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.—*The Chicago Tribune.*

Just A Moment Please

Before proceeding a step further with this Pinnacle of Persiflage, we must introduce to our readers Thomas C. Kennedy, the latest acquisition to our New York staff, whom we feel sure is going to make himself exceedingly popular with our Eastern friends. With a couple more like Condon and Kennedy 1022 Longacre building may be mistaken for Constantinople.

—

A POPULAR PLACE.

We are told a traffic cop became almost a necessity in the offices of the Selig Polyscope Company, last week, when the new lobby cut-outs depicting pretty little Grace Darmond in tights were first set up for display. Ben Beadell and Ed Gaylor were positively rude, the way they elbowed others aside in order to obtain a position in the front row. Bill Wright and Clarence Caine are said to have taken to wearing blinders since the "cut-outs" were put on display.

—

OUR BURG

J. A. Berst is to home again in Our Village after a visit to the E. E.

Joe Finn, w. k. in this neck of the woods, is the proud owner of a brand new Cole 8 and holds the world's record as a driving pupil, since he only acquired the new buggy on Wed. and on Sun. drove the contraption more'n a hundred miles without starting a sweat or busting a bit of harness.

Sam. Hutchinson dropped off'n the rattler from Santa Barbara one day last wk. Welcome home Sam'l.

Jas. S. McQuade of Our Village was hit by an automobile, last wk., we are told. He was not killed, however. We are sorry to hear it.

Carl Laemmle and a bevy of beautiful girls was visitors in Our Burg on Sat. last, while en route to Universal City.

Arthur S. Kane, formerly a fellow townsmen of ours, was to the Village again last wk. for a brief visit. Arthur is looking fine and is going West to see the sights before settling down again.

Maj. Flunkhouser, the village pest, seems far from delighted with a certain verdict rendered at the Court House last wk. about a fillim of which the Maj. didn't approve. The fillim is now showing at the Opry House despite the Maj.

F. O. Nielson has went to Detroit.

Harry Steck and dad is now real fillim men, having bought the Parkway theater on the N. side. Good luck, Harry. May you get a stiff arm lugging the receipts to the bank.

—

John Garrett, our ass't, owner of the world's most shapely legs, had 'em on display at a Peace Pageant in Longwood, Ill., last week, where moshun pitchers was took of 'em for the *Tribune's* Animated Weekly. Packed houses is expected.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Seven: "Stay-At-Home Jane."

(PART ONE.)

"I'm called the world's most stubborn girl," declared Jane, the sixth of the Seven Suffering Sisters to visit the Jumbo Film Corporation's studios for the purpose of telling her story. "You see I'd always been a quiet, stay-at-home type of girl from earliest childhood. I was born at home. While still in long dresses I yelled lustily whenever my nurse attempted to take me away from home. As a little girl I constantly stayed at home and so when I grew up and Ted Horner insisted upon marrying me, I looked forward with dread to leaving home. The wedding over and our honeymoon nicely started, I suddenly determined to return home and slipping off the train during a momentary pause I met Wilbert Sly, the Man with the False Mustache, and aided by him stole back home. Ted was naturally frantic when he missed me on the train but he never thought to look for me at home, believing instead that I had been kidnaped. He hastened to employ every detective in the city to seek clues as to my whereabouts, but I foiled them all with the assistance of Wilbert Sly, the Man with the False Mustache. How I did it I shall tell you next week."

(To be continued.)

—

Looks like more rain.

—

Coises! N. G. C.

Some Current Releases Reviewed

Griffith's "The Birth of a Nation"

Reviewed by Neil G. Caward

CHICAGO obtained its first glimpse of that super-dreadnaught of all feature motion pictures, "The Birth of a Nation," on Saturday night, June 5, when, after a court decision of a sweeping nature, an injunction was granted by a Chicago judge restraining the city from interfering with the production.

Needless to say every man, woman and child who has attended the performance since its opening goes away amazed and awe-struck at the gigantic nature of the production and enthusiastic over its magnitude, fidelity to history and perfect direction.

It is hopeless to even try to compare "The Birth of a Nation" to any of the other feature films that have been shown, as it is so entirely different from all of the others. However, it is generally conceded that up to this time "Cabiria" may be referred to as the world's greatest production, and from the standpoint of stupendous grandeur, the number of supernumeraries handled, and the staging of spectacular battles and mob scenes, "The Birth of a Nation" in every way equals the great Itala production; and as an additional merit, the latter story, on account of its historical nature, is familiar to every school boy of the land; consequently it seems to have an even wider appeal and perhaps, therefore, merits the distinction of itself being called "the world's greatest production."

No review of the Chicago production would be complete without a special mention of the splendid orchestral accompaniment which undoubtedly adds much pleasure to the unreeling of the story. The music is so timed as to be exactly synchronous with the action of the film and weeks must have been spent in rehearsal to produce the perfect result obtained. The audience finds itself in the proper atmosphere immediately upon entering the theater, for the ushers are costumed in the quaint garb of the 60's, the girl ushers being dressed in hoop skirts and frocks of the period of 1863, while the male ushers wear Union and Confederate uniforms.

The story is so well known on account of previous reviews, at the time of its New York showing, together with feature articles that have appeared concerning its production, that it is needless to again describe it, and only necessary to mention the names of such stars as Messrs. Walthall, Aitken, Siegmann, Harron and the Misses Marsh, Gish, Alden and the other notable Mutual-Griffith photoplayers, to let every exhibitor know it is in every respect an all-star production.

Lubin's "The Sporting Duchess"

Reviewed by Thomas C. Kennedy

THE Sporting Duchess, Lubin's five-reel feature, released through V. L. S. E., Inc., is a pretentious, spectacular production that does not fail to impress. The story, a strong drama, is well planned, though, perhaps, a trifle diffused. The final scene, the running of the classic derby, is most satisfactory, for in it Lord Desborough and his wife, Muriel, are reunited. This gives proof of the interest and sympathy created in the early scenes of the film.

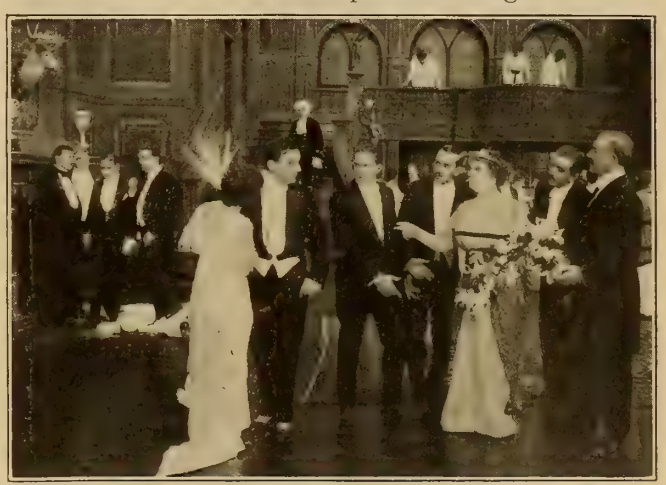
Notable among the many dramatic situations, is that of the court-room. Muriel, torn from her husband by the machinations of the covetous Captain Mostyn, is granted a divorce. The custody of the child

Ethel Clayton as Lady Desborough.

is given to the father. The scene is presented in a way that makes it convincing and thrilling without the shallowness of ordinary melodrama.

Rose Coghlan's part as the Sporting Duchess competes for the leading role with that of Muriel, interpreted by Ethel Clayton. George Soule Spencer is seen as Lord Desborough; Ferdinand Tidmarsh, as Captain Mostyn; Rosetta Brice, as Vivian Darville; Ruth Bryan, as Mary Aylmer; Joseph Kaufman, as Rupert Lee; Clarence Elmer, as Dick Hammond, the jockey; James Daly, as Mr. Aylmer; and Charles Brandt, as Colonel Donnelly. The cast as a whole deserves much credit for the excellent interpretation of the various characters. Added to this is clear photography, and fine judgment in the technical detail of the picture. Barry O'Neil directed the production.

The Desborough home is the scene of many magnificent entertainments. A prominent figure at these



Rose Coghlan as the duchess.

affairs is the countess, called "The Sporting Duchess" because of her love for horse racing and hunting. Captain Mostyn, whom Lord Desborough considers his friend, is Desborough's rival for the hand of Lady

Desborough. Mostyn is still in love with Muriel, and seeks to bring about an estrangement between her and her husband. With the aid of Vivian Darville, an adventuress with whom Desborough had an affair when he was in India with his regiment, Mostyn finally succeeds in causing the break between Muriel and Desborough. Lord Desborough's racing stable which includes Clipstone, the Derby favorite over Mostyn's King of Trumps, is to be sold at foreclosure. At the sale the Sporting Duchess outbids Mostyn and becomes the owner of Clipstone. Rupert Lee, who has been living with Vivian, overhears a conversation between her and Mostyn. He learns they have made all the Desboroughs' trouble, and that he has been their dupe. This decides Rupert to expose Mostyn to the Desborough, which results in their reunion. The final scene is at the Derby and the Sporting Duchess enjoys, completely, the victory of Clipstone over King of Trumps.

"The Patriot and the Spy"

Reviewed by John C. Garrett

"THE PATRIOT AND THE SPY," the Thanhouser Mutual Master-Picture to be released this week, is a gripping four-part drama which depicts a spy's treachery and a patriot's heroism. James Cruze is the patriot, who, owing to the fact that he is lame, will not be taken into the army, portrays his intensely emotional role splendidly. Marguerite Snow, as the wife of the patriot, does most convincing work, and Alphonse Ethier, a new arrival on the Thanhouser staff of actors, is exceedingly clever and takes the part of the spy very well.

Many people are engaged in this stupendous production and the photography throughout the picture is excellent. The night pictures, which show "bombs bursting in the air," the soldiers attacking the fortress

Johannes taunts Pietro for being unable to go to war.

and finally their wild dash which results in the capture of the fortress, are especially worthy of mention.

This picture will undoubtedly prove itself a great drawing card, not only because of the splendid work done, but because of the fact that "war" is now the topic of the day.

In a certain continental village the wedding festival of Blanchette and Pietro is being celebrated.

Johannes returns from the camp of the enemy.

Johannes, a rejected suitor, vows vengeance for the slight he has suffered.

The happy marriage is blessed with years of contentment and two children are born into the family, and an ever-deepening love grows between the husband and wife. One day the little girl is seen playing in the road, when a great touring car sweeps around the curve. Her father reaches her just in time to snatch her from the monster's path, but he is knocked down and the machine passes over his foot, which leaves him a cripple for life.

About this time war is declared. Pietro is humiliated when Johannes calls on the family on his way to war and tells him that they do not want such men as he to enlist. He tries hard to get into the ranks, but on account of his lameness they will not take him in.

Some time later Johannes, who is at the head of a scouting party, is captured, and after being in prison for a time, finally consents to take the part of a spy and go to his own home town. Johannes arrives in the village and after telling the people of how he made his escape from four armed men and his wild dash for liberty, is lionized by them and then goes to the home of Pietro and Blanchette and tells them the same story.

The spy makes advances toward Blanchette, and although she repulses him, he continues to annoy her. One day he whips out his knife and severs his wrist in order to have Blanchette bandage it up, and as he knows she is alone in the house, thinks he can take advantage of her. Meanwhile, Johannes has sent word to the enemy that the village is defenseless, unless the peasants destroy the bridge over which they must cross to enter the village. He then goes to Pietro and tells him that the enemy are approaching and that there is but one way to save the town, and that is to blow up the bridge. He also tells Pietro where he has hidden some dynamite, and the patriot, feeling that in this way he can prove his love for his country, leaves to blow up the bridge.

Pietro is captured and the enemy are in the act of hanging him from the bridge, when he jumps into the water and escapes, and reaches his home just in time to find Johannes embracing his wife. He kills the spy and later, when the army drives out the enemy, Pietro is hailed as a brave patriot.

Essanay's "The Little Deceiver"

Reviewed by Neil G. Caward

"THE LITTLE DECEIVER," the three reel Essanay release of June 15, from the pen of H. S. Sheldon, is a study in character types, for both Bryant Washburn and Edna Mayo, who have the two leading roles, are so disguised that the fans will be puzzled for a long time as to their identity.

Mr. Washburn, in particular, so loses himself in the character he is playing that it is doubtful if one in a hundred will recognize him as old Henry Bisbee, uncle of Frances. Once in a while in a close-up scene Washburn forgets himself for a moment, and if you happen to be in the secret of who he really is, you might recognize him at that time, but aside from these momentary lapses he literally lives his role throughout the entire production. Miss Mayo readily adapts herself to the walk and mannerisms of a boy and with a hat on is most convincing.

As the story begins we learn that Frances Bisbee, left an orphan by the recent death of her mother, is to be sent to Henry Bisbee, her uncle, provided he will agree to care for her.

Henry, a crabbed old miser, is amazed when he is called upon to care for the child of his brother, but reluctantly sends a message that he will accept the trust if the child is a boy, though he refuses provided it is a girl.

Reading this message Frances determines to disguise herself as a boy and go to her uncle in the hope of in time winning him over so that she can remain, even though her real identity is disclosed.

When "Frank" arrives his uncle Henry gives him a rather chilly reception, particularly after he discovers that the boy is so polite and gentle mannered, that he regards him as a "sissy." Still later when the boy brings flowers, potted plants and novels into the house, Henry is all but determined to put the boy out, though Dick Truesdale, son of an intimate friend of Henry's, pleads for the lad and finally induces Henry to permit the boy to remain.

"Frank" arrives at his uncle's.

Dick, in order to make things easier for the boy, assures him that his uncle Henry is a good deal of a bluff and that at heart he is really growing fond of him. Dick startles Frank by telling him that in order to insure their becoming real pals, he is going to spend a week or two as his room-mate and endeavor to make him a bit more manly.

Horrified, Frances flees to the sitting room, curls

The burglar is captured.

up in a big arm chair and prepares to spend the night there.

Almost at that moment a window is opened by "Jerry the Rat," a sneak thief. Just as Jerry is in the act of opening the safe in which Henry has a small fortune concealed, Frances rises from her place of concealment in the big chair, secures "the rat's" revolver and covers the man with it.

As Jerry tries to dodge out of range of the pistol, Frances fires, wounding him in the arm, and when later, uncle, Dick and the butler arrive to capture the thieves, Frances faints away.

The excitement all over and Frances once more restored to consciousness, Henry tells the story of his past, explaining that both he and his brother had loved a girl, but that he had been fortunate enough to win her. Being called away to Europe on business, his brother had taken advantage of the situation to make the girl his wife and had spread such stories concerning his character that the girl had believed Henry a thorough cad.

As Henry finishes the story, Frances determines to reveal her real self and hastening to her room removes the boy's clothing she has been wearing and appears as the winsome girl she really is. Henry, amazed at the likeness of his former sweetheart, warmly receives the transformed "boy" and as the film ends is giving his consent to "the little deceiver" becoming the wife of his friend, Dick Truesdale.

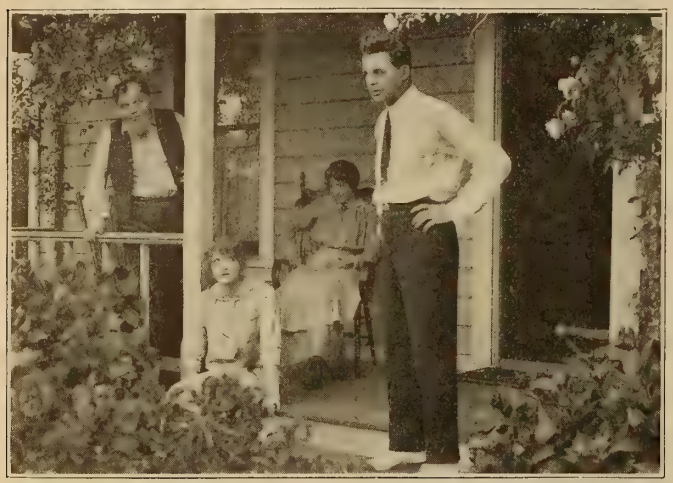
American's "His Obligation"

Reviewed by John C. Garrett

THIS two-reel subject to be released June 14, and featuring Ed Coxen and Winnifred Greenwood, who by their splendid work have won great favor with the motion picture fans, is a story in which there is a strong moral lesson, and the photography of the picture is excellent.

This story deals with the woes of an innocent little country girl who, through absolute ignorance of the ways of the world, allows herself to be made a plaything of by a rich male parasite. Miss Greenwood

says of the play: "I name 'His Obligation' as a moral guidance, because of the power which lies in the story as the author wove it. It has a plot—a very common, everyday plot—and the lesson it teaches is strong.



The city chap at the country girl's home.

My advice to everyone is 'go see it,' then think it over."

Ralph Moore, a rich young society man, quarrels with his fiancee, Ailene De Lane, at a dance one evening and drowns his anger in drink. He then leaves the party and starts to walk home, when a friend of his hails him and asks him to ride out into the country with himself and a couple of young lady friends.

The party start out and get into the country, when the girl who is in the back seat with Moore becomes annoyed by his persistent advances toward her. She finally tells the man in the front seat to stop the car, and Moore is forced to get out, and he finds himself on a lonely country road. He is staggering down the road when a young boy runs up to him and tells him that an old deserted house not far down the road is haunted, as he has seen someone there.

Moore stumbles his way into the old shack, and

Mary is given her child.

there a voice asks him if he has a match, as she has used her last one. He is surprised, but finally gets down and lights the fire in the old grate for her.

The blaze flares up and Moore turns to look at the mysterious girl, and both are taken aback at seeing the other one. Moore recognizes a little country girl, whom he had met a year before and, after spending a few happy weeks together, had left her and returned to the city. A faint cry is heard and Mary, the outcast, lifts a tiny form from the floor and tells Moore that it is his child. She then tells him her story.

After patiently waiting for him to return and claim her as his bride, the girl, rather than reveal her secret and bear the humiliation, had left home. She then went to the city, where her child was born.

She tried to get another position, but owing to the fact that she had a child, could secure no place, and finally, in desperation, had wandered off into the country. She ends her story by telling Moore that the last place she had gone the man told her that no one wanted a girl with a child, and she guessed that no one wanted her. Moore balances Ailene De Lane, with all her wealth and love of society, and Mary with her beauty and goodness, in his mind and, realizing his obligation to the girl, tells her he wants her.

Selig's "The Sands of Time"

Reviewed by Neil G. Caward

COLIN CAMPBELL, author and director of the Selig three-reel release "Sands of Time," which will be first shown on Thursday, June 24, has chosen for the theme of his story the apparent neglect of a wife by her husband, a famous physician, and the woman's attempt to find happiness with another man, though she realizes when it is too late that the doctor loved her more than life itself.

Occasionally throughout the screen story an allegorical bit is introduced, when an hour glass is flashed on the screen showing the fleeting sands of time. The allegory is brought to a fitting close in the last ten feet of the picture when the last bit of sand drops from the upper half of the hour glass into the lower and is succeeded by a fluttering tallow dip, spluttering as the wick dies out. A hand appears and snuffs out the final spark.

Harry Lonsdale is cast as Doctor George MacGregor, who has achieved fame and fortune as a surgeon, and who finds it never too early or too late for him to go to the aid of the suffering, though often times in alleviating the pains of others he is compelled to cause pain to his wife by his apparent neglect. Mr. Lonsdale makes the most of every scene and yet his playing is always subdued and restrained. Martha Boucher, a new star in the Selig Company, plays Enid, the neglected wife, and is particularly good in the more emotional bits, while Wheeler Oakman, always a capable player, wins new laurels in the role of Doctor Gordon Blake, the "heavy" of the production.

Doctor MacGregor, well along the pathway of life, finds time to woo and win the beautiful Enid, though shortly after their marriage his profession requires all of his time, and as a result theatrical and dinner engagements are repeatedly interrupted when MacGregor is called to minister to the sick.

Doctor Blake, the handsome young assistant of MacGregor, who is exceedingly popular with the ladies, notices that Enid is suffering from the neglect of her husband and carefully cultivates in her mind the thought that her elderly husband is becoming indifferent to her. He finally convinces her that her husband could spare more time to her social comforts if he only wished to do so.

Doctor Blake continues his love-making to Enid and finally induces her to elope with him, leaving behind a note explaining to MacGregor the reason for her decision.

As time passes, Enid MacGregor applies for and secures a divorce and is overjoyed one day when she receives a certificate of legal separation which makes it possible for her to marry Doctor Blake. It is then she discovers to her horror that Blake is not willing to give her his name and acknowledge to the world that she is his wife.

Stunned by the awful discovery and finally realizing in full what she really is, she leaves Blake, to wander in the streets, for she cannot humble herself to again seek the support of Doctor MacGregor though she has learned ere this that MacGregor really loves her.

Thoroughly desperate over her unhappy state Enid leaps from a bridge into the river and is rescued by the police just as Doctor Blake is passing in his automobile with a lady friend. Blake is overcome as he gazes upon the lifeless form of the woman whom he had tempted to sin, and for the first time realizes the enormity of his own crime.

The Doctor meets his future wife.

A day or two later Doctor MacGregor stands in the dissecting room prepared to conduct a clinic before several hundred medical students. A body covered with a sheet is rolled into the pit by the attendants and Doctor MacGregor, with scalpel poised, removes the sheet from the face of the lifeless form and then stands spellbound with horror, for in the face of the beautiful woman lying before him he recognizes Enid, his wife.

With a despairing gesture he dismisses the students and attendants, and falls on his knees beside the lifeless form of the one he had loved so well.

"The Diamond from the Sky"

Reviewed by John C. Garrett

YOU have seen the Stanley heirloom, the precious "diamond from the sky," in many odd and strange places. In chapter eight, or "A Mind in the Past," you are taken into a most peculiar and unthought of place, and there find the diamond which has proven so elusive.

The part of Marmaduke Smythe, the barrister from London, England, solicitor and agent of the estate of the Stanleys, who returns to America to notify Arthur Stanley that he is the Earl of Stanley, is taken by Orral Humphrey, and the part is played very well, and in his clumsy, serious way he adds touches of humor whenever he appears.

Despite the fact that your feelings toward Blair

Esther brings Hagar back to her people.

Stanley are anything but congenial, you cannot help but admire him for his courage and nerve in securing the "diamond from the sky" for Vivian Marston, the woman he loves.

As the story unfolds itself we see Blair Stanley's mother return to the room where she had left Hagar and there, to her astonishment, she finds her son has escaped and Hagar disappeared. She starts to leave the room when a muffled moan is heard, and upon investigation she finds Hagar lying in the secret room. The blow Blair had given the gypsy woman has deprived her of all reason for the present. Hagar goes home, and there Esther is astonished at her actions. She calls continually for "her little baby" and stretches out her arms for a form which she imagines she can see.

Luke Lovell has told Quabba to leave Hagar's home, but he refuses to go and goes to the front door just as Marmaduke Smythe comes to inform Arthur Stanley of his being heir to the earldom. Smythe, upon being told Arthur has gone, goes to Mrs. Stanley and tells her that Blair is now next in line for the earldom. He then leaves for Richmond to seek Blair.

Blair again proposes to Vivian Marston.

Meantime, Blair Stanley has escaped to Richmond and there again proposes to Vivian Marston,

who tells him that she will marry him on the condition that he get her the precious diamond, and, being very desirous of getting the jewel, she has gone to Bloom Brothers and they, in turn, call in Detective Blake to aid them in the search for the jewel.

Back in the country a tramp happens along and sees the little colored boy playing with "the diamond from the sky." He manages to get the jewel away from the boy and places it in his pocket and is seen disappearing in the distance.

One night a few days later, Vivian Marston, Mrs. Randolph, Blair and Detective Blake decide to take a trip through Chinatown. Upon their going into one of the chop suey houses, they notice that the proprietor is very much exicted and does not want them to go into a certain room. They push past him, however, and enter into the room, where sits a Chinese idol. There, to the amazement of all, they see "the diamond from the sky" glittering on the breast of the Chinese god.

The tramp had gone to the chop suey house, which has in connection with it a dope joint, and there, being under the influence of dope, had lost the jewel and the Chinamen had placed it upon their idol. After bargaining in vain for the gem, the party leave the restaurant. Once outside, Vivian Marston and Mrs. Randolph leave Blake, who goes to the office of Bloom Brothers to tell them of his discovery, and Blair, who climbs up the fire escape, breaks the glass and puts his hand through the broken window and takes from the neck of the idol "the diamond from the sky."

Just as his hand is disappearing, Blake, the Bloom brothers and Lung Hi, the proprietor, come into the room. With a howl of rage the Chinaman seizes a sword and makes a dash for the hand, but in doing so severs the head from the idol. Another slash and the altar lights are hurled to the floor, the silken curtains take fire and in a moment the place is a roaring blaze of fire.

"The Working of a Miracle"

Reviewed by Charles R. Condon

AN ODD problem confronted the filming of "The Working of a Miracle," a three-reel Edison picture for release on June 18. The story has plenty of heart-interest and meets with no difficulty in absorbing one's attention; yet, it in itself cannot put over the climax. In most stories of this type after a group of situations is established, they automatically come to a climax and work themselves out to the conclusion. But in this drama the developments of the plot merely afford a frame-work for the acting which drives home the main point of the plot. Were this "punch," as it it generally termed, to fail in getting over, the key to the story would be lost.

To Edward Earle is intrusted this vital delineation, and his successful performance testifies to the study, earnestness, and personal magnetism which he puts into his work. Pictures are not often made or condemned in one scene, but this production hinges upon the outcome of the close-up in which Mr. Earle, as Ray Conover, a non-believer and paralytic, is seen straining against his affliction for freedom, securing it, finally, by a prayer, silent and but six words in length, but uttered from his heart.

Carlton King completely loses himself in his characterization of the sanctimonious Jason Kent, a religious fanatic whose hatred for Conover, aroused by the latter's aversion to attending church services, leads him to commit an assault on the young fellow which only purest fortune prevented from becoming a mur-

A scene from "The Working of A Miracle."

der. Gladys Hulette as Mary Murdock, Kent's ward, lends an air of innocent charm and affection to the story which does much to soften the discordant relations existing between her guardian and her sweetheart. Ashley Miller directed the picture.

Ray Conover's life at college and in the city has but one bad effect upon him—he does not believe in going to church. It seems that everyone in the village is immediately cognizant of this upon his return home. Jason Kent, religiously insane, strongly objects to the friendship which springs up between Mary Murdock, his ward, and young Conover, and goes so far as to openly threaten Ray for trying to lead Mary into sin. As his attentions to the girl are prompted by true love, Ray merely smiles at the old fanatic.

Kent, who, despite his age, desires to marry his ward, determines to compromise her so that she must accept him. Conover happens to be near the spot to which Kent lures Mary, and, in the struggle which ensues, he is thrown over a cliff. As a result paralysis deprives him of the use of his lower limbs. The in-

A dramatic moment in "The Working of A Miracle."

valid spends most of his time in his wheel chair on the veranda, scanning the country within range of his telescope for a glimpse of Mary.

One day he sees Jason Kent drop her limp body

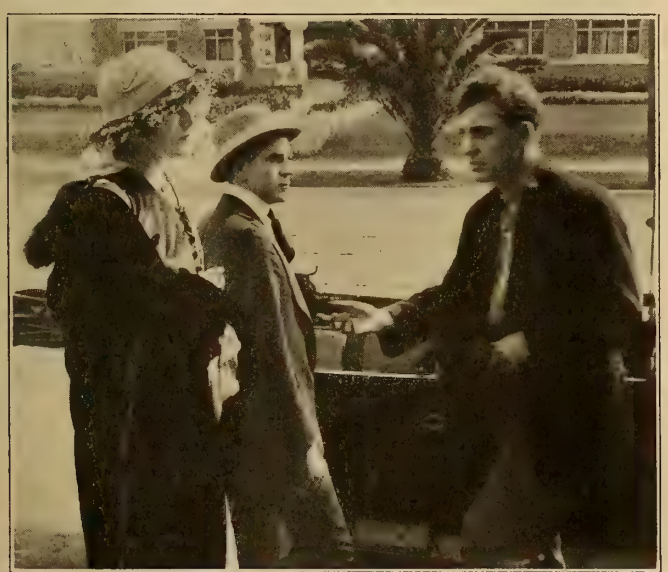
on the railroad tracks and run. Knowing that the three-ten train is almost due, Conover is in agony for fear that Mary might not regain consciousness before the train's arrival. The whistle of the approaching train sends Ray straining to break the paralytic grip in which he is held. Failing, he resorts to prayer. He recovers the use of his legs, rushes down to the railroad track, and sweeps up Mary just in time to avoid the speeding train.

Pathe's "Today and Tomorrow"

Reviewed by Thomas C. Kennedy

THAT today is ours and tomorrow may never come is the moral strongly brought out in "Today and Tomorrow," the eighth three-reel release in the Pathe "Who Pays" series. The picture vividly shows the disaster brought on by an irresponsible, spoiled young girl, whose desire for the pleasures of today lead her to leave duty for tomorrow. The realization of the error of her way comes to her too late.

Ruth Roland as Julia Monroe, Henry King as Lee Payne, and Daniel Gilfeather as Mr. Monroe, comprise the cast, which contributes its share to make



A scene from "To-day and To-morrow."

the picture the convincing one it is. The photography throughout is good, and the details of techinque and action well taken care of.

The employes at Monroe's oil wells are dissatisfied with the meals served them, and they make a vigorous protest to their employer. He tells them that this condition will be bettered, and sends Lee Payne, his superintendent, to the city for provisions, instructing him to return with the food in time for the evening meal. In the city Lee meets Julia Monroe, his fiancee. She insists that he remain in town for an affair, to be given that evening, in honor of their engagement. Lee tells Julia the importance of his mission, but this she disregards, saying that tomorrow will be time enough to return to the oil wells with the provisions.

At the works the men wait until night for the promised food, and, when it does not arrive, begin to think that their employer has lied to them. They set fire to the plant, and besiege Monroe's office. All night long he holds off the enraged mob. In the morning, exhausted and without ammunition, he is saved by the arrival of an armed guard. The plant is completely destroyed.

Her lover disgraced, her father ruined, and her

An exciting moment in "To-day and To-morrow."

own future happiness blighted, the girl realizes, too late, the extent of her folly.

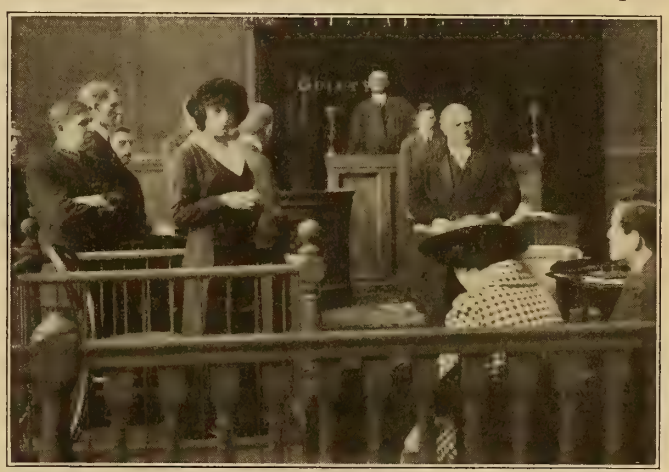
Lubin's "Road O' Strife"

Reviewed by Neil G. Caward

THINGS go from bad to worse with Alene, the heroine of the Lubin serial "The Road O' Strife" in the tenth episode of that story, which is entitled, "The Unsparing Sword."

Alene's trial for murder forms the theme of practically this entire episode of the serial, three-fourths of the reel being taken up with scenes in and about the court room, though a portion of the first part is devoted to the method taken by Robert Dane to raise money enough to employ a famous criminal lawyer to defend the girl.

Daisy, the chorus girl, who is still faithful to her friendship for Alene, calls on Robert Dane, as chapter



Alene is declared guilty.

ten opens, and points out the necessity of their securing a famous criminal lawyer to defend the girl, if her life is to be saved. Dane suddenly bethinks himself of the offer made to him by a large corporation for a certain

chemical formula, and at once decides to call upon the corporation and take the thousand dollars which they offer for his secret process. The deal goes through, but one notes that Dane's acceptance of the small sum

Robert Dane is torn away from Alene.

is greeted with laughter by the officials of the company after his departure, for they realize that the chemical formula was worth much more than they had offered.

Dane and Daisy then engage a noted lawyer to defend Alene and the attorney visits her in her prison cell, but is far from satisfied with the story she is able to tell him, and which must form her only basis of defense.

The trial begins almost immediately and the state is able to forge a strong chain of circumstantial evidence around the cup from which Gilbert Jerome drank just before he died. The lawyer engaged by Dane to defend Alene stakes everything on the personal appeal which his client may make to the jury, and when she takes the witness stand to tell her own story, she can only mutter "Everything was just as has been said, but still I do not know what killed Gilbert Jerome." From the faces of the jurymen one realizes that her honest indifference to Gilbert's fate is regarded as a demonstration of utter callousness and her weary bewilderment is construed as the blase indifference of a hardened criminal.

Accordingly the jury is absent from the room but a short time, and returns to render a verdict of guilty.

Dazed and bewildered Alene rises at the command of the court officials to receive her sentence, though she drops back into her seat stunned and amazed when the judge sentences her to be hung by the neck until dead.

Vitagraph's "The Goddess"

Reviewed by T. C. Kennedy

THE fifth chapter of "The Goddess" finds Celestia trapped in the slums of the city. Most of the action is light and amusing, but serious moments and appealing situations form an important, though small part of the episode. A touching scene is where Celestia, in answer to the question of "the woman" tells her that she has been sent from heaven to save fallen women. The firm gaze of this innocent young girl terrorizes the woman and awakens within her a desire to be free from the bitterness of her evil life.

Tommy Barclay's efforts to have Celestia stay at a New York hotel are unsuccessful. The girl is perfectly willing to live there, but the hotel authorities are not willing to have her. Tommy tells her that they will not let a real angel in a New York hotel.

While Tommy is arguing with the clerk, Celestia goes out and enters a taxicab. A policeman orders the driver to move on, because of the crowd which collects about the cab, attracted by Celestia in her flowing gown. After going a short distance the driver stops the cab and demands his fare. A woman of the streets, seeing this, pays the driver and takes Celestia home with her. The bewildered girl is filled with gratitude and does not suspect this woman who has offered her a home. The next day Celestia overhears the woman offer her for sale to a white slaver. Struck by the girl's innocence and beauty, the woman gives her the money she had received for the girl and allows her to escape.

Tommy tells Stilleter that he has lost Celestia and the professor has detectives search for the goddess. Tommy locates the taxi driver and learns from him the location of the house to which Celestia was taken. Sweetzer, the man who tried to buy Celestia, orders his lieutenant, Freddy, "the ferret," to find her. The closing scene shows Celestia doing missionary work in the east side district.

Mackenzie Big Game Films

Reviewed by Charles R. Condon

FRAMED by a unique stage setting of tropical vegetation and towering palm trees and overlooking the squat figure of a lion stretched out near the footlights the Lady Mackenzie Big Game Pictures made their debut at the Lyceum theater, New York, on Monday, June 7. First nights always usher in a generous, appreciative audience, anyway, but the loud and continued applause which followed the exhibition of each of the three parts of the program was not due alone to the presence of Lady Mackenzie and the newness of the offering. The pictures are beautiful, thrilling, and so arranged that the interesting scenic and sensational game-hunting features afford a pleasing variety.

The Masai meet the first white woman they have ever seen.

The newspapers throughout the country have carried enough articles about the jungle invasions and daring hunting trips of Lady Mackenzie to make her reputation as the only woman big game hunter to have

defied the dangers of Africa with its wild natives, animals, and diseases, familiar to everyone. These pictures, which are being released under the direction of Philip Mindel, were taken under the personal direction of Lady Mackenzie on her several trips into the wilds of Africa.

They are admirably reproduced, both as to the quality of the photography itself and the scope of the action taken in by it, and combine the thrills of the hunt, beauty of the scenery and edification of the life and habits of the natives and beasts with the comforts of the theater in forming an entertainment hitherto unequaled by pictures of this class.

The most spectacular thing in the film comes in its second part. It is a little drama in itself. A lion, located by the boys, of whom Lady Mackenzie's party included some two hundred or more, is driven out into the open by their shouts. Undecided for a moment as to whether to turn again to the shelter of the thick underbrush or charge the huntress and one of her guides who stand but fifty yards away, it determines upon the latter course. Covering the ground with big, ungainly bounds, it heads straight for them. Lady Mackenzie and Postma, the white hunter, spring aside, and the lion passes between them, to be brought down a minute later by a bullet from the woman's gun, which, it is unnecessary to say, she is an adept at handling.

In another part of the film an infuriated rhinoceros begins a charge similar to this, but Postma discourages him en route with a bullet, and Lady Mackenzie finishes him as he tries to make his getaway. Among the varieties of game seen in the pictures are elephant, lion, rhinoceros, zebra, giraffe, hyaena, baboon, wild boars, antelope, oryx and numerous species of wild fowl. Safari at play and on the trail, native dances, scenes of camp life, Thompson's Falls, and wonderfully distinct views of the waterholes with their cosmopolitan collection of four-footed visitors are other features of the pictures. At the close of the exhibition Lady Mackenzie was literally showered with flowers by her friends and the admirers of her intrepidity.

Universal's "The Black Box"

Reviewed by John C. Garrett

"A BOLT FROM THE BLUE," fourteenth installment of the Universal serial which is now drawing to a close, brings one nearer to the solving of the mystery which surrounds Craig and Professor Ashleigh.

A novel way of causing the mind of a person to be transferred back into the past is introduced in this episode by Quest, who has an electrical device rigged up in his study. A switchboard is placed in the wall and Craig is seated before a mirror. A metal band is placed around his head and Quest holds a long bar to the band, which is attached to the electrical switchboard.

Although you do not see anything but the arm and hands fixing the apparatus which comes near killing the detective and his party during an electrical storm, you feel sure that the professor is guilty.

Quest saves Lenora from death in the fiery furnace of the burning bridge and carries her back to the camp. He there receives word from New York that Craig and his niece have given the detectives the slip.

In New York Craig comes into the rooms occupied by himself and Mary, his niece, and tells her to prepare to leave at once, as he is being shadowed. They climb down the fire escape and find a hiding place in another small boarding house. Here Craig

"Craig is dead."

looks out of the window and finds that he has been followed. He gives his niece a paper, telling her that she will be taken care of, and then goes to keep his appointment at Professor Ashleigh's. The policeman who has followed Craig comes up to the room just after he has left and takes Mary to the police station, and here they find that the paper which Mary has been given by Craig is his will, in which he leaves her all his money and property on one condition—that being that she never speak or associate with anyone of the name of Ashleigh.

Quest arrives in New York and has his device for mind transferrence installed in his study. He receives word from Craig that the man will be at Professor Ashleigh's home that night. At the appointed time Craig goes to the professor's house and is in hiding. A fierce electrical storm comes up and a hand and arm are seen to place a large metal plate just outside the open window. A wire is run from the plate underneath the carpet to the top of a table in the professor's library, and then the arm disappears.

Quest explains the workings of the mind transferer.

Mary, meantime, knowing that her uncle has gone to Ashleigh's, manages to escape from the room in which she was seated and goes to the Ashleigh home. Here she is taken into the room by a plain-clothes

man, and Quest, Lenora, Laura, Professor Ashleigh and Craig jump up from their seats around the table and rush out into the hall to see her. Just then a terrific stroke of lightining strikes the metal plate and the whole top of the table bursts into flames. Quest discovers the cause of the conflagration and tells Craig that he is the cause of this and tried to have them all electrocuted.

Craig refuses to tell his story as he had promised, because he says that he had told them he would keep his appointment with them, they had not believed in him, and that he had been shadowed ever since his arrival in New York. Quest then takes him to his home, seats him in a chair, places the metal band around his head and starts his experiment with the metal transferrer. Craig's mind goes back into the past and he tells Quest of how Professor Ashleigh had given him a little black box. Quest asks him what he did with it, but before he replies, the man falls forward in his chair and is pronounced dead.

The professor, at the beginning of Craig's story, had left the room, but we see him standing in the doorway looking into Quest's library with a quiet smile on his face.

Pathe's "Shadows of War"

Reviewed by Neil G. Caward

SURPRISES galore greet one in the last of the new "Exploits of Elaine" which is entitled "Shadows of War," for ere the picture ends Craig Kennedy, the hero of both "The Exploits" and the "New Exploits of Elaine" apparently goes to his death in the waters of New York harbor, and as the chapter ends a new personage is introduced, when Lionel Barrymore makes his bow on the screen, followed by the announcement that he will play an important part in "The Romance of Elaine" which will continue the story still farther.

Wu Fang, the Chinese criminal is approached by secret agents of another government, who commission him to secure at any price the model torpedo invented by Craig Kennedy, which the detective can control by means of wireless apparatus.

Wu Fang learns that Kennedy is already completing negotiations with the American government for the sale of his torpedo to it and immediately sets several of his confederates to work to secure the model apparatus.

Kennedy having learned of Wu Fang's hiding place visits the apartments occupied by the Chinaman, in the latter's absence, and after overpowering the celestial found in care of the apartment, Kennedy and Jameson, his assistant, lie in wait for the coming of Wu Fang.

The latter, though slightly suspicious that something is wrong, enters the apartment, discovers Jameson and is about to stab him when Kennedy suddenly appears and effects the Chinaman's capture.

Wu Fang, badly wounded, is taken to a hospital, but there manages to escape by a clever ruse and leaves another Chinaman in his place.

Kennedy at Elaine's home is demonstrating the only other model of his torpedo in existence when government officials arrive from Washington to disclose to him the strange disappearance of the model submitted to the war department. While Kennedy is talking with these men another assistant of the Chinaman's secures the torpedo being demonstrated in the house, and fearing lest he may be captured with it in his possession, he conceals it in a huge flower pot and flees as the butler surprises him.

The chase of this man leads over hills and dales and finally ends on a long wharf where he meets Wu Fang, who has just escaped from the hospital. Kennedy is hot on his trail and comes to death grips with the clever Chinaman, the two plunging off the wharf into the waters of the harbor.

When Jameson arrives, accompanied by the police, the dead body of Wu Fang, the Chinaman, is floating in the harbor, a stiletto protruding from his breast, while Kennedy has apparently disappeared forever.

Returning to Elaine, Jameson breaks the sad news of Kennedy's death and gives Elaine a note written but a short while previously by Kennedy in which the girl is told that no matter what happens she must trust in Craig, her lover, for that all will yet be well.

As the story thus ends, a sub-title on the screen reads "Is Kennedy dead?" and a diver equipped to go below the waves is shown, which fades into the features of Lionel Barrymore, who is to play a prominent part in the continuation of the Elaine story, the new series to be known as "The Romance of Elaine."

Getting and Holding the Crowds

By H. F. Thomas.

What are you doing to win and hold the people who drop into your theater to see a show? Are you letting them alone to come and go as they please or are you doing something to make them come back again?

You know the average picturegoers like to have some attention shown them. They like to go to the theaters where the ushers are courteous and take particular pains to see that they receive seats somewhere near the part of the house in which they desire to be seated. Some people will not sit down in front and others cannot see if they are too far back. The greatest thing needed at the present time is education among the ushers in the majority of Chicago theaters. They are far too indifferent and the managers do not seem to understand that pleasing the patrons is the first essential in operating a play house.

The other evening the writer visited a theater on the north side. The usher, who happened to be the owner, did not rush one down in front, trying to fill up that part of the house, as so many do. Instead he asked us where we could see best, and when seats halfway back were requested, explained there were none, but if we would take front seats he would let us know as soon as any seats were vacant. And he kept his promise.

His method of persuading one to take front seats was such that none could take offense. He showed plainly that he was doing his best to see that his patrons were comfortable and pleased. Then during intermission, he stepped in front of the screen, and asked those who had no-admission-charged-children occupying seats, to kindly take them on their laps, as there was a crowd waiting out in front. He said, "Possibly you will be waiting out there some night and you will then appreciate what I am trying to do to make everybody comfortable." Immediately those with small children made room for about forty more people.

In another theater nearby a crowd waited out in front while there were single seats scattered all over

the house. Instead of the owner urging people to take the single seats and get seats together in a few minutes, he let them stand and wait, becoming more impatient every minute.

Film fans demand comfort first of all; unless they are comfortable they do not enjoy the pictures. While it is true that at times the crowds are not courteous and annoy each other by pushing and shoving, yet that is no excuse for the theater owner not trying to remedy these conditions.

He should train his ushers and attendants to be courteous and attentive, to keep their eyes open for single seats and for those who occupy the same seat for hours.

Another good idea is to advertise the hours at which a new show starts. Some theaters are now advertising that their first show is at 6 o'clock, and urge their patrons to come early, while the seats are plentiful. They also advertise the last show as 10 o'clock, which relieves the crowded conditions between 7:30 and 9 o'clock.

The only way to cash in on the one-time patron is to place an attractive program in his or her hand to take home or advertise the program in the daily newspaper. You cannot expect people to come to your theater night after night unless you keep after them and urge them with announcements of the excellent pictures you are to show.

The theater that advertises "Safety First," should also start or give publicity to the "Courtesy Second" movement. Of course, the laws require that the safety of the audience be provided for, but only the theater manager himself can regulate the deportment of his employes. When theater patrons receive the valuable service of courtesy they are more appreciative than they are of safety or any sort of protection. Courtesy is something that adds enjoyment to their visit to the theater and it is something they do not forget easily.

Coming Lasky Features

The Lasky Feature Play Company announces that instead of diminishing the number of its releases through the warm months of the summer, even more and even better productions will be released through the Paramount program. On June 14, Edgar Selwyn's spectacular picturization of his own play, "The Arab," will be offered, to be followed on June 28 by "Chimmie Fadden" in which Victor Moore is starred, and this in turn will be succeeded on July 8 by the Blanche Sweet film, "The Clue," from the pen of Margaret Turnbull.

Charlotte Walker on July 15 will make her debut on the screen in "Kindling" through an arrangement with E. J. Bowes. On July 19 Laura Hope Crews will be seen in Belasco's famous production "The Fighting Hope." On July 29, Harold McGrath's "The Puppet Crown" will be the offering with Ina Claire, supported by Carlyle Blackwell, in the leading roles. On August 9 Blanche Sweet will appear in "The Secret Orchard" and on August 16 Fanny Ward in "The Marriage of Kitty."

New Stars for MinA

Four important additions to the West Coast producing force of MinA films were made last week by the engagement of Miss Goldie Colwell, Louis Fitzroy, George Ovey and Jefferson Osbourne to appear in forthcoming MinA releases.

"Clarence" a Notable

Roy L. McCardell has written in Quabba, the Italian hunchback in "The Diamond from the Sky," one of the most unique characters ever shown upon the screen.

The accompanying picture shows Mr. McCardell and W. J. Tedmarsh, the famous character actor who essays the role in the North American's $20,000 prize photoplay. Also, it shows "Clarence," the monk, the gently human antics of which have already touched the hearts of both youngsters and adults in the motion picture theaters throughout the country.

"Clarence" is a widely traveled simian, motion pictures being far from the apex of his career, for once he proudly trod the quarter deck of the Japanese battleship *Asama,* which went ashore on the coast of Lower California recently.

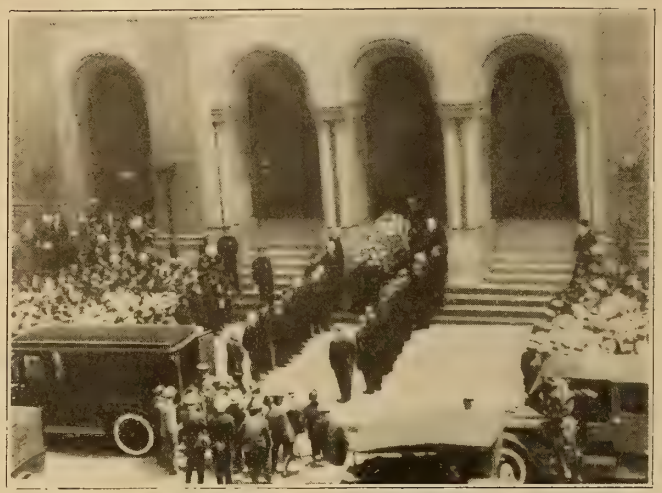
When the battleship touched an American port on its way southward, "Clarence," taken ashore, was lost, and fell into evil ways. Subsequently an Italian organ grinder picked him up in Pasadena, where the

little mischief maker was sold to the daughter of a prominent Eastern railroad magnate, who, journeying to Santa Barbara in his private car, decided "Clarence" was not the right kind of a pet for a little girl. Then it was that S. S. Hutchinson, president of the American Film Manufacturing Company, discovered his prospective simian star.

Violet Scores Again

Miss Violet MacMillan, star of the Oz fairy tales and later leading lady of the New York Motion Picture Corporation at Inceville, has joined the ranks of the Universal stars, and from now on will be seen in leading roles under the direction of William C. Dowlan, who will also play her leads. Miss MacMillan's rise in the film world has been exceptionally rapid, as she has been appearing on the screen less than ten months and already she has attained a place amongst the "famous forty" of the motion picture world. Owing to her petite blonde beauty, Universalites have given her the title of the "Universal Lady Dainty." Miss MacMillan has already finished two pictures—"Out of the Dark" and "Our Baby"—and is now working on a picture called "Dear Little Old Time Girl."

News of the Week as Shown in Films

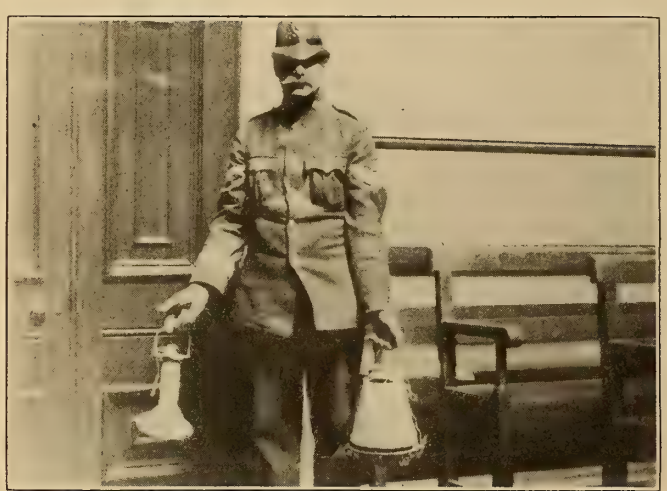


Thousands of mourners pay loving tribute to the memory of Charles Frohman. Copyright, 1915, by Universal Animated Weekly.

African Chasseurs show their proficiency in welding their lances, at Senlis, France. Copyright, 1915, by Pathe News.

Members of Chinese Commercial Commission arrive in New York. Copyright, 1915, by Hearst-Selig News Pictorial.

Coney Island, N. Y., again becomes the mecca of summer pleasure-seekers. Copyright, 1915, by Universal Animated Weekly.



Two of the deadly bombs dropped on Bury, St. Edmunds, England, from Zeppelins. Copyright, 1915, by Pathe News.

Braves hoist the championship pennant over the home grounds. Copyright, 1915, by Hearst-Selig News Pictorial.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-7	The Tear on the Page	Biograph	1,000
	6-7	No release this date	Edison	
D	6-7	The Gilded Cage	Essanay	1,000
D	6-7	Her Husband's Honor	Kalem	2,000
D	6-7	The Unsparing Sword	Lubin	2,000
D	6-7	The Webb of Crime	Selig	2,000
T	6-7	Hearst-Selig News Pictorial, No. 45	Selig	1,000
C	6-7	Mr. Jarr and the Beauty Treatment	Vitagraph	1,000

Tuesday.

D	6-8	Man and His Master	Biograph	2,000
	6-8	No release this date	Edison	
D	6-8	The Romance of an American Duchess	Essanay	2,000
C	6-8	Ham at the Fair	Kalem	1,000
C	6-8	He's a Bear	Lubin	1,000
D	6-8	Saved by Her Horse	Selig	1,000
C	6-8	Love, Snow and Ice	Vitagraph	3,000

Wednesday.

C	6-9	Up in the Air	Edison	1,000
C	6-9	Lost in the Jungle	Essanay	500
C	6-9	A Close Shave	Essanay	500
D	6-9	The Money Leeches	Kalem	2,000
D	6-9	The Kick-Out	Knickerbocker	3,000
D	6-9	Tap! Tap! Tap!	Lubin	2,000
C	6-9	Willie Goes to Sea	Selig	1,000
C	6-9	Spades are Trumps	Vitagraph	1,000

Thursday.

D	6-10	The Divided Locket	Biograph	1,000
C	6-10	Sweedie's Finish	Essanay	1,000
D	6-10	Courage and the Man	Lubin	3,000
C	6-10	Father Forgot	Mina	1,000
D	6-10	Pals in Blue	Selig	2,000
T	6-10	Hearst-Selig News Pictorial, No. 46	Selig	1,000
C	6-10	Mr. Blink of Bohemia	Vitagraph	1,000

Friday.

D	6-11	The Battle	Biograph	1,000
C	6-11	Cohen's Luck	Edison	4,000
D	6-11	The Wealth of the Poor	Essanay	1,000
D	6-11	The Haunting Fear	Kalem	3,000
D	6-11	The Cornet	Lubin	1,000
C	6-11	Fair, Fat and Saucy	Vitagraph	1,000

Saturday.

D	6-12	Life's Changing Tide	Biograph	1,000
D	6-12	McQuade of the Traffic Squad	Edison	1,000
D	6-12	The Greater Courage	Essanay	3,000
D	6-12	The Pay Train	Kalem	1,000
C	6-12	Nearly a Prize-Fighter	Lubin	1,000
D	6-12	The Journey's End	Selig	1,000
D	6-12	Four Grains of Rice	Vitagraph	2,000

Monday.

D	6-14	A Romance of Old California	Biograph	1,000
	6-14	No release this date	Edison	
D	6-14	Whose Was the Shame?	Essanay	1,000
D	6-14	When the Mind Sleeps	Kalem	3,000
D	6-14	The Valley of the Shadow	Lubin	2,000
D	6-14	Letters Entangled	Selig	2,000
T	6-14	Hearst-Selig News Pictorial, No. 47	Selig	1,000
C	6-14	Mr. Jarr and the Ladies' Cup	Vitagraph	1,000

Tuesday.

D	6-15	Mrs. Van Alden's Jewels	Biograph	2,000
	6-15	No release this date	Edison	
D	6-15	The Little Deceiver	Essanay	3,000
C	6-15	Raskey's Road Show	Kalem	1,000
C	6-15	Capturing Bad Bill	Lubin	500
C	6-15	Captured With the Goods	Lubin	500
D	6-15	The Heart of the Sheriff	Selig	1,000
D	6-15	The Little Doll's Dressmaker	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	6-16	Cartoons in the Parlor	Edison	1,000
C	6-16	Dreamy Dud in the Swim	Essanay	1,000
D	6-16	The Vanishing Vases	Kalem	2,000
D	6-16	The Insurrection	Lubin	3,000
D	6-16	A Tragedy in Panama	Selig	1,000
C	6-16	Philanthropic Tommy	Vitagraph	1,000

Thursday.

C	6-17	His Ward's Scheme	Biograph	1,000
C	6-17	The Broken Pledge	Essanay	1,000
D	6-17	From Champion to Tramp	Lubin	2,000
C	6-17	A Mix-up in Males	Mina	1,000
D	6-17	His Father's Rifle	Selig	3,000
T	6-17	Hearst-Selig News Pictorial, No. 48	Selig	1,000
D	6-17	To the Death	Vitagraph	1,000

Friday.

D	6-18	Love in an Apartment Hotel	Biograph	1,000
D	6-18	The Working of a Miracle	Edison	3,000
D	6-18	Broncho Billy and the Land Grabber	Essanay	1,000
C	6-18	Rival Waiters	Kalem	600
E	6-18	The Eagle Owl	Kalem	400
D	6-18	The Bridge of Sighs	Lubin	1,000
C	6-18	A Mistake in Typesetting	Vitagraph	1,000

Saturday.

D	6-19	The Way Out	Biograph	1,000
D	6-19	The Corporal's Daughter	Edison	1,000
D	6-19	Vain Justice	Essanay	2,000
D	6-19	Near Eternity	Kalem	1,000
C	6-19	A Safe Investment	Lubin	1,000
D	6-19	The Angel of Spring	Selig	1,000
D	6-19	Miss Jekyll and the Madame Hyde	Vitagraph	3,000

V. L. S. E. Program

4-12	Eagle's Nest	Lubin	6,000
4-19	The Juggernaut	Vitagraph	5,000
4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000

Mutual Program

Monday.

D	6-14	His Obligation	American	2,000
D	6-14	The Old Batch	Reliance	1,000
C	6-14	Title not reported	Keystone	

Tuesday.

C	6-15	The Country Girl	Thanhouser	2,000
C	6-15	Pirates Bold	Majestic	1,000
C	6-15	The Mollycoddle	Beauty	1,000

Wednesday.

D	6-16	His Superficial Wife	Broncho	2,000
D	6-16	Her Musical Cook	American	1,000
D	6-16	The Housemaid	Reliance	1,000

Thursday.

D	6-17	The Soul of Phyra	Domino	2,000
C	6-17	Title not reported	Keystone	
T	6-17	Mutual Weekly, No. 24	Mutual	1,000

Friday.

D	6-18	The Secret of Lost River	Kay Bee	2,000
C	6-18	Ebenezer Explains—Little Herman	Falstaff	1,000
D	6-18	In the Valley	Thanhouser	1,000

Saturday.

D	6-19	The Old Clothes Shop	Reliance	2,000
C	6-19	Title not reported	Keystone	
C	6-19	Not a Ghost of a Show	Royal	1,000

Sunday.

D	6-20	The Woman from Warren's	Majestic	2,000
C	6-20	Where Breezes Blow	Komic	1,000
C	6-20	The Two-Cent Mystery	Thanhouser	1,000

Monday.

D	6-7	The Right to Happiness	American	2,000
D	6-7	A Mother's Justice	Reliance	1,000
C	6-7	Title not reported	Keystone	

Tuesday.

D	6-8	The Six Cent Loaf	Thanhouser	2,000
C	6-8	Dirty Face Dan	Majestic	1,000
D	6-8	The Redemption of the Jasons	Beauty	1,000

Wednesday.

D	6-9	The Tavern Keeper's Son	Broncho	2,000
D	6-9	The Soul of the Vase	American	1,000
D	6-9	Payment in Full	Reliance	1,000

Thursday.

D	6-10	The Strike at Centipede Mine	Domino	2,000
C	6-10	Title not reported	Keystone	
T	6-10	Mutual Weekly, No. 23	Mutual	1,000

Friday.

D	6-11	The Pathway from the Past	Kay Bee	2,000
C	6-11	His Guardian Auto	Falstaff	1,000
D	6-11	The Ten O'clock Boat	Reliance	1,000

Saturday.

D	6-12	Hearts United	Reliance	2,000
C	6-12	Title not reported	Keystone	
C	6-12	An Unlucky Suitor	Royal	1,000

Sunday.

D	6-13	The Burned Hand	Majestic	2,000
C	6-13	Unwinding It	Komic	1,000
D	6-13	Through Edith's Looking Glass	Thanhouser	1,000

Universal Program

Monday.

D	6 7	A Daughter of the Nile	Victor	3,000
D	6-7	The Eleventh Dimension	Imp	1,000
C	6-7	How Billy Got His Raise	Joker	600
C	6-7	Fox Hunt	Joker	400

Tuesday.

D	6-8	The Cage of Golden Bars	Gold Seal	2,000
D	6-8	The Struggle	Rex	1,000
C	6-8	Their Friend, the Burglar	Nestor	1,000

Wednesday.

D	6-9	From Out of the Past	Laemmle	1,000
C	6-9	Bill's Blighted Career	L-Ko	2,000
T	6-9	Animated Weekly No. 170	Universal	1,000

Thursday.

D	6-10	The Valley of Silent Men	Rex	2,000
D	6-10	In His Mind's Eye	Big U	1,000
C	6-10	The Sign of the Sacred Safety Pin	Powers	1,000

Friday.

D	6-11	A Strange Disappearance	Imp	3,000
C	6-11	Mumps	Victor	1,000
	6-11	No release this week	Nestor	

Saturday.

D	6-12	The Circus Girl's Romance	Bison	2,000
	6-12	Title not decided	Powers	
C	6-12	Where Ignorance Is Bliss	Joker	1,000

Sunday.

D	6-13	Across the Footlights	Big U	2,000
D	6-13	Little Mr. Fixit	Laemmle	1,000
	6-13	No release this week	L-Ko	

Monday.

D	6-14	The Oyster Dredger	Victor	2,000
C	6-14	The Riddle of the Silk Stockings	Imp	1,000
C	6-14	A Duke for a Day	Joker	1,000

Tuesday.

D	6-15	In the Shadow of the Pyramids	Gold Seal	2,000
D	6-15	The Last Act	Rex	1,000
C	6-15	On His Wedding Day	Nestor	1,000

Wednesday.

D	6-16	The Snow Girl	Laemmle	3,000
	6-16	No release this week	L-Ko	
T	6-16	Animated Weekly, No. 171	Universal	1,000

Thursday.

D	6-17	Into the Light	Rex	2,000
D	6-17	The Second Beginning	Big U	1,000
C	6-17	The Panzer Troupe	Powers	600
E	6-17	The Wizard of the Animals	Powers	400

Friday.

D	6-18	The White Terror	Imp	4,000
	6-18	No release this week	Victor	
C	6-18	The Downfall of Potts	Nestor	1,000

Saturday.

D	6-19	One Man's Evil	101 Bison	2,000
C	6-19	Her Mysterious Escort	Powers	1,000
C	6-19	At the Bingville Barbecue	Joker	1,000

Sunday.

D	6-20	Her Own Blood	Big U	1,000
	6-20	No release this week	Laemmle	
C	6-20	Blue Blood and Yellow Backs	L-Ko	2,000

United Film Program

Monday.

D	6-14	Brand Blotters	Ideal	2,000

Tuesday.

C	6-15	The New Photographer	Superba	1,000

Wednesday.

D	6-16	The Turning Point	Empress	2,000

Thursday.

C	6-17	The Hungry Boarders	Starlight	1,000
C	6-17	An Accidental Parson	Luna	1,000

Friday.

D	6-18	Lilly of the Valley	Premier	2,000

Saturday.

D	6-19	Out of the Silence	Lariat	2,000

Sunday.

C	6-20	Horseshoe Luck	United	1,000

Miscellaneous Features

The Darkening Trail	N. Y. M. P. Master-Picture	4,000
The Millionaire Baby	Selig	6,000
The Exposition's First Romance	101 Ranch	5,000
Brother Officers	Cosmofoto	5,000
Guarding Old Glory	Nielsen	5,000
The Pretty Sister of Jose	Famous Players	5,000
Pathe News, No. 45	Pathe	1,000
Pathe News, No. 46	Pathe	1,000
The Japanese Mask	Pathe	3,000
Police Dog No. 5	Pathe	250
Jeypoor, the Rose City	Pathe	250
School in New Guinea	Pathe	250
Picturesque France, Lower Brittany	Pathe	250
When the Lion Roared	Pathe	1,000
For the Commonwealth	Balbao Pathe	3,000
The Dawn of a Tomorrow	Famous Players	5,000
The Wild Goose Chase	Lasky	5,000
The Alien	Select	9,000
Her Own Way	Popular Plays & Players	5,000
Little Miss Brown	Brady	5,000
The Sporting Duchess	Lubin	6,000
The Lonesome Heart	American Master Picture	4,000
Her Shattered Idol	Majestic Master Picture	4,000
Pro Patria	Great Northern	5,000
Pathe News, No. 47	Pathe	1,000
Pathe News, No. 48	Pathe	1,000
Nick Winter and the Masked Thieves	Pathe	3,000
Man to Man	Balboa-Pathe	1,000
Whiffles' Busted Alibi	Pathe	1,000
Pomp of Earth	Balboa-Pathe	3,000
The Arab	Lasky	5,000
Fighting Bob	Rolfe	5,000
Fine Feathers	World	5,000
The Patriot and the Spy	Thanhouser Masterpicture	4,000
Dorsey Expedition to Japan	United Photoplays	6,000
The Stubbornness of Geraldine	Art Film Sales	5,000
The Delicatessen Shop	World Comedy	1,000
Rafferty Stops the War	All-Celtic	1,000
The Children of Mike and Meyer Elope	World Comedy	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, Laemmle.
THURSDAY: Big U, Rex, Powers.
FRIDAY: Nestor, Imp.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Big U.

Brevities of the Business

Miriam Nesbitt, Edison leading woman, was the featured speaker recently at a meeting of the New York Pen and Brush Club, who asked her to address the members, many of whom are prominent writers and photoplaywrights, on what were the technical and artistic requirements of the photoplay.

Flavia Arcaro, well known in opera circles and with many stellar triumphs to her credit, has been appearing in some of the recent Edison films.

Margaret Loveridge has been engaged as a permanent member of the Mutual stock company. Miss Loveridge has been playing in pictures for a lengthy period. She is the sister of Mae Marsh, the Griffith player, and for her initial appearance is playing an important part in the three-reel adaptation of Ouida's "Tricotrin."

George Beranger, who has been with D. W. Griffith as actor and producer for a number of years, has one of the principal roles in the forthcoming Mutual Master-Picture adapted from Ibsen's "Pillars of Society." Beranger is from Australia and a skillful actor.

The old partnership which has existed for so long between J. P. McGowan and Helen Holmes has been broken at last, for while it is understood that the daring lady who has made such a success as Helen in "The Hazards of Helen" will remain with the Kalem Company, her director, McGowan,

Director John Harvey in his war camp at Glen Island, producing "The Patriot and the Spy," Thanhouser Mutual Master Picture.

is going over to the Lasky Studios where it is thought he will direct Fanny Ward in her first picture "Blackbirds." McGowan has been producing for the Kalem Company for years now and is one of the best known men in the profession.

"Bill" Clifford, who has been one of the chief players at the Universal studios for the last three or four years, has just signed with the new Quality, Francis Bushman company working, now, in the old Universal studios at Hollywood.

The second six-reel series of the Dorsey expedition pictures began their engagement at the Studebaker theater, Chicago, June 5. After Japan, China was the next stop of Dr. Dorsey and his party, and it is the pictures taken in this country which make up this second set.

Marshall Neilan who recently joined the Selig Company as a director, was made happy this week by a wire from New York City informing him of the arrival of a wonderful ten-pound boy at the Neilan home. Mrs. Neilan was formerly Miss Bambrick, a Biograph star.

"The Blindness of Virtue," by Cosmo Hamilton, is one of the strongest problem photoplays to be produced by Essanay. This will be one of the five-act features to be released through the V. L. S. E.

Lillian Drew, clever character actress with Essanay, has left for Chattanooga to join the company playing there.

Henry Otto, the American director, is back from his two-weeks' jaunt to St. Louis and Chicago and had a splendid time of it. He came back ready for another siege of work, and received a warm welcome from Santa Barbara folks.

Bess Meredyth, who scenarioized Louis Joseph Vance's stories for the "Trey O' Hearts" serial, and who has appeared in a number of Joker and Nestor comedies for the Universal in the past, has entirely recovered from the two major operations which confined her to a Los Angeles hospital for three months.

The Los Angeles Photoplay colony is mighty sorry to see Henry Walthall go, and it is not only because he is such a splendid actor, but also because he is such a genuinely loveable fellow.

Pauline Bush will remain with the Universal despite the rumors to the contrary. She has returned and is appearing in "Betty's Bondage," where a girl leaves the bondage of poverty to find worse bondage in higher life.

Charles Gorman is playing prominent roles in the Mutual's juvenile productions, in which six-year-old Violet Radcliff is being starred.

Frank Beal, another veteran of motion picture production, has joined the Selig forces on the coast. Mr. Beal became well known to patrons of the screen in the early days of the picture-story and at that time was a Selig director. This is the third time he has returned to the fold.

Hobart Henley, who recently left the Imp Eastern studios of the Universal to take the place of Joseph King as leading man to Cleo Madison under Charles Giblyn's direction, is making a name for himself on the coast and in addition is very popular around the studios.

Charles West, a Biograph leading man for six years, has rejoined D. W. Griffith at the Hollywood studios and will be featured in one and two reel Mutual releases.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	167	....
Biograph Co.	56	62
General Film Corp. *pref.*	47	51
Majestic Film Mfg. Co.	155	175
Mutual Film Corp. *pref.*	57	60
Mutual Film Corp. *com.*	68	69
North American Film Corp. *pref.*	52	65
North American Film Corp. *com.*	54	75
New York Motion Picture Corp.	76½	78
Reliance Motion Picture Corp.	25	33
Thanhouser Film Corp.	84	90
Universal Film Corp.	135	....
World Film Corp.	4	4¼

Reliance Motion Picture Corporation has been weak; on small offerings of 10, 15 and 20 shares it has been difficult to get bids as there is little or no activity in the stock.

North American Film Corporation achieved a new high record in its bookings last week. The steady advance in contracts in force with no reaction would indicate there is now no uncertainty in the minds of exhibitors as to the success of "The Diamond from the Sky."

Mutual Film Corporation—Sales took place of the common at 70 and the volume of offerings has been considerable. The expected changes as now indicated are of a more vital nature than were surmised a week or so ago. It is now known that the innovation of producing "Mutual Masterpieces" has not been satisfactory—that is,—to all of the companies constituting the Mutual organization. That two of the companies—in both of which one of the chief executives of the Mutual company is personally interested—have had more than their share of the plums, no one will question—all of which indicates "There is a fly in the amber."

New York Motion Picture Corporation—Bidding was scarce and stock, while weak, did not yield in the same way as Mutual common. What the destiny of this corporation may be after this month, naturally hinges on the decision both on the part of the Mutual and the New York Motion as to the continuance of their contract.

Thanhouser Film Corporation—Trading in this stock has been sluggish for the past two or three weeks. That the asked price is higher than the earning power of the company would warrant seems to be the opinion of most of the stockholders.

Tom Mix, the iron man of pictures, emerged from the hospital within three days after a rodeo audience has declared him a dead man during a chuckwagon mixup.

James Arbuckle, who played the innkeeper in the Mutual Masterpiece, "Old Heidelberg," is a brother of Macklyn Arbuckle, and has the famous stage star's gift of humor.

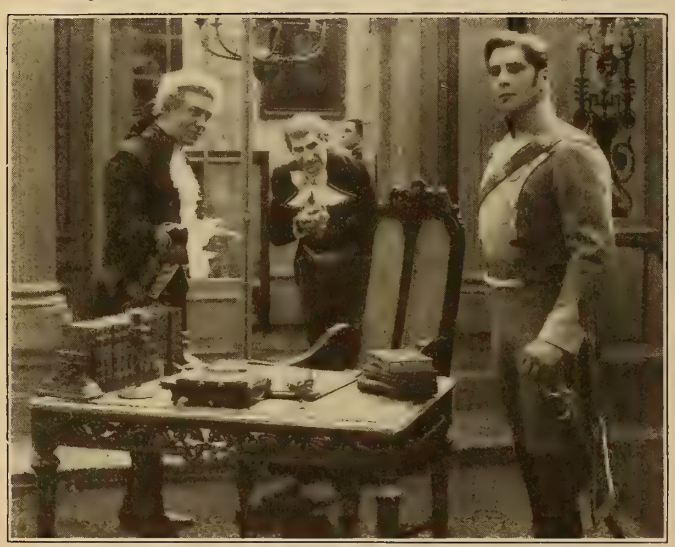
Mlle. Pavlowa, the famous Russian dancer, accompanied by Manager Max Hirsch and other members of the company, were guests of William N. Selig during their stay in Los Angeles. Mlle. Pavlowa witnessed pictures filmed for the first time and expressed constant delight with the proceedings.

Montpelier may have a board of motion picture censors. There is nothing definite about selecting such a board, but the Board of Trade has the matter under consideration because of objection recently to a film, "The Lure," which was to have been shown in the Old Comique theater.

"His College Wife" is the third Beauty picture completed by Archer MacMackin. The story was written by Mr. MacMackin, in collaberation with Wallace MacDonald, who is now assistant director of this company.

One of the biggest log drives ever made in a Pennsylvania lumber camp has been photographed as a scene in "Sunday," which is being staged by George W. Lederer and will be released through the World Film Corporation.

Charles Marriott of the Morosco-Bosworth, who played for many seasons under Charles Frohman, was prominent



Robert Warwick in World's "The Face of the Moonlight."

in the Gamut Club's memorial service to the late manager who perished in the Lusitania horror.

William Desmond, now playing leads with the Morosco-Bosworth in the new picture, "Kilmeny," was the leading man Oliver Morosco chose for his first production in New York, "Judge and Jury."

Kathryn Adams, the young St. Louis girl who has been working toward the front in pictures for a year or more in New York, has been engaged by Marshall Farnum to appear in a new Fox Film Corporation production.

Edw. "Komic" Dillon is always having trouble of some sort. He came home late the other night to discover his home on fire.

Charles West makes his initial appearance with the Griffith forces in a two-reel Majestic melodrama, "The Woman From Warren." Mr. West, who has played more villains on the screen than any actor on the legitimate stage, was associated with Mr. Griffith in the days when both were making a start in the film world.

Mrs. Louis James, the actress, and Mizzi Hajos, playing a leading part in "Sari," were guests of Colonel William N. Selig at the Selig Jungle-Zoo, Los Angeles, this week. They were fortunate in being present when wild animals were performing in motion pictures.

Pliny W. Horn is now a field representative of the Mutual Weekly being made by the Gaumont Company, and has already secured several scoops for the animated news journal he represents.

Marguerite Loveridge makes her debut with the Griffith coast organization at the Reliance-Majestic studios in "The Housemaid." She is supported by Frank Bennett, Wilbur Higby and Mae Gaston.

Edward M. Roskam announces that he is now general manager of the Eclipse Film Laboratories, Inc., of Lafayette avenue, Grantwood, N. J., whose New York office is located at 220 West Forty-second street. The laboratories do developing, printing and title printing, make industrial films and animated titles.

George J. Schaefer, the big, sprawling, but perfectly good-hearted blonde sales director of the World Film Corporation, has been given a step up by Mr. Selznick. He has been made eastern division manager of the World Film Corporation—a big job on a big piece of territory.

John Sheenan, the clever little Irish character actor, who made such a pronounced hit in the photoplays produced by "The Favorite Players," has accepted an engagement with the American company at Santa Barbara, and will fill the post of principal comedian.

W. R. Scates, central division manager of the World Film Corporation, is in New York, from Chicago, where he makes his headquarters.

Harry Spingler, who received such glowing praise from the reviewers for his treatment of the role of Dick Townsend in "The Plunderer," has been selected by the Fox Film Corporation to portray the magnificent role of Michael Sunlocks in "The Bondman," picturized from Hall Caine's widely read novel of the same name.

Myrtle Stedman will be seen opposite Cyril Maude when that famous English actor appears on the screen, and he will be in Los Angeles soon and be located at the comfortable Bosworth-Morosco studios.

FILM FOLK FLASHES.

Wedding bells are reported soon to ring for two of the American favorites. No secrets have been given out as yet.

Charles Clary has recovered from his recent illness and is once more rehearsing at the Mutual's Hollywood studios. Mr. Clary is the type that refuses to be ill even though he should be.

A fortunate group of American actors and actresses attended a trout supper at Eugenie Forde's bungalow. Miss Forde, famous for her playing of Hagar, the gypsy mother, in "The Diamond From the Sky," caught the speckled beauties herself in a clear, cold mountain stream scarcely a stone's throw from the "Flying A" studios.

Lee Moran is just recovering from a bad attack of the croup.

Ed Coxen, who plays the lead in "His Obligation," is organizing a mountain camping party among fellow American players.

At the big Trinity Auditorium in Los Angeles, last Sunday evening, a fair haired, beautiful woman held a huge congregation while she sang Gounod's "Divine Redeemer." The lady was Miss Myrtle Stedman of the Bosworth Inc.

Edgar Lewis, before beginning on the production of "The Bondman," took a few days off and visited William Farnum at the latter's country place on Long Island.

ROLL OF STATES.

ALABAMA.

The new Strand theater at Montgomery, was opened to the public on June 12. The new theater is one of the most modern and best equipped theaters in the south and represents an outlay of between $30,000 and $40,000.

Work is rapidly progressing on the new Grand theater, Nos. 4 and 5 Court Square, Montgomery, and it is expected same will be ready for opening on June 12.

CALIFORNIA.

It is rumored that Solari, owner of the Empire theater on North Sutter street, Stockton, has purchased the Garrick theater. Whether or not the showhouse is to be converted into a moving picture palace or whether it will cater to vaudeville is as yet uncertain.

International Pictures, Los Angeles, capital stock, $1,000,000; subscribed, $70; directors, William Parsons, W. W. Vanderburgh, D. L. Tasker, Bruce Mitchell and others.

The new Alameda theater has been taken over by C. W. Midgley, who assumed his duties on June 1.

After being closed for some time the Orpheum theater at National City has been reopened by R. W. Rishforth.

The Wigwam Theater on First street has been taken over by Mr. K. S. Cashin and is to be operated by him as one of the most modern and progressive amusement places in Fresno. Among other changes, there will probably be a change of name and in the fall Mr. Cashin intends to entirely remodel this theater and make it modern in every respect.

CANADA.

The Princess theater at Montreal has been turned into a photoplay house for the summer months. Extensive alterations are being made and every modern convenience is being added, and a careful selection of the finest pictures is being arranged.

COLORADO.

The Superba theater at Grand Junction has been taken over by Walter Walker and will be known as the Lyceum.

A contract has been awarded by Louis Sherbino for the erection of a modern moving picture theater at Ouray. The building will be 60x70 feet in dimension, will be up-to-date in every respect and will be ready for opening about August 1.

CONNECTICUT.

A permit has been granted to James N. Cefferelli for the erection of a one-story brick building in Davenport avenue near Baldwin street, New Haven, for a motion picture theater.

DELAWARE.

Work will be started very shortly on a moving picture theater on Main street and Delaware avenue, Wilmington.

Premier Film Company, Chicago, Ill. Capital, $500,000. To manufacture films of all kinds for moving picture shows, etc. Incorporators, William A. Eddy, James R. Mills, D. L. Miller, Joseph Jacobousky, Catharine M. Lagoris, all of Chicago.

The Sound-O-Photoplay Company, Wilmington, Delaware. Capital, $130,000. To manufacture, sell and deal in machinery and devices for synchronizing moving pictures, etc. Incorporators, Herbert E. Latter, Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Maryland.

FLORIDA.

Lake Worth is to have a new motion picture and vaudeville theater.

GEORGIA.

The Suburban Amusement Company in Atlanta have applied for a charter. The incorporators of the new organization are F. T. Montgomery, who started the Montgomery theater in Peachtree street, and H. R. Pope, of Memphis. The company is capitalized at $10,000, with the privilege of increasing this amount to $100,000. It is the intention of the company to build a chain of theaters in the suburbs and outlying districts of the city.

Sheriff M. W. Dixon has been appointed receiver for the Royal Passion Play and Moving Picture Show Company of Savannah by Judge Charlton in the Superior Court.

The Modjeska motion picture theater at Augusta was recently purchased by Frank J. Miller.

IDAHO.

W. Fred Bossner has disposed of the Boz theater in Boise to the management of the Iris theater who also controls the Comic.

Theodore Johnson recently assumed the management of the Boz theater at Boise.

ILLINOIS.

Thomas Leonard recently purchased the Yale theater at Carbondale and has taken possession of same.

The Family theater at Abingdon which has been closed for several weeks has been re-opened under the management of Mr. Cox.

Typewriter Film and Slide Company, Chicago; capital, $500; incorporators Watterson R. Rothacker, Ricord Gradwell, M. V. Morrison.

Plans are under way by B. Berkovitz for the erection of a motion picture theater at 1005-9 Collins street, Joliet. The theater will be constructed of enameled brick, will be one story in height and cost about $14,000.

Work has been started towards tearing down the old Castle theater at Bloomington on which site a modern photoplay house will be erected by the owner, Fred Wolkan, Jr.

The Ottawa theater which has been out of use for the last few years has been leased by Burton S. Jordan, proprietor of the Orpheum theater at Ottawa. The Orpheum theater will be moved from its present location to the Ottawa theater building, and before it is completed about $2,000 worth of improvements will have been added.

P. M. Silloway manager of the Vogue theater in Lincoln has completed renovating and redecorating his playhouse and it is now very comfortable for the summer, having installed electric fans.

Messrs. Frank and Paul Black recently purchased the Star theater at Oregon.

IOWA.

The motion picture theater at De Smet has been closed.

L. C. Mainland and son have purchased the Empire theater at Fort Madison, and have taken immediate possession of the theater.

INDIANA.

The Twentieth Century theater on East Sixth avenue, Gary, has been purchased by Royal W. Bennett and Bruce Hunter. The theater will undergo some changes under the new management.

G. M. Royer has taken over he Theatorium at New Castle.

W. S. Burridge, of Goshen, has purchased the lease of the Irwin theater from Peter and James Polezoes, for $1,450. The new owner took immediate possession.

J. M. Murphy has sold the Empire theater in Fort Madison, to L. C. Mainland of Monmouth, Illinois.

KANSAS.

Preparations are being made for the erection of a motion picture theater at Wichita by L. M. Miller. Work will begin very shortly.

Fire from an unknown origin damaged the Varsity theater building and its contents in the 1000 block on Massachusetts street, Lawrence, on May 21. On building and contents the loss is estimated at $4,000, all of which was covered by insurance.

KENTUCKY.

The Kentucky Photo Film Company, Louisville, was incorporated by Otto Schaefer, who holds 2,500 shares at $5 each, and E. O. Schaefer and R. M. Jones, owners of three shares each. The capital stock is listed at $25,000.

The opening date for the new theater in Third street, Greensboro, the Queen, formerly known as the People's, which has been leased by George A. Bleich, will soon be announced. Wonders have been accomplished in the building, which has been entirely remodeled, and has been made first-class and modern in every respect.

Articles of incorporation have been filed by the Germantown Amusement Company in Louisville. The company will operate a motion picture show and the debt limit is fixed at $10,000. The incorporators holding three shares each are: Leslie W. Thurman, George G. Buckingham and Peter Campbell.

LOUISIANA.

After undergoing extensive improvements the Mystic theater at Ionia has been reopened to the public.

MARYLAND.

The garage at 617-619 West North avenue, Baltimore, will be converted into a motion picture theater by the Mount Royal Amusement Company. The cost of remodeling the building will cost approximately $8,000.

MICHIGAN.

A. J. Gillingham, manager of the General Film Company, has purchased the Park theater building at 303 Woodward avenue, on the west side of the street, north of Elizabeth, Detroit. The property has 21 feet frontage and depth of 110 feet. The theater is a three-story brick building.

A. J. Munroe stated recently that arrangements have been practically completed for the lease of the Carleton building on East Water street, Port Huron, and that it would be remodeled as a moving picture theater. When completed the theater will have a seating capacity of 600 persons.

Plans are being made by Lee De Camp, architect, for the new picture theater of the Nichols theatrical enterprises and T. H. and J. W. Goodspeed. The new theater, which will be erected south of Crescent street on Monrie avenue, N. W., Grand Rapids, will cost about $35,000, will seat about 1,000 persons and will be opened in the fall.

MINNESOTA.

Many improvements have been made in the Princess theater at Luverne. The improvements include the erection of a substantial addition and the installation of a new arched plate glass front and considerable new equipment, which gives Messrs. Rober one of the finest motion picture theaters in this section.

Edwin H. Bergh has discontinued the business of the Columbia theater at Brainerd.

The Grand theater at Redwood Falls was recently purchased by Earl Peabody. Miss Irene Olson will manage the theater.

The Star theater at St. Paul was damaged by fire on May 27 to the extent of $500.

MISSOURI.

The St. Louis Amusement Company, of which Alfred H. Murphy is president and George E. Lawler secretary and treasurer, has taken a 10-year lease on the lot and building, 210 North Sixth street, St. Louis, and will establish a moving picture theater. Plans have been made for a new fireproof building to cost about $40,000.

MONTANA.

A new ventilating system has been installed in the Imperial theater at Great Falls.

The Gem theater at Bozeman is now located in its newly remodeled theater in the Harry L. Smith building. The Gem now has a seating capacity of 625 persons and is one of the largest and best equipped theaters in the state.

NEBRASKA.

J. R. Willis recently purchased half interest in the Empress theater at Alliance from E. V. Cramer. Mr. Willis plans extensive improvements for the playhouse and will introduce new features for the entertainment of Alliance people.

The Plaza theater at Hastings, formerly known as the Edison, which has been under the process of remodeling for the past two months was opened to the public on May 20. Managers C. R. Albright and B. C. Whirry, the new owners, have given the theater a complete new interior as well as front and the new show house presents a very attractive appearance.

Anton Vavra recently purchased the building on West 13th street, Crete, and will convert same into a motion picture theater. Extensive improvements are now under way by Mr. Vavra.

N. M. Oliver recently purchased the airdome at Falls City, and promises his patrons the best the film companies can supply.

NEW JERSEY.

The new Regent theater at 86-88 Main street, E. Orange, was opened to the public on May 17. The building is 58x157 feet in dimension, is two stories in height and cost about $50,000.

Work has just begun on the remodeling of the moving picture theater at 527 South Orange avenue, Newark, which is owned by C. J. Horle. The work, as designed by Walter J. Aschenbach, will involve an expenditure of about $8,000. It will include additions to the side and rear and the raising of the roof of the present structure. The building when completed will measure 50x100 feet and will provide a seating capacity of about 1,000.

Mertens Theater Company, Jersey City; object, to conduct amusement enterprises, theaters, etc.; capital stock, $50,000; incorporators, Fred H. Mertens, Hattie G. Mertens, William J. Mertens, all of Jersey City.

NEW YORK.

Gravelle Feature Film Corporation, Manhattan; motion picture business; capital, $100,000; incorporators: M. Garvel, 110 West Fortieth street; E. H. Van Boos, 2189 Broadway, New York City; M. MacLeod, 701 Bay street, Stapleton, L. I.

Pictorial University Theater Company, Inc., Manhattan; motion pictures; capital, $200,000; incorporators: A. F. Murray, 304 West One Hundred Ninth street; F. M. Williams, 301 West One Hundred Ninth street; A. A. Snowden, 205 West One Hundred Third street, New York City.

Messrs. John M. and Daniel C. Pitt are negotiating with the city attorney for the purchase of the Hausner Block at Bridge and Franklin streets, Corning, with a view to remodeling same for the occupancy of a motion picture theater.

Randolph Film Corporation, New York; to conduct a general film exchange business; capital, $1,000,000.

The Pharos Film Company, Inc., Manhattan; motion pictures; capital, $50,000. Incorporators: V. A. Kelly, 596 Eleventh avenue; W. Hahn, 719 Beck street; A. Marks, 170 West Seventy-fourth street.

Confirmation of the report that Hammerstein's Victoria theater, New York, would be leased as a moving picture house next season has been obtained. The new lessee is the Rialto Theater Corporation, with which Crawford Livingston and Felix Kahn are associated. The house will be called the Rialto Theater. S. L. Rothapfel, managing director of the Strand theater, has been engaged as director. Alterations now being made to the building will increase the seating capacity to 2,500. It will open in October.

Reel Photo Play Company, Incorporated, Manhattan; motion pictures, etc.; capital, $100,000. Incorporators: C. O. Brown, 1579 Broadway, New York City; B. Levy, A. Levy, 400 Stanhope street, Brooklyn.

The Utica Hippodrome Amusement Company has purchased from Michael Buckley the Buckley theater, located at the corner of Lansing and Nichols streets, Utica, and will completely remodel the place. It will have a seating capacity of 800 persons, the building being extended about 25 feet on the rear. A new lobby will be placed across the Nichols street side of the building and the outside of the structure will be of stucco work.

Work has been started on repairing the Bijou theater at Corning, which was damaged by fire recently. The entire stage, stage floor and walls will be torn away and replaced with new. It is expected same will be ready for opening about June 14.

M. Gregory and son have leased the Junior Order of American Mechanics' property on Vineyard avenue, Newburgh, and will erect a large hall which will seat four hundred people, and will use the building as a moving picture hall. Only the highest grade moving pictures will be screened.

Astor Film Corporation, Rockville Centre. Motion picture business, theaters and music hall, capital, $50,000. Incorporators: G. L. Derr, 252 North Village avenue; J. F. Mason, 178 Fulton street, Rockville Centre, L. I.; G. Christian, 80 Broadway, New York city.

The Buckley motion picture theater at Lansing and Nichols streets, Utica, has been purchased by the Utica Hippodrome Amusement Company. Extensive improvements will be made by the new owners.

Alex Weiss recently opened his new photoplay house in Kingston.

The Forty-fourth Street Amusement Company will erect, as lessee, a two-story moving picture theater on the west side of Eighth avenue, 28 feet south of 44th street, New York, owned by the estate of Solomon Rich. S. B. Eisendrath and B. Horowitz, the architects, estimate the cost at $20,000.

Pyramid Pictures, Incorporated, Manhattan. Realty, theatrical, motion pictures; capital, $25,000. Incorporators: T. F. MacMahon, G. E. Starr, B. C. Elliott, 1400 Broadway, New York city.

NORTH CAROLINA.

The Universal, a new and up-to-date moving picture theater, has been opened to the public at Lenoir. The company operating the theater is composed of twelve of the leading business and professional men of Lenoir and they have incorporated with an authorized capital of $5,000, with $1,200 or $1,500 paid in.

NORTH DAKOTA.

Plans are under way for the erection of a motion picture theater at Belfield.

OHIO.

The Gitruh Amusement Company, Toledo, F. L. Mulholland and others; $10,000.

E. A. Milheim recently purchased the Amuse-U theater at Celina.

Plans are under way for the construction of a concrete building on Main street, Batavia, to be used as a motion picture theater.

The vacant lot at the corner of North Park Place and North Second street, Newark, owned by Mr. A. R. Lindorf, has been leased to Messrs. Howard H. Hedrick and George W. Collins for a summer theater. Workmen are engaged in leveling the ground, and as soon as this is completed the seats and a screen for motion pictures will be installed. It will be on the aerodome plan, and arrangements have been made for the contract for a number of first class films.

OKLAHOMA.

An airdome, modern in every detail and with a seating capacity of 2,000, is being erected in Sapulpa by Ed Waters. The new amusement place will be absolutely fireproof and the best attractions possible will be secured.

The Star theater under the management of V. Pistocco in McAlester has been closed for the summer season.

On May 2 the San Souci airdome, seating about 500, opened at San Souci Park, McAlester. J. A. Steinson is the proprietor and Veno Pistocco manager.

OREGON.

Work has been started on a new motion picture theater on South Loppenish avenue, Loppenish. The building will be constructed of reinforced concrete, will be 50x140 feet in dimensions and will be owned by Dr. H. M. Johnson and C. S. Staats.

PENNSYLVANIA.

Plans are under way for the erection of a motion picture theater at Hazleton.

The ground floor at 1711-15 Fifth avenue, near Dinwiddie street, Pittsburgh, has been leased by Henry J. Blum, who will remodel same for a motion picture theater.

The George Brothers, proprietors of the Victoria moving picture theater, 223 Market street, Harrisburg, have completed plans for enlarging that theater to include the Photoplay Theater adjoining, at 221 Market street, a deal for the purchase of that theater from Isaac Silverman being consummated recently.

Brief Stories of the Week's Film Releases

General Program

The Unsparing Sword—(TENTH CHAPTER ROAD O' STRIFE)—LUBIN—JUNE 7.—Robert Dane sells his chemical formula in order that he may engage a celebrated criminal lawyer to defend Alene, on trial for the murder of Gilbert Jerome, but the state succeeds in forging such a chain of circumstantial evidence that the jury renders a verdict of guilty, and the girl is sentenced to be hung as the episode ends. See review page 1015, this issue.

Hearst-Selig News Pictorial No. 45—SELIG—JUNE 7.—Ignace Paderewski, famous Polish pianist, addresses 400,000 of his countrymen in Chicago; Boy Scouts of New York hike 40 miles to West Point; big stadium presented to College of New York is formally dedicated; blind children of Perkins Institute for Blind go through their dances and drills; soldiers and sailors honor memory of '61 in long parade down Riverside drive, New York; world's champion Braves hoist pennant at their park in Boston; joy zone has its day at Panama Exposition in San Francisco; auto drivers in 500-mile international derby over Motor Speedway maintain an average of 89 miles per hour, Indianapolis, Ind.

Hearst-Selig News Pictorial No. 46—HEARST-SELIG—JUNE 10.—Alumni of Columbia University return for commencement; representatives of thirteen nations gather at Philadelphia for Pan-American Congress; Maj. Gen. Wood visits Culver Military Academy and holds inspection; Confederate veterans march at Richmond, Va.; fashions by Lucille Duff Gordon; special commercial commissioners from China arrive in New York; mass meeting held in London to protest against presence of alien enemies; President Poincaire visits Cochin hospital; British soldiers lay wreaths on statue of Joan of Arc at Orleans, France; answering wireless call from San Francisco for help of freighter *Mackinaw*.

A Romance of Old California—BIOGRAPH—JUNE 14.—Mary Malatesta and Victor Rottman featured. The blind son of the wealthy don loves Chiquita, the peon's stepdaughter. The don's brother, a physician, says he can cure the blind boy of his affliction, and Chiquita, fearing that her lover will not deem her pretty enough when he can see, buys a string of beads to enhance her beauty. His sight restored, the boy goes to Chiquita, but she has become delirious and wandered away. The doctor finds her and carries her back home. When she opens her eyes she finds her dream has come true and her father consents to their marriage.

Whose Was the Shame—ESSANAY—JUNE 14.—Beverly Bayne featured. Camilla Lohem's picture is painted by Reuben Hewitt, who falls in love with the girl. Hewitt's father has slaved for him on the farm for years and Reuben is a bit ashamed of the old man. Luke Pelham, his friend, suggests that Camilla be invited to the farm, where she may see the old man and decide for herself. He does so, and the girl becomes a great friend of the old man. Reuben confesses his momentary feeling toward his father and she tells him her father sold her to a man who was not fitted to meet a woman. She tells him that she is not only glad to have his love, but also the love of a real father.

When the Mind Sleeps—(THREE REELS)—KALEM—JUNE 14.—Myrtle Tannehill and Henry Hallem featured. Roberts inherits an estate on condition that he care for Bess, who, although eighteen, possesses the mind of a child. After often attempting to make love to Bess, Roberts plans to get rid of her. Tom, who ekes out a living by playing his violin on the street, is attracted to Bess, and Roberts tells him he can have her. Hall, one of Roberts' friends, is attracted by the girl's beauty and tells Tom that he must not marry her, as she is not in full possession of her mind. A Dr. Carlson, who is head of an institution, sees Bess and believes he can restore her to her normal mind. The operation is performed and Dr. Burke, his assistant, falls in love with Bess. Carlson falls madly in love with Bess, and this pleases Laura, who is in love with Burke. It is found that the girl cannot keep her normal mind unless she is given a liquid. Burke dies and the formula for the liquid is lost. The girl decides to go back to the cabin in the forest and Tom.

Letters Entangled—(TWO REELS)—SELIG—JUNE 14.—John Wilson and Grace Livingston are sweethearts. John leaves for the city and there writes to the girl and tells her to keep their secret and that he will return and marry her soon. Grace goes to the city and her aunt returns John's letter to him. A little daughter is born to Grace. Sixteen years pass; John is a successful lawyer and engaged to a wealthy society girl, while Grace is a fashionable modiste. One day she delivers a dress to the home of John's fiancee and there meets John. He clasps her in his arms and then the other woman comes in. John follows Grace home and she points out his daughter to him, but tells him that she cannot marry him, as she had told the girl that he was dead. J. C. G.

Mr. Jarr and the Ladies' Cup—VITAGRAPH—JUNE 14.—The Dill Pickle Bowling Club notifies its members that they are to bowl at the Cheese Hill Inn. The same night the inn holds a dancing contest, offering a cup to the best lady dancer. Mr. Jarr is dragged to the contest by his wife and her friends, and he has his troubles in dancing and bowling. At the same time, Gertrude, the Jarrs' maid, entertains her fireman friend. Jarr invites the whole crowd to his place to wind up the evening, and Gertrude and her fireman beau beat it out the back door to the dance hall. As there is nothing in the house to eat, the guests stay but a little while and then leave. The next morning Gertrude turns up with the ladies' cup, and Mrs. Jarr's wrath subsides and Gertrude is forgiven.

Mrs. Van Alden's Jewels—(TWO REELS)—BIOGRAPH—JUNE 15.—Marian Ross is the social secretary of John Van Alden and his wife, a wealthy couple, who have advertised for a valet and choose one named Davidson from among the applicants. Marian recognizes the man and at her earliest opportunity tells him she thought him dead. Mrs. Van Alden sends the girl to the safe deposit company to get her jewels. Davidson leaves a note under her door demanding that she get Mrs. Van Alden's jewels for him. She refuses and goes to a pawn shop to get a revolver in order to protect herself. As she is putting the jewels away, Davidson enters the room and wrests from her the card bearing the combination of the safe. Mrs. Van Alden, hearing the struggle goes into the library and just as she enters, a bullet passes through her heart. Davidson escapes and Marian is held for trial. She tells the story of how she had married Davidson and then found out his true character. Her testimony is dramatically confirmed by a newsboy who, selling a paper to Davidson in a saloon, finds his wallet containing Mrs. Van Alden's card with the combination written on it and a note making an appointment at a pawnshop to dispose of the jewels. Davidson is arrested, and before dying, substantiates Marian's story.

The Little Deceiver—(THREE REELS)—ESSANAY—JUNE 15.—Edna Mayo, Richard Travers and Bryant Washburn are featured in this splendid drama, Mr. Washburn and Miss Mayo being particularly clever in their character work. Frances Bisbee, an orphan, has to disguise herself as a boy in order to be taken into the home of her uncle, Henry Bisbee, upon her mother's death. Ultimately she proves to be a real hero by apprehending a burglar, and then after learning the sad story of her uncle's love affair she reveals herself as the daughter of the girl he had loved and lost. See review on page 1011, this issue. N. G. C.

Raskey's Road Show—KALEM—JUNE 15.—Bud falls in love with the fair and

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fat Madame Duffy, while Ham loses his heart to Goldy, the trapeze performer for the Raskey's Road Show. Goldy's act is on and Ham and Bud are waiting for the curtain to rise. They become interested in each other and Bud lets go of the trapeze rope and dashes across the stage. Ham, following is crushed flat when Goldy comes tumbling down. Shortly after, Madame Duffy and her trained lion and tiger occupy the stage. The animals get into a fight and finally remove their headpieces, revealing Ham and Bud. The show breaks up with promptness.

Capturing Bad Bill—Lubin—June 15. —Peter Pepper, who owns a restaurant, takes the job of sheriff in response to the mayor's advertisement. Bill defies the new sheriff and sends an undertaker to measure Pete for a coffin. Pete's wife is so pleased by this that she buys a widow's cap and weeds. On the outlaw's next visit to the restaurant, Pete manages to quietly drug his coffee. Picture Pete's triumph when he delivers Bill, unconscious and neatly bound in clothesline, to the disgruntled townsmen. Pete then goes home and kicks Mary's mourning out of the window. On the same reel:

Caught with the Goods—Lubin—June 15.—Jim Moore has little peace in his home, as Samanthy, his wife, does not like his conduct and she objects to his one pleasure, a quiet game of poker. She discovers a game is on in a vacant building and sojourns next door to witness the raid. The boys escape by jumping into the very room where Samanthy is watching. They are captured, including Samanthy, but Jim escapes and goes to his office, where he is justice of the peace. The boys are found not guilty, but Samanthy is found carrying money and chips in her pocket and is given thirty days by her husband.

The Heart of the Sheriff—Selig—June 15.—Grace Martin, the adopted daughter of Sheriff Martin, is in love with Buck Gibson, to whom the sheriff gives his consent to the girl's marrying. That night Buck and some other fellows rob the bank. Sheriff Martin is notified and organizing a posse gives chase to the robbers and finally overtakes them. Buck Gibson is killed by the sheriff and he has to tell the girl of Buck's death.

J. C. G.

The Little Doll's Dressmaker—(Two Reels) — Vitagraph — June 15.— Lillian Walker and Evart Overton featured. June, a sixteen-year-old girl, who is lame, spends most of her time sewing for her sister, Nance, a chorus girl. John Lincoln, a young writer, lodges with them and gradually a tender love develops between John and his little lame friend. Nance steals from an elderly lodger and accuses June of stealing the money and she is sent to a reform school. She comes under the notice of the directors and the old surgeon and he pronounces her lameness to be curable. Nance is taken sick and confesses on her deathbed the theft for which June is paying the penalty. At the old surgeon's sanitarium June grows strong and beautiful. The sanitarium gives a fair in which dolls made by the inmates are put up for sale. June, dressed as a doll, poses on a pedestal with the sign "Not for sale," but John Lincoln, now a successful author, sees her and offers her a loving heart as the purchase price, which she accepts.

Cartoons in the Parlor—Edison—June 16.—Mrs. Waite chaperones her daughter and her sweetheart. Finally cartoons are shown in the parlor and the chaperone for a time forgets her daughter. The first cartoon deals with the nightmare of one Hicks and his wife. The second cartoon shows a chaperone seated between two lovers, who finally turns into a fierce dragon, which sits and glares at the couple. The real chaperone sees the picture and takes the hint.

The Corporal's Daughter—Edison—June 16.—Kate, the corporal's daughter, has a disagreement with Lieut. Garrison, and returns to him the engagement ring. Some time later she and her father go to a new location and here Kate is attacked by the Indians and rescued by Tom, a government scout. The meeting results in the couple's marriage. A new consignment of troops arrives at the fort with Garrison in command. The troops are sent out to quiet the Indians, who have just been massacring, and the men are trapped. Tom and the men draw cards to see which one should escape first, and Tom, thinking that his wife still loves Garrison, draws two cards. Kate remains with him, though, and word is brought to them that Garrison is dead.

Dreamy Dud in the Swim—Essanay—June 16.—Dud and Wag, his dog, eat a lot of jam and swell up to an enormous size. They shrink just as quickly and become so small that Dud just can look over the top of a tea cup filled with milk. He balances on the top of the cup and takes a high dive. Just then Mr. Cat comes along and Dud climbs to the floor and the cat plays with him as it would with a ball of yarn. Mr. Cat goes back to the cup and drinks the milk, leaving Dud high and dry in the bottom of the cup. Mr. Cat is about to swallow Dud when he wakes up to hear his mother scolding him for eating the jam.

The Vanishing Vases—(Two Reels)—Kalem—June 16—Marin Sais and Arthur Shirley featured. Marie and Mears receive word that two priceless porcelain vases have been stolen from the museum. An hour later Weston, a crook, is arrested as the result of a saloon brawl, and a card bearing Harding's address is found in the crook's pocket. At Marie's suggestion, he is released and he is followed to Harding's home by the girl and Mears, where they find Harding bound and gagged. The sleuths find the collector in the act of begging Mickey Weston to keep silent. Rendered desperate at the thought of what awaits him, Harding attacks Mears before Marie can interfere. Mickey, however, leaps upon the unscrupulous millionaire, although he realizes he faces a long term, and he is delighted when Harding's wrist is shackled to his own.

The Insurrection—(Three Reels)—Lubin—June 16.—Ormi Hawley and Earle Metcalf featured. Lolita, a South American, is in love with Lieutenant Charles Hubbard, and her father, professedly a doctor, is really an active head of the revolution and sees a way to embroil the United States in his quarrel. Lieutenant Hubbard is captured and Lolita pleads for her sweetheart's life, but thinking there is no hope, resolves to die with him. She steals some poison pellets from her father's office and secretly visits her lover in prison. Learning a massacre of foreigners is planned for the night, Hubbard tells the girl how to signal the fleet. She is captured and confined to her room, but as a beam of light strikes full upon her face she frantically signals. The message is brought to the admiral and the town is shelled. Hubbard's prison shack is struck by a shell and he staggers out. He goes to Lolita's home and arrives just in time to prevent her from taking the poison tablets.

A Tragedy In Panama—Selig—June 16.—Joe Green is stricken with fever and is being nursed by Grace McGuire, whose mind is reverting back to the past, she and her husband living happily together, when Joe Green came to visit them and how she had succumbed to temptation and left her home to come into the jungle with Green. McGuire has never forgotten the despoiler of his home and after a long search comes upon them, as Grace is nursing the man. He appears upon the scene and siezes his wife, but Green rises and fires at McGuire, but the shot pierces the heart of Grace.

Philanthropic Tommy — Vitagraph — June 16.—Naomi Childers, Charles Eldridge and Lucille Hammill featured. The joy of Tommy's birthday is taken out when she finds that she will have to eat alone. Her sister, Edith, is planning to elope with Walter Pierrepont, a society profligate. Tommy is just about to sit down and eat when a messenger boy arrives with a note for Edith. It is a note from the man with whom she is to elope, postponing the hour of the rendezvous. Tommy invites the little boy to her party. During this time Edith, tired of waiting for Pierrepont, returns home. Mr. Moreland telephones his wife to meet him at the house at once, and their arrival breaks up Tommy's party. Pierrepont arrives and Tommy exposes the rascal's villainy. He leaves the house forever and the Moreland family is happily reunited.

His Ward's Scheme—Biograph—June 17.—Mr. Wise places his young ward in a select finishing school. He imagines himself in love with the girl, and on her return from school announces he has invited many of the girls to come to the house, and also some young men. Mr. Wise proposes to his ward and the girl tells him he could not satisfy her happiness. One of the young men hangs around the house and the girl tosses him a note which reads, "Meet me in an hour and we will do some shopping." When Mr. Wise comes back he is on the point of bestowing a ring on his young ward, but when he sees the shopping she has been doing, he realizes that he could never support a girl with such extravagant taste.

The Broken Pledge—Essanay—June 17.—Wallace Beery featured. Three young girls pledged to spinsterhood go camping in the woods. Three boys unpledged to anything save fun and the joy of living go camping and pitch their tents not far from the girls. The girls spurn the boys' advances and the boys retire in order to plan a new campaign. They play Indian and try to frighten the girls, who, in their exictement, one of them fires a gun, which strikes one of

the boys, inflicting a slight wound. He sends word to the camp that he is wounded very badly and needs the ministrations of one of the girls. Womanly sympathy gets the upper hand and they go to the boys' tent. Cupid does the rest, and the play ends in a triple love-making and prospective marriages.

From Champion to Tramp—Lubin—June 17.—Featuring Romaine Fielding with an all-star cast. Shirley Christy, a tramp, finds himself in the mountains of Arizona. His thoughts take him back to the years when he was champion mile runner of the world and to that moment when the entire course of his life entirely changed. He sees his enemy, Anderson, strike down his running mate in an international meet, and Shirley, falsely accused, is tried and barred for all time from every athletic meet. In his wandering he strikes a new mining camp and here encounters Anderson, the man responsible for his downfall. He is given a position by the mine owner and falls in love with his daughter. Shirley succeeds in wringing a confession from Anderson which reinstates him in the regard of the world, and he feels now that he has a right to declare his love for the girl.

A Mix-Up In Males—Mina—June 17.—Pop Rounder receives word that his wife will return home that night at midnight. He and Jim and another club member go out to a cabaret and cabaret life agreed with Pop so well that about eleven thirty it was necessary to force him into an automobile. Jim went out to hire a couple of huskies to help him get Pop home, but Pop, in the meantime, returns to the cabaret. Jerry, who is being chased by the cops, jumps into Pop's machine, dons Pop's overcoat and hat and just then the huskies come along and carry him off to Rounder's house. Here Pop's wife comes home and goes to bed and does not notice that her husband's place is filled by Jerry, until she strikes the pillow. Much excitement results and finally Pop arrives and manages to make peace with his wife.

To the Death—Vitagraph—June 17.—Alfred Vosburg and Jack Mower featured. Jim Warren and Joe Darby are the only remaining members of the two families who are sworn enemies and engaged in a deadly feud. Jim gets a job at a ranch where Joe is employed and their old hatred is renewed. They are seen fighting by an old hermit, who tells them that they think they hate each other and that he will put them to a test. He takes them to his cabin and shows them a box containing a rattlesnake. He has them cut cards, and the first one to turn up an ace must thrust his hand into the box. Joe turns up an ace and immediately he plunges his hand into the box. He takes his hand out of the box and is horrified at seeing a little red spot on his arm. For a while Jim gloats over his enemy's fate, but gradually his look changes to one of pity and he grasps Joe's arm in an attempt to suck out the poison. The old hermit tells him that the snake is perfectly harmless, and they turn to find Joe has died from fright.

Love in an Apartment Hotel—Biograph—Reissue No. 2—June 18.—Mae Marsh, Blanche Sweet and Henry Walthall. The maid is loved by the bellboy, but she adores the wealthy bachelor, whose room is on her list at the hotel. He has a charming fiancee who comes to call on him, and one night, upon entering the room, he hears a muffled scream from the closet and out stumbles the maid, bound and gagged. His fiancee misunderstands the situation and sweeps haughtily from the room. The maid explains her presence by saying that a burglar had shut her in the closet. After a tussle the burglar is overpowered and arrested and his fiancee gives him the reward of a hero and the maid wisely turns an attentive ear to the bellboy's pleas.

The Eagle Owl—Essanay—June 18.—A picture showing how the owl is used as a decoy for crow shooting, how the crows make an attack upon the captive eagle owl and showing how deadly is the feud waged between this outlaw and other fowl.

Rival Waiters—Kalem—June 18.—A deadly feud exists between Gustave and Alphonse. Gustave heaves a cream puff at Alphonse, but it hits Mae, who is eating at Gustave's table. Alphonse beats a retreat and lands in Mrs. Junker's lap. The next moment he is hurled into the kitchen and collides with Pasquale, the chef, who anoints him with a plate of hot soup. This he follows up with an attempt to make the waiter a target for an egg which travels until it is stopped by the face of Wild Ike, a wild and woolly westerner. Gustave and Alphonse take refuge under the table. Their fear breaks down the barriers that exist between them and they cling together for mutual encouragement. On the same reel:

The Bridge of Sighs—Lubin—June 18.—Robert Jarvis, a young bridge contractor, loves Rita Gray, daughter of Banker Gray, who objects to the match on the grounds that he is not able to support Rita. Riley, an alderman in search of a hard-up contractor who will come through with the spoils, calls on Robert and in time a contract is awarded to him. Gray agrees to the marriage of Rita and Robert if the young contractor makes good. Robert discovers that the bridge proves more costly than anticipated, and Riley at this time demands $10,000 for delivering the contract. Robert at last is forced to come through with the money and determines to insure himself a profit by using an inferior grade of cement. On the night of their marriage, Robert buys a newspaper extra in which he sees that the Brockton bridge has collapsed. He goes to his office and ends his troubles with a bullet.

A Mistake in Typesetting—Vitagraph—June 18.—Flora Finch and Jay Dwiggins featured. Mulvina has one pet, Fido, and she puts an ad in the paper in the hope that someone might undertake to care for him. Mrs. Murphy, a hard-working Irish woman, advertises for someone to take care of her daughter's child. Miss Minchen lives at 298 West Sixty-fifth street and Mrs. Murphy at 298 East Sixty-fifth street. The typesetter gets the type wrong. Mr. Jamieson, a kind-hearted man, sees the dog ad and goes to investigate. Mark Pulham spies the baby ad and resolves to adopt it. Pulham calls on Mulvina and, after a joyful meeting, offers to care for her and her child, supposing her to

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be a widow. After some time matters are finally cleared up and Mulvina, now Pulham's wife, shares her husband's affections with Fido.

The Way Out—Biograph—June 19.—Claire McDowell and Harry Carey featurned. The young school teacher, upon leaving home for the country, where she is going to teach, discovers that one of her rings is broken. Her father volunteers to have the ring mended and bring it to her. On the first day of school the motherless daughter of a resident who personally escorts the child is enrolled. The acquaintance thus begun ripens into love. Her father writes that he is coming to visit her, but instead of that he is brought in dead by some mining men, who found his body on the trail. When the girl assumes her school work again, her lover's daughter brinks her a token of sympathy. It is the ring her father was to bring to her, and the child tells the teacher she found it on the table of her home. Hardly daring to think, the girl goes to her lover, who confesses to her that he had been a bandit, but resolved to go straight for her sake. A shot is heard and his dead body is found. The girl leads his orphaned daughter to her own home.

Vain Justice—(Two Reels)—Essanay—June 19.—Richard C. Travers, Lillian Drew and Edward Cobb are featured in this Essanay drama filmed in Tennessee. Mr. Travers is well cast as Captain Rutledge, a union officer, who pauses with his company at the home of Betty Pendragon, a southern girl,

just at the time when Lieutenant Pendragon, her brother and a confederate officer, is concealed within the house. Later Rutledge and Pendragon fight a pistol duel in which both are injured. Betty, believing her brother has been killed, swears vengeance, and she compels Rutledge to draw cuts with her to see whether his life shall be hers or hers his. He loses, and is about to commit suicide when her brother unexpectedly returns, and she then nurses Rutledge back to health and eventually promises to marry him. N. G. C.

Near Eternity—Kalem—June 19.—An episode of the "Hazards of Helen" series featuring Helen Holmes. Hume, a quarryman, is saved from a terrible death by Melen. The following day he is knocked down by the arm of a mail crane and believing this to be the result of carelessness on the part of Billy, the mail clerk, the quarryman attacks him, but the boy is rescued by Helen. Intoxication brings about Hume's dismissal and he blames this on Billy and resolves to secure revenge. He steals several sticks of dynamite, climbs to the top of the mail crane and ties the explosive to the mail bag. Helen sees what is taking place, climbs to the arm and unties the dynamite. With the passenger train a short distance away, she hurls the explosive away, which lands near Hume and a terrific explosion occurs.

A Safe Investment—Lubin—June 19.—Mr. Hoppington discharges the servant girl because she is not good looking, and his wife is forced to prepare breakfast. In the meantime his wife telephones for a new servant, and when she comes she proves to be good looking. Hoppington hangs around the house and commences a flirtation, with the result that the girl is fired by his wife. Mrs. Hoppington is always accompanied on her shopping tours by her husband, who, although loaded with bundles, seizes every opportunity to flirt. She finally cures him and he is now head of the house.

The Angel of Spring—Selig—June 19.—Betty, a young society woman, marries Jack, a bookkeeper. Betty is supremely happy, but dislikes children and has a horror of becoming a mother, but the time comes when she must enter the "twilight sleep." During the "twilight sleep" a beautiful spirit, "the angel of spring," appears to Betty and leads her to nestlings of jungle mothers nursing their young. Back in the home they hurry the new-born babe from the room, fearing it will have a bad effect on Betty's disordered mind. However, a great change has come over the young mother and when she awakens she stretches out her arms and asks for her child.

Miss Jekyll and Madame Hyde—(Three Reels)—Vitagraph—June 19.—With an all-star cast featuring Helen Gardner. Madeline Jekyll discovers that her father has promised her hand in marriage to Daggerts, who will expose Jekyll because he has forged Daggerts' name to a note, unless he gets Madeline's hand in marriage. To save her father, she stops Daggerts with the demand, "What is your price?" He tells her that she is his price, and she agrees to marry him. When Jekyll learns of his daughter's sacrifice, he dies of a broken heart. Madeline dreams that Daggerts loves her for her purity and innocence and that she must become the antithesis of this—hard, sophisticated and reckless. Baron Stana, a sinister man, takes her to a luxurious dance saloon, where Horace, a young man of leisure, falls in love with her. She and Stana continue on their way until she sees herself old, dissipated and forlorn, Awakening from her dream, she learns of her father's death. Daggerts and Stana quarrel and Daggerts drops dead when Baron Stana says, "I am Satan and you are mine," leaving Madeline and Horace to their love and happiness.

Sands of Time—(Three Reels)—Selig—June 24.—Colin Campbell is both the author and the producer of this story that concerns Doctor MacGregor, who marries Enid, a woman many years his junior. The wife, feeling neglect on account of her husband's attention to duty, elopes with young Doctor Blake, his handsome assistant, and when the latter refuses to marry her she commits suicide by jumping off a bridge. Days later her lifeless form is taken to the hospital where Doctor MacGregor is to

perform a clinic before the assembled medical students and there her husband recognizes her as he is about to dissect her lifeless body. See review on page 1012, this issue. N. G. C.

Mutual Program

Hearts United—(Two Reels)—Reliance—June 12.—Featuring Billie West. After a quarrel with her husband, the wife leaves him. A clubman who has been making love to her, follows her and when she finds he is on the train, she leaves it. A station beyond the train is wrecked and she is mourned as dead by her husband and daughter. Later they are all reunited.

Bud Blossom—(Split Reel)—Falstaff—June 13.—Helen Badgley featured. Bud Blossom does not like the meals his grandfather cooks. He makes it his business to be very sweet to a woman he knows to be a fine cook. At Bud's suggestion she prepares a dinner for Bud and his grandfather. After eating the meal, the grandfather decides that, for Bud's sake, he should no longer live alone, and marries the lady.

His Obligation—(Two Reels)—American—June 14.—A story with a strong moral, featuring Ed Coxen and Winnifred Greenwood. It tells of how a young country girl is deserted by a city man, and rather than bear the humiliation he has subjected her to, leaves her home. She later meets the man and he realizes his obligation to her and marries her. For further review, see page 1011, this issue. J. C. G.

The Old Batch—Reliance—June 14.—The story deals with the pranks of two adopted children, who finally hide the

old man's money. This fits in nicely, for when burglars visit the house they are delayed just long enough to enable the children to get the police. Paul Willis and Mildred Harris featured.

Pirates Bold—Majestic—June 15.—Juvenile comedy featuring Violet Rad-

cliff. Waldo and baby go on an outing with their nurse. Nurse wanders off with the chauffeur. This gives Bob and Tilly their chance. They put out to sea with baby. Their craft is a leaking motor boat. They are rescued by an old fisherman. Baby is brought back to the distraught nurse, and Bob and Tilly lose no time in making their getaway.

The Mollycoddle—Beauty—June 15.—Neva Gerber and Webster Campbell featured. Betty is in love with Jimmy Sterling, but her father insists that she marry Alex Smart, a rich pork packer. A professor calls him a mollycoddle. Jimmy

goes to Betty's father and he tells the boy that if he will live in the woods for thirty days attired in nothing but a bathing suit and come out at the end of that time respectfully clad and in physical condition he can have Betty's hand in marriage. Jimmy goes into the woods and manages to live. Alex Smart scents a rat, goes into the woods, and here Jimmy makes him take off his clothes, don the bathing suit and be his servant until the thirty days are up. He emerges from the woods at the end of the thirty days and is given Betty.

The Country Girl—(Two Reels)—Thanhouser—June 15.—Starring Florence LaBadie. Phyllis grows to womanhood without ever having seen any young man. At the age of eighteen, the old squire, her guardian, takes her to London, where she is to become his wife. In London Phyllis meets and falls in love with young Belville. Phyllis and Belville elope. And by a clever ruse win over the squire and he finally blesses their marriage. It is an adaptation of David Garrick's famous comedy.

Her Musical Cook—American—June 16.—Nan Christie, Wallace and Lucille Ward featured. Wallace, an ambitious young author, is trying to grind out a story when he is disturbed by a rasping

voice of a would-be singer and the tinkling of an off-key piano. Nan, who lives in the apartment across the hall with her faithful cook, receives an invitation from her uncle to visit him at his country home. She and Wallace meet on their way to the summer resort and Nan promises to become Wallace's wife. He returns to the city ahead of her, not knowing her city address. Nan returns and finds Wallace is her neighbor. After a time matters are settled when it is found out that Nan's cook was the cause of the disturbance. J. C. G.

The Housemaid—Reliance—June 16.—Featuring Marguerite Loveridge. The plot concerns itself with on old widower's objection to his son's love for the pretty housemaid. When father suddenly marries a young woman who does not get along with his son, the interest is amusingly heightened. A series of events causes the father to consent to his son's marriage to the housemaid.

The Soul of Phyra—(Two Reels)—Domino—June 17.—A drama founded on Brahmin mysticism. Phyra, a virgin, is to be sacrificed in the temple. Captain Brenner, of the English army, persuades her to escape with him. In London, Phyra, as Brenner's wife, is welcomed into society. In India the Hindu priests summon the soul of Phyra. They warn her that unless she fills her divinely appointed mission her husband will suffer. She goes back to India, is burned on the pyre and ascends to Paradise. One day at the club Phyra, in Paradise, beckons to her husband. In the Brahmin philosophy a soul beckoning from heaven

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will be obeyed. Brenner dies. His soul ascends and mingles with the spirit of Phyra. Enid Markey featured.

Ebenezer Explains—(Split Reel)—Falstaff—June 18.—Featuring Riley Chamberlin. How Ebenezer bought the picture of an actress during a visit to the city and the amusing events that occurred in consequence and led, strangely enough, to Eb's nomination for the legislature, are told with skill in this comedy.

The Secret of Lost River—(Two Reels)—Kay Bee—June 18.—Pierre Vignol, an artist, spending the winter in Arizona, is bitten by a snake and becomes dangerously ill. Tom Hornby takes him into his home and cares for him. Tom finds, in Lost river, a metal tube containing a beautiful painting. Padre Francisco tells him that the painting, a famous one, was thrown into the river to save it from destruction when Indians attacked the mission. Pierre takes the painting to New York and sells it for a big price. He shows his gratitude to Tom by giving the full sum to Mrs. Hornby, who, with her child, was too poor to join her husband in the West.

In the Valley—Thanhouser—June 18.—Pauline, a mountain girl, persuades her mother to let her go to the city. In the city she gets a position in a factory. She meets a society woman who cultivates her. The woman invites her to go for an automobile ride. Pauline accepts, but when she sees that the owner of the factory, Waterman, is to be a member of the party, she refuses to go. Waterman shows that Pauline's suspicions of him were correct. She goes back to her home in the mountains and is wooed and won by an old sweetheart.

The Old Clothes Shop—(Two Reels)—Reliance—June 19—Thomas Jefferson featured. Mina, whose grandfather is the proprietor of an old clothes shop, absorbed in a novel and allowing herself to live in the world of her imagination, is suddenly interrupted. She sees Bert Wells, a wealthy westerner, stop a runaway and rescue a woman. The westerner immediately becomes her hero. Through an interesting series of events she meets and finally marries her hero.

Not a Ghost of a Show—Royal—June 19.—Howell and Rant decide to produce Shakespere. They make up their cast with amateur talent, which includes a laundress, a waitress and the grocer boy. The fun starts at the rehearsal. Three weeks later they play to a crowded house; the performance ends in a riot.

Where Breezes Blow—Komic—June 20.—Featuring Fay Tincher in her prize bathing suit. How Fay wins the bathing suit contest and the admiration of all the men who see her is amusingly shown in this comedy.

Universal Program

Fanchon the Cricket—Imp—June 7.—Fanchon, the fascinating little grandchild of Mother Fadet, is avoided by the neighbor's children, because they believe Mother Fadet is a witch. Landry Barband, the son of a well-to-do land owner, is in love with Fanchon and asks her to marry him. Fanchon will not marry Landry unless his parents consent. Fanchon accepts an offer to go to the city, so that she will be away from Landry, whom she now loves. In her absence Fanchon's grandmother dies. Upon Fanchon's return to the country, Father Barband, realizing that his son's happiness depends upon Fanchon, himself suggests their marriage.

Universal Animated Weekly, No. 170—Universal—June 9.—Annual ceremony held over spot where officers were compelled to walk the plank of the ship "Prickly Heat," at San Francisco; wonderful stadium, $750,000 gift of Adolph Lweisohn, to New York College of the City, dedicated; mast and top of "Maine" dedicated at Arlington, Va.; latest pattern of life-saving suit tried out successfully; leading merchants of China on tour of United States in New York City; a million and a half quarts of strawberries shipped in one day from Norfolk, Va.; mock dreadnaught blown up at San Francisco Fair; winners of "Universal" Beauty Contest off on tour across the country; Duke of Connaught reviews 42nd Royal Highlanders at Champs-de Mars, Montreal, Canada; scenes showing the Germans in the Argonne forest; cartoons by Hy. Mayer.

The Riddle of the Silk Stockings—Imp—June 14.—Featuring King Baggot and Jane Gail. King Cole takes the girl he loves to visit his parents in Elmyraville. When they arrive there they find that King's parents are away on a visit. King meets an old friend who has come to Elmyraville to sell hosiery. King helps his friend, Spangler, arrange the hosiery display. The villagers become quite excited when they see so many legs wearing gay colored stockings. From their limited view the hosiery display-forms look like the real thing. Great is their surprise, when, intent on driving these undesirables from Elmyraville, they break into Spangler's room and see the cause of their excitement.

The Oyster Dredger—(Two Reels)—Victor—June 14.—Featuring J. Warren Kerrigan, Vera Sisson, and William Quinn. Vera, an heiress, meets and admires Jack, a handsome oyster dredger. Taking a fancy to his mode of living, she proposes, through her lawyer, to change places with Jack. Finally agreeing to the plan, Jack is installed in the wealthy girl's home. The lawyer tries to force Vera to marry him, as he has control of her property and possessions. Vera refuses. Jack, tired of idle life, decides to go back to his oyster dredger. In a saloon, he overhears the lawyer

make an insulting remark about Vera. Jack is about to attack him when the

lawyer steps backward and falls into the sea. Jack and Vera are reunited.

A Duke for a Day—Joker—June 14.—Shultz is in love with a young widow whom he meets at a seaside hotel. Lillian and Tom are engaged, and are stopping at the same hotel. The affairs of these four happy people go along smoothly until the arrival of a new guest, a royal duke, accompanied by his flunkey. Both the widow and Lillian lose their hearts to the handsome duke. Shultz and Tom are neglected, and they plan to get the duke out of the way. Their method of accomplishing this, while a trifle rough on the duke, is none the less effective. The final scene shows the four happily married people.

In the Shadow of the Pyramid—(Two Reels)—Gold Seal—June 15.—Featuring Princess Ibrahim Hassan, in the third release in the "Under the Crescent"

series. The Princess, Stanley Clyde, and Zohra, make their escape from the Mosque. They take refuge in a tomb in the Pyramid. Their hiding place is discovered by the Prince Tousson, who is given a limited time in which to recover the documents which make possible the Christian massacre. The fugitives are recaptured, and the documents sent to Said Pasha, who decrees the death of the infidels. Tousson's caravan, with his prisoners, sets forth upon its desert journey.

On His Wedding Day—Nestor—June 15.—With Neal Burns, Billie Rhodes, and Harry Lyons. The boy is an automobile salesman, and engaged to be married to the girl. The date is set for three in the afternoon. On the day of the wedding the boy is asked to demonstrate the car to a prospective customer, a woman. Thinking that he will be back in time to get married, he does not tell the girl. But the customer, delighted, urges him to go on and on, with the result that they are arrested for speeding. The wedding is about to take place. In fact, the only thing missing is the groom. When the girl reads, next day, that the boy and a woman were arrested for speeding, she decides that there will be no wedding. The chum decides that there will, and sees that the wedding takes place, much to the happiness of all concerned.

The Snow Girl—(Three Reels)—Laemmle—June 16.—Gregg, an invalid, and his daughter, Nell, live in the great North Woods. Romaine and his agent, Harry Drake, try to do Gregg out of his property, which is valuable timber land. Their plot is exposed by Nell's sweetheart, Ned Early. Romaine tells Drake to win the confidence of the girl, hoping to get possession of the property

through her. After winning the confidence of Nell, Drake proposes marriage and asks Nell to elope with him to Canada. She is on the point of consenting when she thinks of Ned, and refuses Drake. Drake lures Nell to a cabin in the woods. Ned, who is in search of the Indian that made an attempt on his life, and who did so at the order of Drake, hears Nell call for help. He reaches the cabin in time to save her from Drake. Drake gets away and makes a dash for Canada. Romaine is run out of town.

The Last Act—Rex—June 16.—Featuring Ben Wilson, Dorothy Phillips, and Jos. W. Girard. Herbert Harwood writes a play which is accepted by Hilary Herndon. Herndon meets Janet, Harwood's wife, and greatly attracts her. Janet leaves Harwood and goes to the city with Herndon. Harwood follows and tries to induce Janet to return with him, but his efforts are met with sneers by Herndon and Janet. In one of the scenes of the play Herndon, seated alone in his apartment, is served with a drink by his man servant. Harwood, having free access to the stage, assumes the part of the man servant, and in this scene hands Herndon a poisoned drink. Herndon, unsuspecting, drinks part of the contents, and hands back the glass to Harwood, who raises the glass to his lips and drains its contents. Both die.

The Second Beginning—Big U—June 17.—Edna, formerly employed in a factory, does her best to learn the ways of the friends of her wealthy husband, Robert Granville. Edna attends a bridge party and not knowing that she was playing for money, finds at the end of the game that she has lost a large amount. Fearing to ask her husband for the money, she accepts the offer of Herbert Conroy to pay her debt. Her husband, mistaking her attentions, leaves her. Granville, still greatly in love with Edna, goes back to her. He arrives in time to see Edna about to enter Conroy's car. Edna changes her mind at the last moment, and when she refuses to enter the car, Conroy attempts to force her. Her husband rushes to her aid, and she and Granville return to their home determined to begin life anew.

The Panzer Troupe—Powers—Split Reel—June 17.—Novelty, featuring the Panzer Troupe and the famous midget. The troupe perform a series of humorous and novel aerial tricks which have made it a headline attraction in vaudeville for many years. The midget attracts a great deal of attention in his various tricks, one of which consists of his being popped from a large champagne bottle.

The Downfall of Potts—Nestor—June 18.—Featuring Eddie Lyons and Victoria Forde. Potts, star detective of the force, friend of the commissioner, and suitor for the hand of the commissioner's daughter, has no time for Eddie, a newcomer to the force. Eddie and Vic, the commissioner's daughter, have a hard time of it, as both Potts and the commissioner are opposed to their love affair. They plot and bring to a successful conclusion, the plan which finally brings about the downfall of Potts and the upclimb of Eddie, who wins the star position on the force, the hand of Vic, and the friendship of the commissioner.

The White Terror—(Four Reels)—Imp—June 18.—Featuring Hobart Henley and Frances Nelson. Eleanor Boyd, daughter of Emerson Boyd, who controls the manufactories of Every-town, urges her lover, Matthew Brand, a rich idle young man, to go into some business and make something of himself. He calls on the editor of a newspaper which

has attacked Emerson Boyd on account of the insanitary conditions existing in his factories. Brand, investigating the charges, finds them to be true, and, when Boyd brings political influence to muzzle

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the paper, decides to buy the paper and carry on the fight against the awful conditions existing in Boyd's mills. Brand tells Eleanor that he is the owner of a paper which is working to wipe out tuberculosis. Boyd, hearing this, orders Brand from the house. Shortly after, Eleanor is taken ill and the doctor informs Boyd that she is suffering from tuberculosis. Eleanor begs her father to send for Brand and listen to him. This Boyd does. Brand convinces him that his mills are breeding places for this terrible disease, from which his own daughter is suffering. One year later we see Boyd's mills in model condition. Eleanor, now cured, is engaged to Brand.

One Man's Evil—(Two Reels)—Bison—June 19.—Harvey Cley, called "The Stranger," because of his unknown past, is very popular with the young people of Boulder, but is looked upon with suspicion by their parents. Lucy Kent, after meeting "The Stranger," slights Bert Daley, whom she had encouraged in his love for her since the days of their youth. Bert overhears Cley urge Lucy to elope with him, and accuses Cley of evil intentions. In the struggle that ensues Bert takes Cley's gun. Later, Bert comes upon Lucy and Cley. Crazed, he shoots at Cley, but the bullet strikes Lucy. Bert drops the gun, and flees to his sister, who helps him escape. Cley is accused of shooting Lucy. Bliss, unknown to the sheriff, secures the keys of the prison and liberates Cley. Bert returns, intent on making a confession. On his arrival he learns that Lucy, only slightly wounded, is rapidly recovering. The story closes with their marriage.

Her Own Blood—Big U—June 20.—With Adele Lane, Harry Linky, and Edward Sloman. Jane and her brother, Tom, a member of the Northwestern Mounted Police, live in the North Woods. Tom discovers that Jane is in love with Jim, a ne'er-do-well, and warns his sister. Jane does not believe this of her lover. Tom receives a summons to arrest a murderer. Jim, the guilty man, goes to Jane's home and begs her to help him escape. Tom enters the house while Jim is there, and tells his sister of the crime. Tom and Jim struggle, and Jane takes Tom's gun and intends holding him until her lover can escape. Jim draws his knife and is about to attack Tom, when Jane, obeying the strong call of her own blood, shoots her former lover.

At the Bingville Barbecue—Joker.—With Max Asher, Gale Henry, and William Farney. Indigestio, the famous Spanish chef, accompanied by his wife and helper, arrives to officiate at the Bingville Barbecue. Indigestio falls a victim to the charms of Lillian, the town belle. His wife, seeing him strolling with Lillian, goes after him with a knife. In the chase that follows much opportunity for comedy is offered, and is used to good advantage.

Feature Programs

Fox

Wormwood—(Five Reels)—Fox.—An adaptation of Marie Corelli's novel of the same title, with Ethel Kauffman, John Sainpolis and Charles Arthur featured. Through a family arrangement, Gaston Beauvais, a French aristocrat, is engaged to Pauline De Chamilles, Gaston really loving her, while Pauline loves Silvion Guidel, and her love leads her into a serious indiscretion. When Guidel is compelled to leave Paris suddenly, Pauline, facing the ruin of her good name, confesses to her fiance her guilty love for Silvion, and out of his great love for her he promises to marry her, but, later, drunk with absinthe, he renounces her at the altar as unchaste, and when her father spurns her likewise, Pauline becomes an outcast in the slum quarters of Paris. Gaston meets Silvion when he returns to the city, strangles him and casts the body into the river. Pauline's father dies from the shock of his daughter's disgrace, and Pauline, after meeting Gaston, who boasts of having killed her lover, hurls herself into the river and Gaston himself expires in the horrors of delirium tremens.

Metro

Her Own Way—(Five Reels)—Popular Plays and Players.—Florence Reed featured in this adaptation of Clyde Fitch's play of the same name. Steven Carley is an unfortunate speculator and at the suggestion of Sam Coast, gambles away the fortunes of his wife and his daughter, Georgiana. Coast loves Georgiana, but the latter prefers Richard Coleman. On the eve of Lieutenant Coleman's departure for the Philippine Islands, Coast tells him that Georgiana is engaged to him, and months later the lieutenant writes Georgiana how Coast had prevented his seeing her before leaving. Mrs. Carley engages in an indiscreet flirtation with Grand Duke Vladimir, and Georgiana makes her brother believe that it was she and not his wife who had been indiscreet. Coast, knowing the truth, threatens exposure unless Georgiana marries him. Just as the ceremony is to take place Coleman returns from the Philippines to claim Georgiana. See review on page 967, issue of June 12.

Mutual Masterpictures

The Patriot and the Spy—(Four Reels)—Thanhouser.—A dramatic story telling of the war in which a spy, who is slighted by the wife of one of his countrymen, determines upon revenge. He manages to have the husband of the girl he had loved captured by the enemy, in order to marry his wife, but the patriot escapes and saves his village from destruction. For further review, see page 1010, this issue. J. C. G.

North American

A Mind in the Past—(Chapter Seven of "The Diamond From the Sky")—(Two Reels)—North American.—Mrs. Stanley finds Hagar, whose mind has been impaired by the blow from Blair, in the secret room. The diamond finds its way into the hands of a tramp, who then goes to a dope joint and there the diamond is taken from him. Blair Stanley, Detective Blake and Vivian Marston see it on a Chinese idol and Blair succeeds in getting it. As the chapter closes we see Blair's hand disappearing with the diamond in its grasp. For further review see page 1013, this issue.

Paramount

The Dawn of a Tomorrow—(FIVE REELS)—FAMOUS PLAYERS.—The film is adapted from the celebrated play of Frances Hodgson Burnett, which features Eleanor Robson on the legitimate stage, and the lead is played by Mary Pickford. Mary is seen in the wonderful character of Glad, the beautiful and ragged girl of the London slums, whose unfaltering faith and heroic courage even starvation and deadly peril are unable to quench. How the ignorant little slum-girl by her beautiful faith in the mysterious power she but vaguely comprehends, is enabled to save her lover's life from the gallows, provides her benefactor with a new hope and meaning in life, and awakens his reprobate nephew to a better manhood are vividly related in the drama of human suffering and sacrifice that gives many despairing souls a new inspiration to bear the trials of today in the expectancy of tomorrow's dawn.

Pathe

Shadows of War—(LAST EPISODE NEW "EXPLOITS OF ELAINE")—(TWO REELS)—PATHE.—Wu Fang, the Chinese criminal, steals a torpedo which Craig Kennedy has invented and sold to the American government. Later, when Kennedy is demonstrating a similar torpedo at the home of Elaine, this weapon is also stolen by an accomplice of Wu Fang. Kennedy and Jameson, following the man, engage in a death struggle with Wu Fang himself, and both the detective and he dive into the waters of New York harbor. Later the Chinaman's dead body is found floating in the water and Kennedy seems to have disappeared. See review on page 1018, this issue.
N. G. C.

Nick Winter and the Masked Thieves—(THREE REELS)—PATHE.—Nick Winter, celebrated detective, is retained by the directors of the bank which has been robbed. Nick tackles the job with all the sincerity and zeal of the great detective that he is. He fastens the crime on Braix, one of the directors, but Professor Van Ryck proves that Braix was visiting at his home at the time of the robbery. Therefore the mystery for Nick to solve is, how could Braix be in two places at once. With the aid of much elaborate paraphernalia, bold and daring strokes, Nick succeeds. Braix has a twin brother. T. C. K.

Man to Man—PATHE.—An interesting drama in natural colors. The unfortunate man is driven by poverty to crime. He breaks into the house of the fortunate man, and when the man refuses to give him money points his revolver at him, but cannot bring himself to kill one who is defenseless. The fortunate man calls him a coward and taking the gun aims, but finds the same difficulty. Convinced that the unfortunate man was driven to the attempted crime by dire need, he gives him money and tells him to go. T. C. K.

Today and Tomorrow—PATHE.—Eighth in the "Who Pays?" series, by Balboa. The workers at Monroe's oil wells threaten to strike unless they are given better food. Monroe sends Lee Payne, his daughter's lover, to the city to get provisions. Julia Monroe selfishly detains Lee in the city. When night comes and the promised food does not arrive, the men set fire to the plant, and besiege Monroe's office. An armed guard arrives in time to save Monroe; but the plant is destroyed. Lee is cast out by Monroe. Ruth Roland and Henry King featured. T. C. K.

Select

The Alien—(NINE REELS)—INCE.—George Beban is featured in this nine reel photo drama and a one act play in which he appears in person. The story is adapted from the famous vaudeville act, "The Sign of the Rose." Phil Griswold induces his friend, Robbins, to steal from his employer in order to finance a night of revelry in celebration of the reading of the will of Griswold's father. Next morning Robbins' employer plans to start for Europe and the stolen money must be replaced. Griswold in the will of his father is left penniless, and finally appeals to his elder brother, William Griswold, but on being refused a loan, and having noted the visits of an Italian, Pietro, to the home of William, he is led, in desperation, to write a black-hand letter, demanding ransom for Dorothy Griswold, whom he kidnaps. Dorothy's father immediately suspects the Italian who had called, and lays a trap for him in his flower shop. At this point the pictured story fades and the acted drama begins, Mr. Beban appearing in person as the Italian, to stage the vaudeville act with which everyone is familiar.

Universal Special

A Bolt From the Blue—(FOURTEENTH EPISODE OF "THE BLACK BOX")—(TWO REELS)—UNIVERSAL.—Lenora is saved from the burning bridge, and she and the detective start back to New York to hear Craig's story in Professor Ashleigh's house. A contrivance has been placed in the professor's library which nearly results in the death of Quest and his party. Craig refuses to tell his story because of his being shadowed, and is taken to Quest's home, where he drops dead. For further review see page 1017, this issue. J. C. G.

Vitagraph Special

The Goddess—(CHAPTER FIVE)—(TWO REELS)—VITAGRAPH.—While Tommy is arguing with the hotel clerk who has refused to admit Celestia, her taxicab is ordered to move on because of the crowd which collects about it. Later a woman pays the fare which the driver demands of Celestia, and asks her to come to her home. The next day the woman offers to sell Celestia to Sweetzer, a man about town. The woman at the last moment is struck by the innocence of Celestia and allows her to escape. Tommy locates the taxi driver and is taken by him to the home of the woman, but arrives too late to see Celestia. The goddess visits the East Side of the city, where she engages in missionary work.
T. C. K.

Sins of the Mothers—(FIVE REELS)—VITAGRAPH.—This story is filmed from the prize winning scenario of the *New York Sun* scenario contest, won by Elaine Sterne, and features Anita Stewart and Earle Williams. The story deals with society evils, showing how Mrs. Raymond drives her husband to financial ruin and suicide through her extravagance and bridge debts. Her daughter, Trixie, educated in a convent, on entering society, becomes a victim of the gambling mania. Her mother is secret proprietress of a gambling house, and Trixie, after marrying Norris Graham, a district attorney, becomes heavily involved in debt through her passion for gambling. The mother sells her interest in the gambling establishment to Anatole De Voie, and Trixie, as a member of a slumming party, entering the place loses $3,000, for which she gives De Voie a note. Trixie's husband, the district attorney, raids the place of De Voie while Trixie is in the private office of the proprietor, and she is killed when De Voie fires his revolver through the door in an effort to kill the district attorney.

V-L-S-E, Inc.

The Sporting Duchess—LUBIN—(FIVE REELS).—Captain Mostyn is in love with Muriel, and finally, by means of a villainous scheme, causes a separation between her and her husband, Lord Desborough. Desborough, in financial difficulties, loses his racing stable, which includes Clipstone, the favorite over Mostyn's King of Trumps, in the coming Derby. At the foreclosure sale the Sporting Duchess outbids Mostyn and becomes the owner of the mighty Clipstone. In the final scene at the Derby, Muriel and her husband are reunited. Clipstone is victorious over King of Trumps. T. C. K.

World

Little Miss Brown—(FOUR REELS)—BRADY.—Vivian Martin is seen in this adaptation of Phillip Bartholomae's sparkling comedy, as Betty Brown, an impulsive girl. She is undecided between two suitors. The one who appears most persuasive at the moment suggests an elopement and she promises to meet him at Hartford. Her troubles begin with her arrival at the station and continue throughout the following night, for the hotel clerk sends a man to her apartment, believing him to be her husband. When the mix-up is over and the many complications have been finally straightened out, Betty decides that, after all, she prefers the other suitor.

Miscellaneous

The Bogus Earl—(TWO REELS)—KO-KO—MAY 31.—A film company advertises for a comedian. After many have applied the successful applicant is hired at a salary of $100,000 a year. Then the big show comes on and Mr. Pincus Rainbow takes the lead in their first production, "The Bogus Earl," which is a story of a poor nobleman who comes to America to seek the hand of an American girl. While en route to the country estate of a sausage manufacturer his automobile is upset, and he is removed to the hospital. Two tramps come along in the meanwhile, find his credentials and decide to masquerade as the earl. This results in many complications and the climax is filled with laughter.

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—That to advertise Thanhouser Films is a guarantee to an audience.

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THE ONLY IRISHMAN EVER DONE ON THE SCREEN

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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EDITH STOREY
WITH
VITAGRAPH—V. L. S. E.

Vol. XIII CHICAGO, JUNE 26, 1915 No. 26

THE PERFECTION OF PHOTO PLAYS

A Great Serial **"ROAD O' STRIFE"** **15 Parts** By ***Emmett Campbell Hall***

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, June 21st

"Road O' Strife"

"The Sacrifice"

One Reel Drama

In this chapter the action is fast and dramatically intense. Robert Dane, badly wounded, discovers the mystery of the cup. Daisy, the showgirl, tragically proves this contention at the residence of the Governor. As Alene is led from her cell to the scaffold, word comes that the Governor has granted a reprieve.

Crane Wilbur and ***Mary Charleson,*** featured.

Tuesday, June 22nd

"Father Said He'd Fix It"

Split Reel Comedy

The deacon tries to aid his son's matrimonial plans with surprising results to himself and everyone concerned.

"With the Help of the Ladies"

Split Reel Comedy

The police chief and his lieutenant dress as women to capture purse snatchers and get into many laughable adventures.

Wednesday, June 23rd

"The Life Line"

Two Reel Drama

An interesting story of a middle-aged bachelor of high ideals, who, while experimenting upon his stenographer—a peculiar specimen of humanity—in an endeavor to make her appreciate the beautiful things of life, falls in love with her.

Arthur Johnson and ***Lottie Briscoe,*** featured.

Thursday, June 24th

"The Dream Dance"

Three Reel Drama

A swiftly moving tale of Paris, the Pyrenees, art, love, whims, joys and tragedies, which begins when a talented young vicomte paints a portrait of a little Gascon maid, falls in love with her, and secretly weds her.

Velma Whitman and ***L. C. Shumway,*** featured.

Friday, June 25th

"Her Answer"

One Reel Drama

In which Destiny does the unexpected when an unscrupulous young business man tries to hurry along his wedding to the girl of his choice.

Lilie Leslie, featured.

Saturday, June 26th

A Billie Reeves Comedy

"Just Like Kids"

One Reel

In this funny "mix-up" Billie Reeves plays the role of Pa Murphy, and the Murphy family gets into an old-fashioned row with the Schultz family because little Jakey Schultz steals little Mary Murphy's stick of candy.

LUBIN

Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess" — With ***Rose Coghlan*** and ***Ethel Clayton,*** supported by ***George Soule Spencer***
Comedy Drama by ***Cecil Raleigh*** — Direction ***Barry O'Neil***

"The Valley of Lost Hope" — Featuring ***Romaine Fielding***
A Powerful Drama by ***Shannon Fife*** — Direction ***Romaine Fielding***

"The District Attorney" — With ***George Soule Spencer*** and ***Dorothy Bernard***
Drama by ***Charles Klein*** and ***Harrison Gray Fiske*** — Direction ***Barry O'Neil***

"The Evangelist" — With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Powerful Drama by ***Sir Henry Arthur Jones*** — Direction ***Barry O'Neil***

"The Climbers" — With ***GLADYS HANSON,*** supported by ***George Soule Spencer***
Drama by ***Clyde Fitch*** — Direction ***Barry O'Neil***

"The Great Ruby" — With ***Beatrice Morgan, Octavia Handworth and George Soule Spencer***
Drama by ***Cecil Raleigh*** and ***Henry Hamilton*** — Direction ***Barry O'Neil***

Now Showing to Crowded Houses Everywhere

"Eagle's Nest" — With ***Edwin Arden*** and ***Romaine Fielding***
Mr. Arden's Successful Drama — Direction ***Romaine Fielding***

"The College Widow" — Featuring ***Ethel Clayton*** and ***George Soule Spencer***
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By Whose Hand?

A
Two-Part
"Flying A" Drama
Directed by Henry Otto
The Stars: Winifred Greenwood and Charles Bartlett
Release Date—June 28th

A mountain mystery photoplay bubbling with heart emotion and intrigue. The scenic effects are great.

The Madonna

An American "Beauty" Film—One Part
Directed by Frank Cooley
Release Date—June 29th
Featuring the "Beauty" Stars: Neva Gerber and Webster Campbell

A painting symbolic of love and purity regenerates a dissolute youth. A lovable story, artfully told.

A Good Business Deal

A "Flying A" Drama—In One Part
Directed by Reaves Eason
Featuring Vivian Rich and Joe Galbraith
Release Date—June 30th

Everything about this picture is new—It's a crackerjack!

A Woman Scorned

A "Flying A" Drama—One Part
Directed By W. D. Taylor
Featuring Nan Christy and Harry Von Meter
Release Date—July 2nd

The story of a designing widow and how all her wiles failed.

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They Draw The Crowds

AMERICAN FILM MFG. CO., Chicago, Ill.
Distributed exclusively throughout the U. S. by the Mutual Film Corporation

Scene from "Fighting Bob," Metro release of the Rolfe brand, featuring Orrin Johnson.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, JUNE 26, 1915 No. 26

State Censorship Hangs in Balance

OTHER IMPORTANT NEWS OF THE WEEK

AS MOTOGRAPHY went to press on Tuesday night the battle against state censorship in Illinois was still being hotly waged and the outcome could not definitely be predicted.

George Magie of the Universal organization was in charge of the fight, and putting up a game battle with every resource at his command, though, unfortunately, Mr. Magie had not been backed up in the manner he had anticipated by the various Chicago film concerns, having to wage a great part of his fight almost alone and unaided.

In the East, J. W. Binder of the National Board of Censorship was sending wires and otherwise busy in an effort to combat the objectionable legislation, while General Manager Irwin of V. L. S. E., Inc., joined in the fight with a broadside telegram to Governor Dunne of Illinois, and Edwin Thanhouser, president of the Thanhouser Film Corporation of New Rochelle, also brought up reinforcements in the way of another telegram addressed to Governor Dunne.

It was noticed at an early stage that the bill as drawn carried no appropriation clause providing for the payment of censors after the bill had created them, and, accordingly, the efforts of many were devoted toward having the appropriation clause included in the bill ere it reached its second reading, the expectation being that when the legislators discovered the enormous sum necessary for the support of the censorship board many of them would hesitate to incur such an expense in view of the already great debt which the present session of the Illinois legislature has rolled up, resulting possibly in killing the entire measure.

Mr. Magie, in talking with a representative of MOTOGRAPHY on this matter, said, "The appropriation for the censor board will be taken care of in a general omnibus bill that provides for a number of other salaries and necessary appropriations."

So those who anticipated killing this bill by a special appropriation clause seem doomed to disappointment.

Through the Universal exchanges Mr. Magie arranged to have every exhibitor in the state of Illinois booking Universal service send letters and telegrams of protest to their representatives in the house, the result being that ere the bill comes to a vote some three or four hundred telegrams of protest will have been received by the legislators and consequently many of them will hesitate about voting in favor of the measure.

Mr. Irwin, general manager of V. L. S. E., Inc., on being advised of the unjust bill being contemplated by the Illinois legislature, wired Governor Dunne as follows:

We protest with all the earnestness that we possess against the passage of Senate Bill Number 382, pertaining to motion pictures, on the ground that it is fundamentally unsound, unjust, unfair, discriminatory and therefore un-American. The industry which it attacks is the fifth largest in this country. This industry years ago caused itself to be consored by establishing a National Board. No other case is on record of any other industry thus recognizing that its interests and the interests of the public are one and the same. By gladly and willingly co-operating with the National Board it has raised the standard of pictures until they are now of great educational and moral benefit to the community. It is less than two and one-half per cent of pictures that is not submitted to the National Board. Legislation ought to be confined to this two and one-half per cent. A great industry employing thousands should not be attacked without cause. Two of the biggest manufacturing plants are located in the city of Chicago. Your consideration of these facts is respectfully requested.

VITAGRAPH, LUBIN, SELIG, ESSANAY, INC.
Walter W. Irwin, general manager.

Edwin Thanhouser, president of the Thanhouser Film Corporation, put on his fighting clothes and sent off the following wire to Governor Dunne:

We respectfully submit that motion pictures are now a potent force for good in any community. We recognize this as being due to public favor. Bill No. 382 will limit motion picture usefulness in Illinois to only the few whom such drastic legislation will not retard. Your veto will retain for your people the unlimited enjoyment of the best productions the world affords. EDWIN THANHOUSER.

Metro to Maintain Standard Set

That the directors of the Metro Pictures Corporation are fully aware of the importance of maintaining the standard of quality of production throughout the hot months, is amply proven by the announcement that during the months of June, July and August the Metro Program will attain its highest form.

Metro Pictures, during the seven weeks of its releasing activities, has achieved remarkable results. General Manager Richard A. Rowland, speaking for the eighteen participating exchangemen who control the destinies of the concern, announced in a form letter to his various distributing branches that business in every territory was satisfactory and the volume done from week to week and on an average was far greater than was anticipated when the concern opened two months ago.

"We would have been content," said Mr. Rowland, "to shoulder some slight losses while introducing the program, but to our surprise we are 'on velvet'. Of course our overhead expense is at a minimum, nevertheless we are now, where we thought it

would require a year to put us. And we owe our success to nothing but the excellent quality of pictures given us by our producing allies."

For the month of June Metro, beginning with Orrin Johnson in "Fighting Bob" which was released June 7, will present four other well-known plays with Broadway stars in the leading roles. Dorothy Donnelly and J. W. Johnston in "Sealed Valley" will be seen June 28, while during July, these four plays will be sent forth over the Metro route. July 5, William Faversham in Sir Gilbert Parker's "The Right of Way," July 12, Mme. Petrova in Clyde Fitch's "The Girl with the Green Eyes," which in its screen form will be titled "The Man and Woman." On July 19, the first production of the newly formed Quality Pictures Corporation will be seen on the Metro roster. Quality Pictures contain the prominent screen star Francis X. Bushman, supported by Marguerite Snow and an all-select cast and the first production, now in its final stages, will be Charles Frohman's former stage play, "The Second in Command," which Mr. Bushman personally selected for initial release from forty available plays. In addition to Bushman and Miss Snow, the cast of "The Second in Command" will contain Messrs. Clifford and Cuneo and Misses Dunbar and Moore.

The board of directors of the Metro Company are undecided as to the fourth July release, but in all probability it will be George Ade's great southern play, "Marsa Covington" in which Edward Connelly, original star of the stage version, will play the title role.

For August another strong quartet of plays and stars are aligned. Ethel Barrymore will play in her present stage starring vehicle, "The Shadow." Emmet Corrigan the virile American actor will appear in Frank L. Packard's tale "Greater Love Hath No Man." Ann Murdock will be seen in Frohman's "A Royal Family" and Edmund Breese will appear in his second Robert W. Service take, "The Spell of the Yukon."

Joseph N. Engel, treasurer of Metro and one of the directing heads of the Popular Plays and Players is in direct communication with the famous operatic star Mary Garden, with the hope of securing her for appearance in the title role of "Barbara Fritchie." Mr. Engel, through Hugh Massie, of London, is trying to induce the temperamental songbird to appear for seven weeks in the spectacular production contemplated of this historical masterpiece. If successful, work will begin August 15 and the picture will be released during November. "Barbara Fritchie" will be staged at Frederick, Maryland, with the help of the city officials and a number of state historians.

Startling Innovation Inaugurated

When Vitagraph, Lubin, Selig and Essanay incorporated for the purpose of booking their big features direct, they expressed the intention of helping the exhibitor to a proper return on his feature exhibitions. They promised a new era in picture play showmanship and a policy of fair dealing.

Startling things were promised and one of the first steps comes now with the announcement that "The Big Four" are classifying their productions; they say, that while each feature on their program represents the utmost allowed by the subject in dramatic values, artistic photography and construction, some plays do not register in their estimation, as high as others; and such subjects, while they must be plays of superior merit, to get a place on the V. L. S. E. program, are rated as Class B.

Class B subjects will have a lower rental valuation. A maximum charge is placed upon them and no representative of V. L. S. E. will be permitted to accept a higher rental, no matter how strong the competition for service may be in his territory.

The first instance of the application of this new system is applied to "Hearts and the Highway," the added release on the June schedule, and the attitude of the company is reflected in a general letter, sent to each branch manager, by General Manager Walter W. Irwin. In this general letter, Mr. Irwin quotes a letter from A. E. Smith, of the Vitagraph Company, and president of the V. L. S. E., which reads as follows:

My Dear Mr. Irwin:—

We are putting out an extra feature in the V. L. S. E. service, "Hearts and the Highway."

We are afraid that because of the success of "The Juggernaut," and "The Island of Regeneration," you will be tempted to ask high prices for this extra feature, and because of the success the exhibitor has had with the two previously named, he will agree to paying a price equal to the first features issued.

We therefore desire to impress upon you that, while we consider "Hearts and the Highway" a good five reel feature, it is not in the class of "The Juggernaut," or "The Island of Regeneration," and we, therefore, wish to put a maximum figure of fifty ($50.00) dollars per day on this subject.

Albert E. Smith.

Continuing his circular letter to the branch managers, Mr. Irwin says:—

Since the receipt of this letter, I have talked with Mr. Smith and therefore am at liberty to add that the Vitagraph Company considers "Hearts and the Highway" to be a class "B" picture, as compared with "The Juggernaut" and "The Island of Regeneration," and for this reason alone the maximum price is fixed at $50.00 in cities of 20,000 or more inhabitants.

Accordingly, it must be made clear to the exhibitors that this must not be taken to indicate that we are lowering our prices, for such is not the case; but merely that while "Hearts and the Highway" is a good picture, yet by comparison, it is considered by the Vitagraph to be in class "B"; and that the Vitagraph does not desire to perpetrate any imposition upon the exhibitors by leading them to believe that it is equal in merit to "The Juggernaut" or "The Island of Regeneration."

Walter W. Irwin.

Will Film "Via Wireless"

George Fitzmaurice, formerly Pathe scenario editor, and later a director for that company, has returned to the scene of his first motion picture work. He will film one of the first of a long line of popular novels and plays, which have been bought by Pathe for picturization—the famous play "Via Wireless," which had a remarkably successful run on the New York stage, and later for two years on the road. The original New York production will be remembered as a "thriller" from start to finish, and was played by Edwin Arden (now with Pathe), Muriel Starr, and John Mintern. It was written by Winchell Smith and Paul Armstrong. Among the striking scenes are an iron foundry casting a gun, wireless rooms on battleships, and the blowing up of a steam yacht at sea.

Mr. Fitzmaurice left Pathe at the outbreak of the European war, and since then has been a Kleine director with such pictures as "Stop Thief," "The Commuters," and "The Battle" to his credit. He made two very successful pictures for Pathe,—"The Quest of the Sacred Gem," and "The Bomb Boy."

Blackton Discusses Future of Films

While it is generally believed that feature films are an outgrowth of the moving picture business and a new departure in this field, the first feature picture of more than two reels in length was released more than five years ago by the Vitagraph Company of America. It is a peculiar thing that in searching for material all of the stage and modern books were passed over and a part of the bible taken. "The Life of Moses" was the subject of the picture, which was in five parts.

J. Stuart Blackton.

At about the same time "Les Miserables" was produced. This work was taken from Victor Hugo's story and at the time it was feared that it was too radical. Since then, however, it has been declared that it was an absolutely true representation of the facts. It was probable that this also was the forerunner of the present serial for the picture was released one part at a time, mainly because it was believed that an audience would not care to have the major part of the program taken up with one subject.

The production of this length of picture was regarded as unusually daring, and in some quarters it was believed that it would not be a success. However, J. Stuart Blackton and Albert E. Smith, executives of the Vitagraph Company, persisted in the production and were more than rewarded by the demand for additional films of this length.

"We made a careful analysis of the situation," said Mr. Blackton in discussing this phase of the business, "and decided that conditions had not adjusted themselves to a steady production of feature films. From time to time, though, we did release films of several reels, but we were always condemned for what was then considered poor business policy.

"Our choice of subjects ranged in every direction. We had an absolutely untouched field and we selected only the subjects that we felt would have a wide appeal, for in those days moving pictures were not accepted as widely as they are at the present time, and there were not such magnificent places in which to show them as now."

Together Mr. Smith and Mr. Blackton worked on the problem of the production of long films, for they felt that this was going to be the demand of the public in the future. There were certain limitations that had to be overcome, and it required a great deal of daring to invest a small fortune in a picture, particularly when such a move was being generally condemned on all sides.

"One of the greatest tasks that we faced was to convince exhibitors that the public would be interested in seeing a long subject worked out, whether two or ten reels were required for the proper showing of the picture. They were frightened and insisted that audiences demanded a variety of subjects that told a story quickly and jumped into the next idea. Those who did take a chance were surprised by the wonderful results that were obtained and of the insistence of their patrons that more pictures of the same kind be shown.

"It is hard to predict just what the future developments of the field will be. I firmly believe that the possibilities of moving pictures have not been touched upon. Although it has been only a short time since anything was attempted in producing scientific facts, there has been a cordial reception given our efforts in this line.

"According to the census bureau in Washington the motion picture industry in the few years of its life has climbed to fifth place in volume of business, and its rapid strides forward, will, I am sure, make it a contender for first honors in volume within a short time.

"It is generally agreed that the educational features of motion pictures have not been touched upon as yet. I am positive that it will revolutionize the system of teaching now in vogue. Moving pictures to my mind, offer the one way of indelibly impressing on the minds of the young every conceivable fact that is now included in their training. Not only this, but going further, I am sure that subjects which the present limitations of books prohibit will be easily attainable by means of the moving picture business.

"That moving pictures offer the solution of educational problems is plainly to be seen by the impression that colored pictures or even the plain illustrations of books and paper make on the very young. The first thing that attracts the eye of a child is a picture. It can thoroughly understand that. Each picture speaks a universal language that books never can tell. I look for the introduction of the animated art in the kindergartens within a short time. This has been done in some cases and has proved more than successful."

Trading Stamps for Theaters

A trading stamp proposition for the purpose of stimulating business at the moving picture theaters of the country is announced this week by the Universal Film Manufacturing Company in conjunction with the Robyn-Kander Movie Ticket Corporation.

As the plan is now arranged tickets are to be sold in quantity to manufacturers and packers of staples and retail dealers of all sorts of necessities by the Robyn-Kander Company. The manufacturers and retailers will distribute them with sales to customers, in whatever quantity they choose, and the customer will exchange them for tickets of admission to the picture theater at such houses as the exhibitor agrees to accept them in.

The ticket consists of a heading and twenty fractional parts, but when presented at the box office will be all in one piece. A gummed strip between the ticket fractions and the heading enables the user, after he has started his ticket with one set of fractions, to destroy the heading on the next set and attach these new fractions to the ticket already started, by using the gummed strip.

The exhibitor on taking in the tickets saves them until he gets as many as he wants, when he can send them to the nearest Universal exchange and redeem them for five cents apiece in cash, supplies, film or anything he wants. The Universal offers to give the exhibitor, at sight, a nickel in money for each ticket he sends in or presents, whether he uses Universal service or not.

Stereoscopic Pictures Shown

One morning last week Edwin S. Porter and W. E. Waddell held a private exhibition of their late invention, stereoscopic photography, at the Astor theater, New York. Mr. Porter, who is chief director for the Famous Players Film Company, one of the foremost producers in the film business, and responsible for more than one important invention in the past, and Mr. Waddell, whose reputation in the motion picture industry is also of long standing, have given much study to stereoscopic photography within the last few years, succeeding, after much experiment and no end of hard work, in bringing out the third dimension in motion picture photography.

The general public has not missed this third dimension or perspective in the past because the mystery of how to bring it out has not, until now, been solved. In time, when the people become familiar with the wonderful effect of stereoscopic photography in motion pictures, it is possible that the breadth-and-height pictures will be relegated to the background much as suggestion in daring feats and in scenic effects ceased to charm when it was proven that realism could be procured.

To enter into a full explanation of this newly discovered branch of the motion picture industry would require a knowledge of stereoscopic photography almost as great as that which enabled Messrs. Porter and Waddell to make it a reality. The art of bringing the third dimension, depth, onto the screen lies entirely in the camera. The film used is standard. It can be operated on any projection machine without any added attachments, and by any operator.

The camera contains two lenses—the pupilary distance apart being the same as that of our own eyes. On the screen, to the naked eye, the photography appears to be out of focus, a red and a green outline of each figure being plainly discernible. This was remedied by the red and green lens glasses given out at the door, the instructions being that the red glass was for the left eye and the green for the right. Reversing these glasses gives the pictures perspective, but makes one-half of the screen appear red and the other half, green.

By closing one eye the pictures are seen only with breadth and height as is the ordinary picture. Opening the eye immediately gives them depth, and, instead of the foreshortened view of a room which we ordinarily get in motion pictures, we see the room exactly as we would were we to see it in real life. The objects do not appear larger in stereoscopic photography, but if a chair in the foreground of a room is forty feet away from a table in the background, it appears to be that much closer to the spectator, and not as though it were leaning up against the table as the foreshortened view of the ordinary picture makes it appear.

The pictures shown were bits of late Famous Players releases and some scenic views. One of the latter, taken along the gorge at Niagara Falls, contained a number of trees in the foreground. The picture did not seem to be on a screen, but instead, a view through an open window. The branches of the trees appeared to extend right out over the stage. To a person accustomed to seeing motion pictures frequently, this probably sounds like an impossibility, but it is a safe bet that there was more than one person in the orchestra who found it difficult to reconcile has mind to the fact that the lecturer could not have reached out and grabbed one of the branches with his hands.

Messrs. Porter and Waddell have already applied for a patent on their epochal invention, and hope to soon bring it to the point of perfection where the focusing glasses distributed at the door will be unnecessary.

C. R. C.

Rafferty Series Making Good

Many were turned away from the Claremont theater, at Broadway and One Hundred and Thirty-fifth street, New York, last Monday, when the first of the Rafferty series of Irish comedy pictures was played there. The management lost no time in booking the entire series, for Manager Dollinger of the Claremont believes they are in a class by themselves as laugh producers, for it is many years since Irish comedy has been put on the moving picture screen in a clean and humorous manner. Charles C. O'Hara, the author

Rafferty at Hotel de Rest.

of the series and president of the All-Celtic company, producers of the films, sees a great future for his pet creation. J. A. Fitzgerald produced them.

Interest Continues in "June" Contest

Although the "Runaway June" contest does not close until September and present state leaders may be upset, there are certain very definite indications as to what type of woman is most popular in a given state. This does not mean, however, that there is, as yet, any certainty as to the identity of the lucky women who go free to the Panama-Pacific Exposition and the San Diego Exposition, for the exhibitors, running the contest, report that results are close in their theaters, many leaders being neck and neck.

Miss Lottie Marguerite Bucklin is leading, at the present time, the state of Nebraska. She was nominated in the Empress theater, Fremont. Exhibitors will be interested in the fact that the Nebraska leader comes from a city of 8,718 inhabitants, thus demonstrating that the small city has just as much chance as the large city. It could not be otherwise, it may be noted in passing, for each balloting in a theater, whether large or small, counts one on the final result for the three women receiving the highest number of votes at that balloting.

In endorsing Miss Bucklin, Nebraska photoplay fans have established their preference for a number of things which mean much in American life. Miss Bucklin is an all-around athlete. She swims, skates,

dances, is fond of rowing, and all forms of outdoor recreation.

The present leader in West Virginia is Miss Susie Boggs of Gassaway. Miss Boggs is having a hot fight, however, for Miss Mattie Campbell and Miss Browning are only one vote behind her, while Miss Jessie Lee is two behind Miss Boggs. Miss Boggs was nominated in Exhibitor James Paterson's Armory theater in Gassaway. Unlike the leader of Nebraska, Miss Boggs is a suffragist.

She, too, is musical and athletic, but her ambitions are not along these lines. She wishes ultimately to become an actress.

She Loves to Be a "Villyun"

Charlotte Burton playing Vivian Marston, the adventuress in "The Diamond from the Sky" is best described as "a natural heavy." Miss Burton is a young woman of exceptional charm, a blend of English-Spanish parentage. She just dotes, to use her own expression, on being a "reg'lar villyun"—in pictures, of course, for off the screen Miss Burton is quite mild mannered and not at all the person one would take her to be when she is playing Vivian Marston. But that shows her very exceptional dramatic ability, for in her work she absorbs all of her own personality and really is someone other than herself. When "The Diamond from the Sky" was being cast Miss Burton was selected immediately for the "heavy" role, a part to which she is admirably suited both by her appearance and her experience. She has in her just that touch of the villainous without in any way modifying a charming femininity—the true composition of a real "heavy" lead.

Charlotte Burton.

Universal Beauty Trip

After the Universal Beauty Special left Chicago en route to Kansas City each girl was presented with a beauty box consisting of forty varieties of toilet articles by Colgate & Co.; Einstein & Wolf, the big New York embroidery house, presented them with some real Irish linen napery and linen; the Victor and Edison companies set up rival phonographs in mahogany and mother-of-pearl cases; Doubleday, Page & Co. gave each girl a copy of Marjorie Benton Cooke's book, "Bambi," autographed by the author; Huyler gave each girl a $10 box of chocolates; Joseph Rosenthal, of the firm of Rosenthal & Son, the largest theatrical jewelers in New York, gave each of the girls a vanity case, and in addition unveiled the wonderful $500 cup which will be presented to the most beautiful girl of all at the conclusion of the tour, while dozens of other nationally known firms contributed to the surprises which popped out in the most unexpected places in front of each girl during the ride to Kansas City.

The party arrived at Kansas City at 7:30 A. M.

Mayor Sharpley addressing the Universal beauties at the "Denver Post" office.

on June 7. Here the prize-winners were joined by other beauties of the west. After Kansas City had given the girls a royal welcome all again boarded the transcontinental special for Denver at 3:30 P. M.

At every stop along the route the special and its precious human freight attracted much attention. Moving pictures of the crowd which gathered about the train at all hours of the day and night were taken while inside Joe Brandt spent his time reading the manuscripts of the many photoplays which have been submitted to him as vehicles for the fifty-odd beauties to appear in later in the month at Universal City. Mr. Brandt will feature the girls in a two-reel feature and the most beautiful girl of all will be starred in a one-reel production designed especially for her.

On June 8 the party arrived at Pueblo, Colorado. The train then passed on to Colorado Springs, the home town of Mrs. Annie Hamilton Pitzer, sister of Mrs. Champ Clark, one of the chaperons of the party. The beauties disembarked at the Springs and after a short visit climbed aboard the special, rather wearily, and were off to Denver, where they arrived at dinner time on the same day. At Denver a number of other beauties joined the party.

Denver gave the girls a reception they will never forget, for the *Denver Post*, who conducted the Colorado beauty contest, was determined to do the occasion "up brown." After leaving Denver the party made limited stops at Las Vegas, Lamy and Albuquerque in New Mexico and arrived at the Grand Can-

The Universal beauties marching through the Garden of the Gods.

yon on the Colorado in Arizona at 7:00 A. M. on June 10th.

Officials at Universal City are planning an elaborate program for the members of the party which is scheduled to arrive at "the only moving picture municipality in the world," on June 11. It is very probable that the governor of California will be present on June 11 to present the most beautiful girl of all with a big loving cup and the Universal's offer to enroll her as a star in one of the Universal companies.

The city will be dressed in gala colors and American flags will be waving from every housetop and roof and window, as thousands of visitors from Los Angeles and other California cities will line the sidewalks to give the most beautiful girls in America a rousing reception. President Carl Laemmle will officially welcome the girls to the city and later will introduce the mayors of San Francisco, Los Angeles and San Diego, who have positively announced their intentions of being on hand to welcome the country's representative beauties.

Ellery's Modest, You Know

It was a big day for Director Arthur Ellery at the Thanhouser studio when the big scenes came on for "The Silent Co-Ed," in which Peggy Burke plays the captain of the basket ball team. Ellery is one of these men to whom the ladies simply represent

Scene from "The Silent Co-Ed."

names in the cast, and here he was with a good gymfull of pretty girlies. It was up to him to show them how to tackle each other in the game, and the fact that they wore bloomers didn't make him any more comfortable. The girls, some of them experienced players, pranced and capered about and when he finally found himself the center of a hot scrimmage he gave it up and called for assistance. Everybody in trousers volunteered and that's all that saved the day for him.

Warwick Praises Starkey

Buckley Starkey had to die near the end of "The Cub," in which photoplay he is now appearing. Just as he started to fall to the ground he espied an unlovely wheelbarrow directly in his path. If he fell in that the public would not get the right effect from his tragic end; if he dodged it too apparently, the scene would be unreal. He took the latter course and made his sidestep so natural that he elicited the remark, "You die like a leading man," from Robert Warwick.

New Pathe Serial

William Hamilton Osborne, author of the new Pathe serial, "Neal of the Navy," is one of the latest of the popular authors of the day to break into the moving picture field. "Neal of the Navy" will begin to run both on the screen and in newspaper columns about July 31. Mr. Osborne is a native of Newark, N. J., and resides there; he is a lawyer by profession and while it is true that there are a number of fiction writers and dramatists who have had a legal training, yet it is quite probable that he is one of the few lawyer-authors who keeps up the active practice of law. He maintains an office in Newark and another one in New York, being admitted to practice in both states. Fiction writing with him was an accident. Up to 1902 he had done nothing in that line. Obeying a sudden impulse to write a short story in that year he sent it to a magazine, and it was accepted. Since then he has had nearly four hundred and fifty short stories published by magazines, and has written four successful novels, "The Red House," "The Running Fight," "The Catspaw," and "The Blue Buckle." The last mentioned story is the subject of a contract with David Belasco who intends to stage it in the near future and "The Running Fight" has been dramatized for the screen. "Neal of the Navy" is a story of adventure pure and simple, built upon novel lines, and with the United States Navy as a strong background. The story will be filmed for Pathe by Balboa and presented by a most excellent cast, headed by Lillian Lorraine and Wm. Courtleigh, Jr.

William H. Osborn.

All Set for Convention

The floor space in the exposition salon at San Francisco has been entirely subscribed, and the committee has been forced to arrange additional facilities. Several prominent manufacturers of accessories have doubled the floor space originally contracted for.

An attractive one-sheet poster has been printed and 5,000 of them have been distributed to be posted in every exchange, producing office, and film plant throughout the entire United States.

A very attractive souvenir badge has been ordered. The top piece of the badge is of metal and shows the famous tower of jewels at the Panama-Pacific Exposition, together with the word "San Francisco" and the date "1915." The usual space is provided for the name of the wearer, and the pendant is the official League emblem, which is of rose-colored metal. The ribbon is the official Panama-Pacific colors.

M. E. Cory, chairman of the committee in charge of the arrangements for the convention, is now in Los Angeles contracting for the presence of fifty screen

favorites at the grand ball with which the convention closes.

Governor Johnson of California, an ardent motion picture fan, will welcome those present at the opening session of the convention. Mayor Rolph of San Francisco, another good friend of the pictures, will lead the grand march with one of the screen favorites, whose identity will be revealed later.

Requests for hotel reservations and inquiries indicate a very large attendance from the East. The committee is prepared to guarantee reservations at any price desired and wish to state that there will be no raise in the hotel rates.

Mabel Normand

World famous as a commedienne, Mabel Normand, known wherever films are known as "Keystone Mabel," couples her success with that of her great director, Mack Sennett. She first worked with Mr. Sennett in the old Biograph days, and when he left that organization to form the now celebrated Keystone company, she joined him immediately and they have worked hand in hand to accomplish the astonishing success of their special brand of film. Miss Normand's capacity as an actress is of a special nature. She astounds by her ability to play rough and tumble parts and at the same time preserve her immaculate femininity intact. How she does it is as much of a secret as the peculiar, unusual and essentially different type of make-up she achieves in each separate part she is called on to play.

Mabel Normand.

Miss Normand, whose picture career began before a Vitagraph camera and continued, after a few months with Biograph, in her association with the Keystone brand produced at the Edendale studios, has devoted herself entirely to comedy. The Keystone comic films captivated the public from the start. They have a character all their own. Mr. Sennett's fertile brain brought forth one novel plot after another, each more fantastic, more excruciatingly funny than the last. Miss Normand's contribution to these creations was not her appearance alone.

New Motion Picture Company

The Gold Nugget Motion Picture company, headed by Leon Livingston, has been organized and is now ready for taking films in the Pikes Peak region. Many of the first films taken by the new company will be street scenes and some thrillers are planned, among them a descent by a rope from the seventh floor of the Exchange National Bank building. The company will specialize in three-reel western dramas with Theodore Lorch playing the heavy parts.

More Stars for N. Y. M. P.

Katherine Kaelred, regarded as America's foremost character actress, and Orrin Johnson, the noted Broadway star, have just been signed, it is announced by the New York Motion Picture Corporation, to appear in big productions of the Kessel and Baumann organization under the personal supervision of Thomas H. Ince. Mr. Johnson is expected to arrive at the Santa Monica studios within the next six weeks, while Miss Kaelred will not begin work in the films until three of four weeks later.

Much is written in the annals of theatrical achievements about both these latest recruits to the N. Y. M. P. fold. Miss Kaelred scored her greatest triumph as "The Woman" in support of Robert Hilliard in "A Fool There Was." Later she placed herself under the management and direction of Winthrop Ames, appearing in many of the successful productions at the New Theater in New York city. Orrin Johnson long has been a favorite with Broadway audiences, where the greater number of his successes have been won. He will be particularly well remembered for his work as the priest in James Halleck Reid's drama, "The Confession," and as the tired business man in James Forbes' comedy, "The Commuters."

Selig Players Celebrate

The three Selig Companies of the Pacific Coast studios of the Selig Polyscope Company participated in a home-coming at the recently completed Selig Jungle Zoo this week. Several hundred employes, including the prominent actors and directors with their relatives and friends, were present to enjoy the beauties of the wonderful Jungle Zoo under its new night illumination, though the home-coming concealed a more important mission which was divulged after the festivities were well under way; this was the presentation of two splendid gifts to William N. Selig, president of the company. The Mission studio players and directors donated a magnificent loving cup suitably engraved, while the employes of the Jungle Zoo tendered to Mr. Selig a massive bronze piece of art showing an elephant attacked by two Bengal tigers. The gifts were presented to President Selig as a slight testimonial of the love and respect afforded him by his Pacific Coast employes. During the evening a banquet was served followed by music and dancing.

Rolfe Assumes New Duties

The entrance of B. A. Rolfe as director general of the Strand theater, New York City, Saturday night was commemorated by the officers and employes of the Metro Pictures Corporation, to which as a producer, Mr. Rolfe is an ally. A huge silver loving cup, fittingly engraved, was presented to Mr. Rolfe.

Among film managers and actors present were Richard W. Rowland, Joseph N. Engel, John B. Clarke, Max Karger and John W. Noble of the Metro Company; J. Searle Dawley, Charles Maddock, Emily Stevens, Olga Petrova, William Faversham, Orrin Johnson, Irene Warfield, Valli Valli and fifty members of the various Rolfe motion picture companies.

The cup stood forty inches high and was constructed by the International Silver Company. It bore a view of Rolfe's first motion picture production, "The Three of Us," and a view of the front entrance of the Strand.

How Motion Pictures Came to Las Vegas

As a matter of fact, motion pictures didn't go to Las Vegas at all, but, like Mohammed, Las Vegas went to motion pictures. The enterprising metropolis in New Mexico has long believed that every environment possible to put the punch into motion pictures could be found right there in that garden-spot of the world. The trouble was that Las Vegas couldn't induce the motion picture man to see it. He either went through that locality and viewed it from a Pullman or passed it by on the other side.

Then one Phil H. LeNoir, secretary of the Las Vegas Commercial Club, went to the front. Recently arrived he really perceived things that the oldest residents had been looking at for years, but had never really *seen.*

"Advertise your climatic and scenic wares," he said. "Advertise them just like any other merchandise. Tell the motion picture producers all about Las Vegas and its wonderful scenery through the motion picture trade journals. In other words: 'It pays to advertise.'"

Finally the energetic young man was granted the

A beautiful spot near Las Vegas.

munificent sum of $50 per month to "spend judiciously." He proceeded to spend it judiciously in motion picture trade journals. He had to spend it judiciously because a $50 monthly advertising appropriation will not go so very far, you know. And then, according to Mr. LeNoir, there followed the deluge.

"To make a long story short, we dropped the advertising and tried the personal work. Nothing doing and so we returned to printer's ink. And then, lo and behold, printer's ink accomplished its work. An agent for William N. Selig visited Las Vegas. He viewed the wonderful scenery and he interviewed the people. The result is that Tom Mix, the western Selig star, and his company, are coming to us to produce a series of western pictureplays and perhaps remain permanently in our midst. We are tickled nearly to death. The silver cornet band is rehearsing. Advertising pays!"

A party of Commercial club officers, city officials and newspapermen were recently shown through the grounds and buildings of the newly organized Tulsa Motion Picture company by General Manager H. A. Mackie of the T. M. P. company, and C. P. Alexander, prominent Tulsa citizen, who is interested in the concern.

New Lubin Comedian

Tom McNaughton, the famous English eccentric comedian, has become a photoplayer. This interesting announcement was made this week by the Lubin Company, which has secured the services of McNaughton for an indefinite period. It is understood that McNaughton's salary is one of the largest paid any man in motion pictures. The funny Englishman will make his screen debut with Marie Dressler in the Lubin feature comedy "Tillie's Tomato Surprise," written by Acton Davies, and now being produced under the direction of Howell Hansel.

Tom McNaughton.

McNaughton has achieved an international reputation as a comedian. He came to this country about eight years ago with his brother Fred to play a special vaudeville engagement of six weeks, and their eccentric act, with its burlesque boxing bout and duel, made such a hit that the brothers remained here for some time.

About five years ago Fred McNaughton returned to England, but Tom liked it so well in this country that he remained and went into musical comedy. He was with "The Spring Maid" for nearly three years, in which he originated the role of Roland the actor. It was in this production that he did his now famous recitation, "The Three Trees." Following "The Spring Maid" McNaughton was in "Sweethearts," "Suzi," and "Fads and Fancies."

A. Danson Michell Passes

Arthur Danson Michell, well known in the trade through his former connection with the *Motion Picture News,* died at Trudeau Sanitarium, Saranac, New York, on Friday, June 4, after an illness of nine months. Mr. Michell left the staff of the *News* about a year ago to take charge of the advertising and scenario departments of the Excelsior Feature Film Company. Shortly after commencing work at their studio at Saranac Lake he became seriously ill and was forced to seek recuperation at the sanitarium. The same friendliness and generosity which made many friends for him in the film business marked his valiant fight for recovery. He lost, but more like a conqueror than the conquered. The operation itself was successful, but his constitution was not strong enough to bear up under the strain. Mr. Michell was buried on Sunday, June 6, in the cemetery at Saranac.

George Kleine announces the issuance of a handsome new catalogue of educational film just off the press. This volume is 162 pages in size and contains exhaustive descriptions of one of the largest and cleanest stocks of educational pictures offered for rental purposes in this country.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

AMONG his friends who are everywhere on two hemispheres, J. A. Berst is credited with having a larger knowledge of films and of film manufacture and distribution than any other man. And yet, Mr. Berst would be the last one among all film men to take claim for such a broad statement. He has chosen America for his home since 1904, but his experience with the film industry predates that. His earlier training was with Pathe Freres at Paris and included all the years between 1894 and 1904. He entered the sales department of Pathe Freres when he was nineteen and inaugurated a sales system that was entirely new to that vast organization. His activities led him all over continental Europe. This early training affords substantial evidence that Mr. Berst's opinion relating to foreign film conditions would carry considerable weight. In the formative days of larger film distribution in America, his judgment was much sought. For it will be remembered that not longer ago than 1908, Pathe Freres handled and controlled two-thirds of the film business in America. That was after Mr. Berst had been here only four years. From this it is easy to infer that something of the foreign methods applied to American conditions would score on the right side of the ledger.

J. A. Berst.

Jacques Albert Berst was born in Paris, October 9, 1875. He attended school until he was seventeen years old, finishing at the National College at Lemans. He then went to Driesen, Germany, where he studied photography for a year, after which he returned to France and applied himself to mechanics. Instruction in those countries was attended by practical application in the shops. Manual training in this country is only another name for it.

When he had been with Pathe Freres three years, a large conflagration virtually wiped out of existence the motion picture department. At the time Mr. Berst was given full charge of the reconstruction. During this period every detail came under his personal supervision. It will be observed that all these factors lend emphasis to the contention of his friends that none excel in equipment to produce and manufacture films.

Landing in New York at the age of twenty-nine as the representative of his great firm, he was handicapped in the lack of knowledge both of the language and our business methods. He had enough of English to make his wants known and he devoted every spare moment to a mastery of that. Depending on the safety of cash in advance, for six months he applied that rule. He then devised the first dependable credit scheme for film rental. Since his coming to America he has acquired familiarity with the language and speaks it perfectly.

In 1907, Mr. Berst was elected vice-president of Pathe Freres and it was about then that he assisted materially in the formation of the two associations of film manufacturers known respectively as Edison and Biograph licensees. The great power of Pathe Freres under Mr. Berst's capable management was further recognized at the formation of the Motion Picture Patents Company. Mr. Berst is given credit for the plan that was eventually adopted. Pathe sales had reached the enormous total of twelve million dollars a year. During the nine years he represented his company in America he built the first American film studio and factory at Bound Brook, N. J., where two hundred people were employed. He was the first American manufacturer to establish a showroom where exchangemen and exhibitors might see the pictures before buying and booking.

In December, 1913, Mr. Berst resigned his office and laid down his duties with the firm with which he had been identified for so many years. He became identified with the General Film Company and has been honored with its high offices, serving as president, treasurer and director where his advice and counsel offered strength to that worthy institution.

One incident may show something of the character and tremendous business ability of Mr. Berst. Prior to the formation of the Patents Company, observance of credit was purely personal in its scope. When exchanges required lots of film and paid lots of money things moved along. Nobody bothered. One day it developed that a certain New York film exchange owed him more than $18,000. So he made a call at this place to discover other large creditors.

Instead of rushing into court to recover his claim, he proposed taking over the business, allowing the owners fair compensation for doing nothing, provided that they keep their hands off till he could hand them back their exchange free from debt. In less than five months under Mr. Berst's management, more than $65,000 of liability had been adjusted; all creditors were satisfied; Mr. Berst had played no favorites, and the bankruptcy court was cheated of a client.

J. A. Berst is the president, vice-president and general manager of Selig Polyscope Company, Chicago. He has severed all his New York connections and is living with his wife at Hotel La Salle. His duties require all the knowledge of his vast training in the film business and much traveling between New York, Chicago and Los Angeles.

If there is any one thing more than another in which he may be highly proficient it would apply to mechanics. Mr. Berst may be induced to show you his highly prized mechanisms that he made himself, later to see them play title roles in the production of films. He is also probably the greatest efficiency expert in the film industry. His well-ordered mind grasps the ever recurring problems instantly and his solutions have proved practical and sane.

He is a life member of the Chicago Athletic Club and pins his affection to a Peerless car as a trusted servant.

Sarah Bernhardt at Home

A. M. Gollos, president of the Photoplays Releasing Company, Mallers building, Chicago, announces the purchase of the two-reel feature de luxe "Sarah Bernhardt at Home," which was made in France and photographically is up to the high standard set by all foreign productions. The Photoplays Releasing Company will shortly offer for sale state rights on this superb feature film, arranging to deliver the prints to the buyers of the state rights in ample time for the purchasers of territory to reap a harvest from the wide advertising campaign that will be inaugurated in the newspapers throughout the United States upon the occasion of Bernhardt's visit to this country in September of this year, when she will play the vaudeville theaters from coast to coast.

The great American public is tremendously enthused over the art of the great tragedienne, but the great majority of people are woefully ignorant of the intimate home life of the celebrated star, and the film should consequently become a great box office magnet, since it pictures in detail the private life and recreations of the noted Bernhardt.

To Sell His Theaters

F. O. Nielsen, who recently disposed of his Parkway Theater, in Chicago, to H. Tipton Steck and father, now announces that the Stevens and Kimball theaters, both of which he owns, are also for sale. It is Mr. Nielsen's intention to invest the money realized from the sale of these houses in a big loop theater. He is now located at 611 Schiller building, where rights on "Guarding Old Glory," a five-reel patriotic feature film, are being sold to state right's men, and where he bids fair to establish a regular feature film exchange following his return from New York City, where he has gone to look over such features as the market affords.

Mme. Pavlowa with Universal

Carl Laemmle and George E. Kann, after several months of steady working, have secured a contract with Mme. Pavlowa, the wonderful classic dancer, and her well-known Russe Ballet. They will appear in an eight reel film production scenariorized by Lois Weber, famous author and co-producer with Phillips Smalley of "Hypocrites," and lately of "Scandal." Miss Weber will also direct the picture. "The Dumb Girl of Portico," Auber's grand opera, which was put on at the Metropolitan Opera House in New York about twenty-one years ago, is the vehicle selected for Mme. Pavlowa to make her initial appearance in motion pictures. Pavlowa's full company will be used when the interior sets are started in Chicago about July 3, simultaneous with her appearance in a theater here. From Chicago a special train will be taken to Universal City, where the rest of the picture will be taken.

Changes at Universal City

Among the changes which have taken place at the Universal studio are dismissals of Lee Bartholomew, chief cameraman and Billy Foster, chief of laboratory, on Saturday, June 5. They have been succeeded by James A. Crosby, for many years with Selig, who withdrew to start the J. A. C. Laboratories, and whose studio was used by the Famous Players, The Albuquerque Film Company, and others.

Marshall Stedman, a thoroughly competent director, has been placed in charge of production. Don Meany, whose experience and ability fit him for the work excellently, and C. V. Henkel are assistant managers of production. These three men will pass on everything which has to do with production of a picture.

D. W. Griffith Stays with Mutual

Rumors have been current in times past that David W. Griffith, the master director of the Mutual companies, was to leave that organization to enter the field as an independent factor. The same story was gossip of film circles in the last fortnight. Arthur James, publicity manager of Mutual Film Corporation, is authority for the statement that during the past week Mr. Griffith was asked point blank by a newspaper reporter if he contemplated leaving the Mutual.

"I shall never leave the Mutual," replied Mr. Griffith, "so long as Harry E. Aitken is connected with it and you can quote me to that effect."

New Screens Installed

The St. Louis office of the Minusa Cine Products Company report the shipment of five Minusa Screens to as many different exhibitors in Tennessee. All of the screens were rush orders and went forward on the same day. The screens went to the Dreamland and Gem theaters at Maryville, the Vaudette at Lenoir, the Bijou at Knoxville, and one to H. C. Jackson, who is building a new house at Morristown.

Owen Davis' famous play "The Woman Next Door," is being filmed by George Kleine in his New York studios, work on which was started last week. Irene Fenwick, the dainty star of Kleine's "The Commuters" and "The Spendthrift," will be seen in the leading role with a supporting cast of Broadway players engaged especially for the feature.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

1,108,838. Color Camera. V. L. Duhem, assignor to Vim Motion Picture Co., Oakland, Calif. The camera has two lenses, one above the other. Each lens has its permanent color filter, the film passing both lenses and receiving the color images in alternate order.

1,109,917. Printer. A. F. Gall, assignor to New Jersey Patent Co., West Orange, N. J. A negative is moved in steps in one direction, another negative is moved in steps in the opposite direction, and by projected light a single composite print is made from both the negatives.

1,111,229. Projector. H. L. Momyer, Dallas, Tex. The film moves with a steady motion from feed to take-up and the whole projecting system moves downward at the speed of the film during projection, returning between the successive pictures.

1,111,767. Safety Device. D. O. Seaman, Des Moines, Iowa. The projector is stopped and the fire shutter operated in case the upper feed loop becomes taut.

1,114,730. Projector. J. Butcher, Brooklyn, N. Y. The projection is from an opaque picture strip.

1,115,196. Shutter. Lucien Hermand, Rouen, France. Two disk shutters rotate in opposite directions and are connected by an idler bevel gear. By adjusting the position of the bevel gear an adjustment of the shutters is attained.

1,115,538. Shutter. F. W. Hochstetter, assignor to H. P. Patents and Processes Co., New York, N. Y. The shutter is a vertical slide and is driven by a cam of irregular design.

1,115,586. Rewinding Device. W. R. Schwab, assignor to Cameragraph Co., Kansas City, Mo. The feed reel of a camera has a stop device which will operate to stop rewinding when the rewinding has equalled the amount just unwound. The film leader cannot be brought back into the feed box.

1,116,453. Synchronizing System. S. Lubin, Philadelphia, Pa. A disk and an indicator hand are driven by the talking machine and the projector at the same speed. They carry electric contacts which close an alarm circuit whenever the speed of the two parts is not the same.

1,116,580. Unwinder. E. B. Feaster, assignor to Byron Chandler, New York, N. Y. The film is unwound from the center of the feed reel. The novel feature of this device is that a sprocket wheel within the feed magazine engages the film inside the reel and unwinds it positively at the desired speed, the film being subsequently turned in direction and brought to the motion head.

Reissue 13,824. Film Feed. W. J. Symons, R. J. Boyle and W. A. Blaind, Belleville, Ontario, Can., assignors of parts to H. O. Stewart and S. R. Burrows, Belleville, Can. (Original No. 987,506.) The film is fed from the center of the feed reel. The feed reel is horizontal and is positively driven by the motion head driving mechanism, the ratio of gear being automatically changed to give the feed reel the proper speed.

1,117,239 and 1,119,115. Treating Motion Picture Films. Nicholas Power, Brooklyn, N. Y. The method of treating motion picture films which consists in subjecting the marginal parts to a heat sufficient to melt all matter fusible at a temperature to which the film is subjected in a projecting machine, yet keeping the picture portion of the strip comparatively cool.

1,117,659. Fire Shutter Latch. A. F. Gall, assignor to New Jersey Patent Co., West Orange, N. J. The fire shutter may be latched out of the way while the film gate door is open, but the act of closing the door unlatches the fire shutter.

1,118,289. Screen. P. A. W. Jurschewitz, St. Petersburg, Russia. For producing plastic or stereo projection, the screen is a rapidly revolving wheel, the picture being seen upon the spokes and the background being seen beyond. The spokes are adjustable as to width.

1,118,512. Indicator. Nicholas Power, Brooklyn, N. Y. The door of a fireproof magazine has a revolving indicator hand which is driven by the reel within; the hand thus shows whether the reel is moving.

1,119,451. Safety Attachment. Nicholas Power, Brooklyn, N. Y. A closed guide extends from the lower steady feed sprocket to the take-up magazine, protecting from fire, and so restricting the film that the sprocket pushes the film into the magazine.

1,119,489. Take-Up. G. W. Bingham, Shelburne Falls, Mass., assignor to The Bingham Mfg. Co. The film is wound into the take-up magazine with its leading end outside, winding inwardly toward the center, the film being guided positively against the inner wall of the growing reel, and the

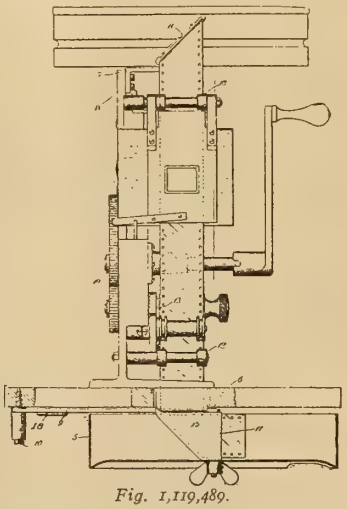

Fig. 1,119,489.

take-up magazine reel being turned by the push of the incoming film.

1,122,192. Screen. P. L. Clark, New York, N. Y. A screen for picture projection, comprised of plates, each plate containing a large number of small curved reflecting elements.

1,122,455. Color Motography. M. L. Wohl, New York, N. Y., and Max Mayer, Brooklyn, N. Y., assignors to Panchromotion Co., Inc. The pictures are taken upon a strip of film with four color screens in rotation and are projected

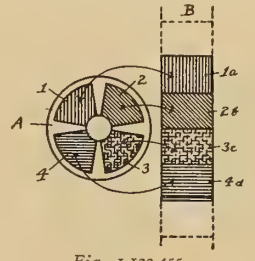

Fig. 1,122,455.

similarly with four color screens in rotation. The color screen has the four colors arranged in two dissimilar sets of two colors each, each set being composed of complementary colors, the colors of the one set overlapping those of the other set and extending over a different section of the spectrum.

1,123,185. Talking Pictures. W. B. Featherstone, Washington, D. C., assignor to Arthur Brown, trustee, Kansas City, Mo. The projector and the talking machine are located together in the projecting booth and the talking machine speaks to telephone transmitters which then transmit electrically to loud-speaking telephones located behind the picture screen. A number of loud-speaking telephones are used, located behind different parts of the screen, and a distributor for the electric telephone circuit switches the current to that particular loud-speaking telephone which is just behind that part of the screen from which the sound should emanate. The voice of an actor thus is made to follow the image of the actor, and different actors on the screen are made to speak from their different locations, adding to the illusion of the production.

1,123,664. For Improved Framing Mechanism. Issued to George W. Bingham, New York, N. Y. In a projecting machine where the film shift is of the "beater dog" or any similar type, the shift is attained by a device without sprockets which drags the film down by a distance along the film in the film window which is exactly equal to the amount of film which has been taken up by the lower, steady-feed, take-up sprocket. To ac-

complish the framing in the mechanism of this patent, Mr. Bingham arranges his crank handle so that it may be pushed inwardly or pulled outwardly while being turned at a steady speed of revolution. By pushing the handle toward the body of the

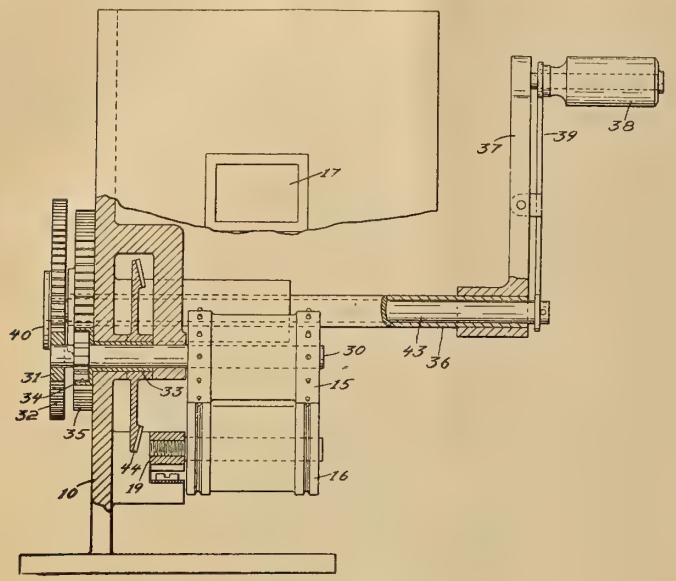

Fig. 1,123,664

motion head, the speed of the take-up sprocket is increased and the film is drawn downward through the film window in longer steps, thus framing the picture; by pulling the handle out while turning, the film is framed in the opposite direction. The claims are twenty-eight in number and cover the feature of crank-handle control of framing.

1,123,456. For a Projecting Machine. Issued to Earle M. Wooden, New York, N. Y., assignor of part to A. B. Cavanagh, New York, N. Y. The object of the invention is to provide a partial illumination of the screen during the usual dark

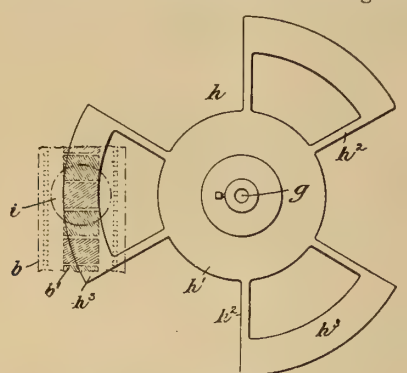

Fig. 1,123,456

interval of the picture shift, with a view to reducing or eliminating the flicker. This object is attained by making the film window a little larger than the film image, so that light may pass at the margins; then the shutter is so shaped that it interrupts the light from the image but not the light through the margins.

1,123,689. For improved Feed Sprocket Detail. Issued to C. D. Condon, Boone, Iowa. This improvement has to do with

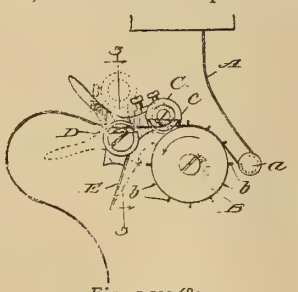

Fig. 1,123,689

the handling of the film as it passes over the upper steady-feed sprocket. The sprocket is shown at *B*. The guide roller *a* guides the film to the sprocket. The presser roller *C* holds the film upon the sprocket, and a "take-off" roller *D* lifts the film from the sprocket. A novel feature is found in using the same pivot screw for supporting the rocking bracket of the presser roll *C* and for a spindle for the "take-off" roll *D*.

1,123,665. For Improved Framing Mechanism. Issued to George W. Bingham, New York, N. Y. The film shift is of the type wherein the film is grasped by a clamp device and pulled down, the sprocket holes not being used for alignment of the shift or for framing. Two rollers, normally not revolving, pinch

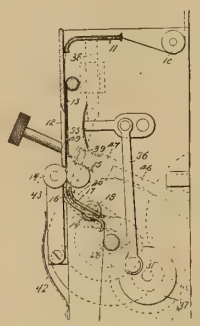

Fig. 1,123,665

the film between shifts to hold it firmly and motionless in the film window. These rollers may be turned by hand of the operator to frame the picture, being disengaged from the film while the film is shifting by the intermittent mechanism, and framing it by moving it during its intervals of rest.

1,124,253. Lens System for Color Photography. Issued to Maurice Audibert, Villeurbanne, France. Not specifically designed for motion picture color photography, but it is of interest

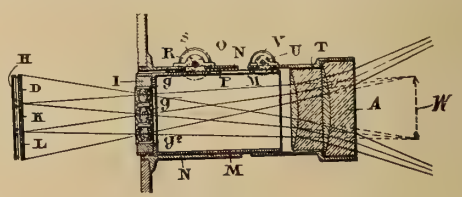

Fig. 1,124,253

to all experimenters in color photography. The lens system comprises a large negative front-lens and then several smaller positive lenses behind it for forming several images, each through a color screen.

1,124,367. Slide Holder. Issued to Clarence W. White, North Bennington, Vt. The invention covers a slide holder which may be rotated a quarter turn. This is of particular value in projecting the so-called "foreign" slides, which are square and are likely to get into the slide holder on the side. Other advantages are for showing special slides, and for lecture work.

1,124,635. Lighting of Motion Picture Auditoriums. Issued to Frank G. McPherson, Beaver Falls, Pa., assignor to Shadolite Manufacturing Co., Inc., Beaver Falls, Pa. Lamps for illuminating the auditorium are mounted upon the ceiling, and

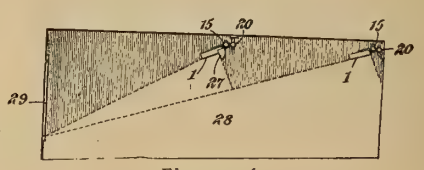

Fig. 1,124,635

are so protected by shades that the screen is shaded, and the angle of light upon the floor of the theater is limited, the object being to light the room without direct light upon the picture screen or into the eyes of the patrons.

1,124,971. Moving Picture Projector. Issued to E. J. Swedlund, Williston, N. D. This machine projects a picture from a steadily moving film strip. The lens is composed of two parts, a stationary negative lens and a sliding positive lens. The positive lens slides vertically, moving upward at the front of the projecting machine as the film image moves downward in the film window, and as the one image passes beyond the window the positive lens drops quickly to pick up the next image for the rays upon the screen, thus effecting the shift from image to image by a sudden movement of the lens rather than by a sudden movement of the film strip.

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Volume XIII CHICAGO, JUNE 26, 1915 Number 26

The Illinois State Censorship Bill

DOWN at Springfield the Illinois legislature is wrestling with the final reading of the state censorship bill as we go to press. All that a woefully small number of earnest motion picture men could do to protect this big industry against its passage has been done. If the bill is defeated, those few workers for justice will be entitled to a large vote of thanks from the apparently indifferent and complaisant majority who have been content to let others do their fighting.

While legislation was still pending at the Illinois state capitol for the establishment of a state censor board, the United States Circuit Court of Appeals uttered a decision upholding the right of an Illinois city to do its own film censoring. Some authorities hold that this finding did much toward discouraging further action by the state. That attitude prevails in Chicago, which, being the biggest city in the state, is strong for home rule and resents any attempt to curtail its local power.

Other influences have worked also for the discouragement of the bill. Besides the campaign if film interests against it, it was subjected to some political criticism because it placed the power of appointment in the hands of the secretary of state instead of the governor, and because of its inadequate provision for extra employes of the proposed board. The necessity, following the court opinion, of permitting any city of over one hundred thousand population to do its own censoring, with the resulting double taxation feature, cast further doubt upon the act; and at a late hour the legislature seemed to evidence a loss of interest in the whole matter. Municipal censorship, for the moment, seems to have the edge on state censorship.

We have frequently found good occasion to protest against the Chicago censor board and its more or less crude methods of reaching decisions. But we would prefer to see the Chicago board continue in full power rather than experiment with a state body, for which the bill under discussion has made but inadequate provision. A known and familiar evil is always preferable to an unknown and experimental evil.

Unquestionably the circuit court's decision will have further effect. Either it will operate to kill these state bills and permit the local board to proceed on its merry way until public opinion finally destroys it, or else it will set up every city in the state in the censoring business plus the state itself. In that case we shall have a mess, but one so ridiculous that it could not be harmful for very long. Too many cooks spoil the broth, and too many censors would make a quick end of censorship.

Getting Away from the Arc

PROBABLY every exhibitor who has watched his operator adjust the arc in his projection machine has wished there were some other and more convenient source of light. No other part of the machine has made so little progress in the way of improvement as the lamp.

Experiments with the new focus-type gas-filled incandescent lamp, however, while they have yielded nothing as yet that is of value to the motion picture exhibitor, give promise that they may eventually supply an efficient substitute for the carbon arc. A special one-thousand-watt lamp has already been made which is eminently successful in use with home projectors and stereopticons.

The incandescent lamp has many advantages over the arc for projection work. Epitomized as safety, simplicity and convenience, they really deserve analyzing beyond those three much-used words. A machine equipped with an incandescent projection lamp is practically free from risk. The heat concentrated at the focal point of the condenser lens is inconsiderable as compared with that of an arc. It is absolutely steady and noiseless, and once the switch is closed it requires no adjusting or attention whatever. It may be made to suit any available voltage, which is impossible with the arc; and its efficiency may be still further increased by the use of a spherical reflector back of it.

The sole virtue of the arc has been its concentrated point of light, which is confined almost entirely to the focal point of the lens. The new arrangement of the filament in the focus-type gas-filled incandescent is nearly as concentrated as the crater of the arc; and it is only a matter of making the filament of sufficient current-carrying capacity within that small space to compete in actual brilliancy with the arc.

Such lamps, of course, are not yet available; but

the fact that the biggest lamp manufacturer in the country reports favorable progress toward an incandescent lamp wholly suitable for commercial use in motion picture projectors, in direct competition with the present arc, leads us to look with expectation for a perfected lamp before very long. It will doubtless prove very popular with exhibitors and their operators when it does come.

A Consistent Business Policy

TO attempt to run both program and features in the same house is not consistent with business policy. It is not justified even by the most liberal interpretation of the "show business." That time has gone when it was proper and profitable to give, under the name of entertainment, a heterogeneous collection of everything calculated to amuse the patrons after the fashion of the dime museum. Entertainment covers a broad field, which not only can be, but must be, subdivided into classifications.

These classifications have existed for a long time. Quite a few years ago we had, as we now have, "legitimate," vaudeville, concerts, lectures, circuses, side shows, athletic events, and motion pictures. In its time that listing was all right. But now we recognize motion pictures not as one subdivision in a list of entertainments, but as another means of reproducing *any kind* of entertainment. Thus we may, and do, have drama, variety, lectures, circuses and athletic events, all in motion pictures. What was originally only a certain kind of amusement has swallowed up all the other kinds and made them a part of itself—or itself a part of them, as you choose. Film circuses and lectures and athletics are not important enough, or not common enough, to form classifications. But we still have *film legitimate* and *film vaudeville* as separate and distinct classes of entertainment.

The exhibitor who has not realized the trend of the times is still inclined to run all the varieties of show in one theater. He does it because he can; and he can because all film is alike mechanically, whatever its subject. Even if he owned a hippodrome, he would never dream of running a circus tonight, a vaudeville show tomorrow, a wrestling match Saturday and a legitimate play on Sunday. Yet as the owner of a projecting machine and a screen he does just that with films.

The problem would straighten itself out a great deal quicker if feature films and program films were not made on the same size stock. But as that is impracticable, the only hope of a proper division of picture theaters into feature and program houses lies with the progressive exhibitor, who must realize before long that such division is necessary for the dignity and growth of the master entertainment.

Municipal Theaters in Norway

[Frankfurter Zeitung, May 1.]

The Norwegian Diet recently passed a law providing that the licenses of all motion picture theaters in the country shall expire in 1916. The municipalities will then be at liberty either to renew the licenses or to establish municipal theaters. A number of smaller Norwegian cities, as, for example, Vardo, Tromso, Fredrikshald, and Notodden, have already determined to municipalize their motion picture houses, and larger cities are now considering the question. It is not a partisan question, for while the proposal to municipalize these theaters in Christiana was made by the socialists, in Trondhjem a like proposal originated with the party of the right.

Just A Moment Please

With a streetcar and elevated railroad strike on in Chicago these are the days it pays to be a film magnate and drive your own car.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,
The World's Greatest Writer

Episode Seven: "Stay-At-Home Jane."

(PART TWO.)

"Ted Horner's detectives hunted high and low for me," Jane resumed her story at the Jumbo studios, "but whenever they found a clue to my whereabout they learned that I had just departed. Learning at last that I had determined to stay at home, Ted sought by every inducement to coax me to accompany him to matinees, dances and entertainments. He tried persuasion, bribery and once even resorted to an attempt to kidnap me, but Wilbert Sly, the Man with the False Mustache, foiled all his efforts. Ted at last grew deeply suspicious of Sly and ordered his sleuths to shadow the Man with the False Mustache instead of me. It was due to that fact that he finally learned I was leaving home and journeying far out into the suburbs of the city each day. Sly, discovering that he was being shadowed, one day met Ted face to face and promised him that if the detectives were withdrawn he would himself reveal to Ted the reasons for my strange determination to stay at home. Ted agreed, and the following day Wilbert Sly called for him in a taxicab and took him out to the Sly Motion Picture Laboratories, where my husband learned to his astonishment that I had become a film star. I had refrained from informing him of my intention lest I lose his love, but when the first fifteen reel feature in which I acted was at last completed Sly saw no further reason for deceiving Ted as to my chosen career. It being no longer necessary, therefore, for me to appear as Stay-At-Home Jane, I became a normal wife and Ted and I have lived happily ever since." As Jane completed her tale with a sigh Sue Brett told the others that the following day she would bring to the studio Helene, the last of the Seven Suffering Sisters, to tell her story.

(Read Episode Eight next week entitled "The Haphazards of Helene.")

PETE'S PRIZE PHOTO.

Pete Schmid, chief bull artist of the Bosworth-Morosco interests, comes through this week with a unique photograph of one of the stars of his organization that comes pretty near being a prize winner. Actors and actresses have had their photos taken in every conceivable fashion. They have had stills made of their prize winning bulldogs, their diamond tararas, their bathing suits, their brawny muscles, their unique feet, their automobiles and their bungalows, but probably never before has an actor's soul been photographed. Pete therefore jumps immediately into the Hall of Shame by submitting a close-up view, looking East, of Owen Moore's sole. The picture, needless to say, was taken during a siesta which Owen was enjoying while waiting for Elsie Janis, his leading woman, to makeup for the next scene in "Betty in Search of a Thrill." We're now anxiously waiting for another pupil of Caward's Art Scollege to submit a photo of an actor's vanity or a leading woman's temperament.

OUR BURG.

J. A. Berst and Geo Spoor has went down to Noo Yawk this wk.

Geo Kleine of here and there was here last wk. and has returned there.

Messrs Freuler, Hutchinson and Finn hopped the rattler for Broadway this wk. Joe's new bubble is weeping gassy tears in it's garage over being separated from it's loving master.

The w. k. Eddie T. Lowe Jr., it is rumored, has decided to take unto himself a bride on June 17. The halls of the Grasmere Hotel will no more resound to Eddie's footsteps at 2 A. M., we suspect.

J. E. Willis of the Gen'l Film Co. has turned his new $3500 Woods Electrik into a jitney buss on acct. the w. k. strike and is hauling his employees down to woik A. M's. Gee, we wisht you lived in our neighborhood J. E. and we'd bone you for a ride.

Now to walk home. N. G. C.

Some Current Releases Reviewed

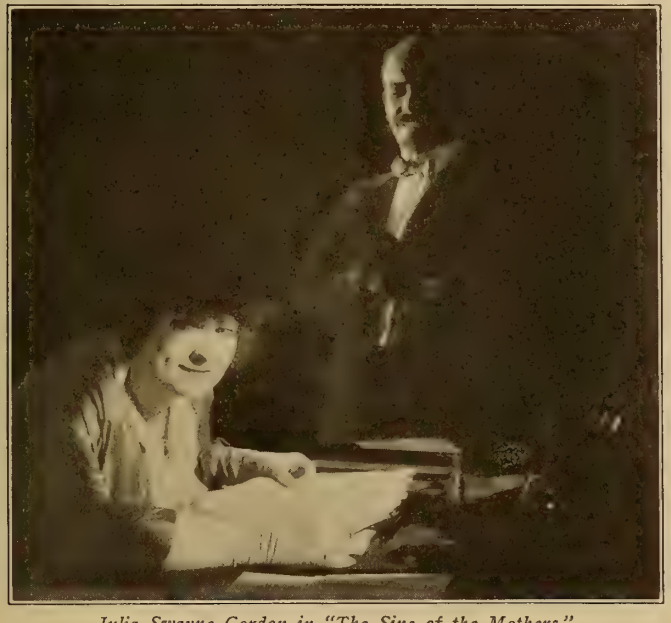
"The Sins of the Mothers"

Reviewed by T. C. Kennedy

TO have the inborn gambler's spirit, is to be a gambler. Of this one is convinced after seeing "The Sins of the Mothers," Vitagraph's five-reel V. L. S. E. release, featuring Anita Stewart and Earle Williams. The ability of the cast, artistic settings, and clear photography combine to make the picture distinctive and wholly entertaining. The story revolves about a girl whose inherent love for the exhilaration and excitement of gambling leads to her tragic and untimely end. The interest aroused in the early scenes of the film is carried right through the five reels, and the many dramatic situations are well presented and convincingly acted.

Anita Stewart gives a wonderful performance as Trixie Graham, the girl who, reluctant to leave the convent where she has been brought up, is taught to play bridge by a friend of her mother's. With true beginner's luck she wins consistently in the first few games she plays, and with this luck comes the fascination for the staking of money on a chance. Her mother's heavy losses at cards ruined her father. The mother courted the game of chance—the daughter was courted by it. Earle Williams is seen as Norris Graham, and his ease and excellence in the part is most pleasing. The members of the balance of the cast in which are Julia Swayne Gordon as Mrs. Raymond; Lucille Lee as Alice; Mary Maurice as Dovey; and Paul Scardon as Anatole De Voie, fit their characters well and interpret them splendidly.

Trixie Raymond's mother, left penniless when her husband committed suicide because of financial ruin brought on by her heavy losses at cards, is the owner of an extensive gambling establishment. Trixie, now



Julia Swayne Gordon in "The Sins of the Mothers."

a young woman, reluctantly consents to leave the convent where she was brought up, and live with her mother. Her mother's friends decide to "wake her up" by interesting her in bridge. The game soon ceases to be an amusement, and in a short time she plays seriously and for large stakes.

She marries Norris Graham, a wealthy young lawyer. He notices the hold card playing has on his

A tense moment in "The Sins of the Mothers."

wife, and begs her to give it up. She does her best, but the temptation is too strong. Her many broken promises are forgiven by her husband, who realizes how hard she is trying to overcome her weakness. Finally Trixie is introduced into the gambling resort, formerly owned by her mother, and now being run by Anatole De Voie. There she loses heavily and gives De Voie her note to cover her debt.

Graham, now district attorney, determines to close up all of the gambling houses in the city. He is told of De Voie's place, and prepares to raid it. De Voie learns of the planned raid and telephones Trixie that she may have her note if she will come for it. When the police break into the house De Voie locks her in his office. He gets into an argument with Graham and draws a gun. In the struggle the gun goes off. The bullet pierces the door behind which she is standing, and kills her.

"Up from the Depths"

Reviewed by Neil G. Caward

DIRECTOR Paul Powell has made a splendid picture out of "Up from the Depths," the story written by Robert Stoddart and Charles Battell Loomis. One's interest increases as the story proceeds and a real climax is reached in the fourth reel of this Mutual Master-Picture.

Courtenay Foote is cast as Davids, the hypocritical evangelist, while Gladys Brockwell appears as Daire Vincent, the girl who was so unfortunate as to fall in love with the revivalist. Thomas Jefferson makes a lovable character out of Father White, the kindly priest, who finally hears Daire's life story and ere the picture closes succeeds in bringing her at last on the first step "up from the depths."

Deeper stage settings have seldom been seen than the ones which depict Mozart's dance hall, for it is literally hundreds of feet apparently from the point where the camera is stationed to the stage at the other

end of the dance hall, and yet so perfect is the photography that one notes the slightest movement of any of the characters.

Revivalist Davids, after a successful evangelistic

At Mozart's dance hall.

service in a small country town, persuades Daire Vincent, a pretty country maid, to elope with him. Later, in the city, the girl discovers that the man does not intend to make her his wife and within a year she learns that he is about to leave her to seek a new field for his grafting ability.

In New York Davids changes his name and by widely advertising himself and his evangelistic services succeeds in making a small fortune.

Daire has a child and after spending all her meager funds, in desperation, becomes a singer in a low dance hall in order to support her child.

Still later the girl by her beauty wins a position in the famous Mozart dance hall in New York.

Just at about this time the evangelist, in order to still further advertise himself, plans a spectacular raid

Davids leaves his wife.

on this dive, in order to secure columns of publicity in the newspapers. Through an assistant of her husband's, who is sent to the dance hall in advance, to secure evidence against the character of the place, Daire learns that the evangelist is really the man who deserted her several years before, and thereupon she proposes to trap him.

Davids has taken unto himself another wife, who, as this point of the story is reached, is discovered dying, childless. Daire calls at the apartments of the evangelist in accordance with the promise made to the revivalist's assistant and while the two are recalling the past, Daire's little son wanders into the adjoining room where Davids' wife discovers him.

The sight of his own son, whom he cannot claim, stirs Davids deeply. Davids' wife, overhearing Daire's accusation that Davids is her husband and the child their own, dies from the shock.

A few days later at the request of the Purity League Davids orders a raid made on the Mozart dance hall and in its toils Father White, a slum worker, and Daire are seized in the drag-net of the police. During the raid Davids is shot by a gunman and, dying, expresses a wish to honorably marry Daire, the girl he deserted.

At first she scorns his proposal, but when Father White tells her that a marriage would legitimatize the child, she consents and with his dying breath Davids takes the marriage vows as the picture ends.

Essanay's "Braga's Double"

Reveiwed by John C. Garrett.

THE Essanay Film Manufacturing Company has started on the work of releasing the film series of "The Adventures of Dominica," written by Henry C. Rowland.

Nell Craig in the character of the highly educated girl associated with thieves, Dominica Meduna, does excellent work as the dashing and daring girl. Sheldon Lewis, who in the first of these releases "Braga's Double," which is to be released June 22, takes both the part of Senor Emelio Braga, the saturnine-faced Argentino, and Lemuel Taylor, his double, a mining man from Texas, portrays both of his characters splendidly and his work is always without fault.

There are some very good interior settings used in this production, amongst them the Moulin Rouge and an underworld cafe, wherein a most realistic fight takes place between Taylor and three ruffians.

Emelio Braga receives a note from one Gaston LeGrand threatening him with exposure lest he give him 5,000 francs. As he is trying to devise a scheme to get out of paying the money Dominica Meduna comes into the room. He tells the girl of the note and that he is going to kill LeGrand. LeGrand comes to get the money and Braga says that he will be at a certain cafe that night at 10:30 and will there give him the money.

After LeGrand has gone Braga tells Dominica that she must go out and find someone that resembles him to take his place that night and be seen with her at the Moulin Rouge at 10:30.

The girl starts out and meets with Lemuel Taylor, a man from Texas. She pretends that she thinks he is her husband with whom she had quarreled and later manages to meet him. Finally he asks her to go to the theater with him and she tells him if he will only wax his mustache he will be the exact double of her husband and people will think it is her husband she is with. Meanwhile LeGrand has one of his assistants shadow the girl and he comes upon her and Taylor in the Moulin Rouge and thinks that the man is Braga. The girl notices the man watching them, tells Taylor

to meet her in five minutes outside and they later go to an underworld cafe.

LeGrand goes to the place to meet Braga, who has disguised himself, and the latter overhears a conversa-

Dominica finds Braga's double.

tion between LeGrand and his companion to the effect that he will have Braga arrested as soon as he pays him the money. Braga slips out and later LeGrand becoming tired of waiting for his man to appear goes out to look for him.

Braga is stretched out upon the top of a wall and as LeGrand passes he makes a lunge at him with a dagger, but his blow has no effect as his dagger hits the brick wall and is broken. LeGrand gives chase and a revolver fight ensues in which LeGrand is partially blinded from pieces of the brick wall which fly into his eyes when bullets from Braga's gun explode against it.

LeGrand returns to his associates and there the man who had followed Dominica comes in and tells him that he had seen Braga and the girl at the Moulin Rouge. Dominica goes to see Braga next morning and tells him that she feels more than a passing interest in

Le Grand comes to see Braga.

Taylor, who had defended himself and the girl in a fight in the underworld cafe the night before. Taylor is seen leaving for Texas on a steamer and Dominica says goodbye to Braga.

Dorsey's China Pictures

Reviewed by J. C. Garrett

THE Dorsey pictures on China, which are being shown in six reels at the Studebaker Theater of Chicago, are amongst the most interesting of their kind ever shown to the public. These pictures, which were taken by Dr. George A. Dorsey of the Field Museum of Chicago, and which are being released by the Universal Film Company, are one of a series of travel pictures. Splendid photography is apparent throughout the whole production.

For centuries the Chinese people were a hidden people. Guarded by their great wall, which was unsurpassable, and the almost impassable mountains, no other nation was able to reach their country. Dr. Dorsey takes us first through the city of Peking, where many strange sights greet our eyes, amongst them a wedding procession showing the bride on her way to marry the man, whom she has never seen. We next see the manner in which the people of this city live; their outdoor restaurants, barber shops, shoe repair shops, and chair manufactories. One good thing we note in passing along these streets is the elimination of the sale of opium.

Amongst other interesting scenes we are shown while in the city of Peking is the street pantomime, in which imitations of the rich are given. The foreign legations, which are also situated in Peking, are all large, well built places and with beautiful surroundings.

We are now taken along the great wall of China, where we see the magnificent tombs of the Ming emperors and the giant stone warriors guarding the valley of the tombs. Later we are shown the results of the missionary workers in China.

Selig's "The War O' Dreams"

Reviewed by John C. Garrett

A STRONG and most convincing argument against war and all of its horrors is presented in Selig's three-reel release of July 1, "The War O' Dreams." Just at this particular time, when all foreign nations are engaged in bloody strife and the possibilities of our own country being called upon to defend her flag are uncertain, war pictures are amongst the popular releases.

The photography in this Red Seal production is excellent, most realistic battle scenes, and a well chosen locale. Edwin Wallock as Arthur Ensign, the old inventor, who discovers by chance a wonderful life-destroying chemical, takes his part well and is ably supported by Lillian Hayward as his wife and Bessie Eyton as his daughter, Bessie.

Arthur Ensign and his wife, an elderly couple, who have scraped and saved in order to send their daughter to school, receive word from her that immediately upon her graduation she is going to marry Lieutenant Lewis. Ensign writes back to his daughter telling her that she has their blessing and as he has just completed a wonderful invention they will all soon live in luxury.

By chance the old inventor happens upon certain chemicals which, when mixed, will explode when brought into contact with ether waves. About this time his government is in need of something which will enable it to destroy its enemies. They call on Ensign, his new discovery is tested, proven successful, and arrangements are made to buy the formula from him.

While the government men are with Ensign, spies from the country of the enemy see the test being made and decide to get the formula from Ensign. They steal

into his home one night, take some of the chemicals and prepare to make the test with them. When the government officials call on Ensign next morning he tells them of the theft and immediately one of the men goes to the ether wave machine, pushes the lever back, and then the scene changes. We are shown the home of the spies, which has been blown up, killing them all.

Ensign some days later falls asleep and dreams. He sees a battleground where the enemy are overpowering his army when he is called upon to use his invention to destroy their lives. The lives of many men are lost and one of two scenes in particular show where the toll of death has been enormous. Ensign uses the chemical in one of the trenches just as hundreds of the enemy are fighting in it, a terrible explosion occurs and the men are instantly killed.

The old inventor then leaves his quarters to go over the battlefield, where horrible sights meet his eyes. He finally comes upon the dead bodies of his daughter and her husband. Then the scenes change and his daughter in white garments comes to him pleading for the lives of human beings.

The old inventor wakens with a start and his daughter, who has just been married, comes in and a happy reunion takes place. When the government officials come

The old inventor finds his daughter's dead body.

to make the final arrangements for the purchase of the formula,, Ensign, the horrible dream still vivid in his mind, tears up the paper with the formula on it and declares he will stop the invention of life-destroying chemicals.

Pathe's "For the Commonwealth"

Reviewed by Thomas C. Kennedy

VILIFICATION, the favorite weapon of politicians, is the subject of "For the Commonwealth," ninth in the Pathe-Balboa "Who Pays" series. The picture creates and sustains interest, not so much by its newness of plot as by its clear-cut portrayal. The story centers about a young lawyer, whose entry into politics proves fatal to his ambitions and bright prospects for the future.

Because of his desire to be clean and upright in his dealings, the assistant district attorney is an obstacle in the path of his superior, a man whose political ambitions outweigh the obligations of his office. Therefore the young man is removed. That the accomplishment of this robs him of all that is dear to him—the woman he loves, his good name, everything—is nothing to the crooked politician or to the "pillar of society" who uses the district attorney as a cats-paw and reaps a large harvest from commercialized vice. Ruth Roland, as Clarice Adair, and Henry King, as Ellis Mason, head the cast, whose work is in every re-

The faked-up scandal puts Mason in an embarrassing position.

spect adequate. The film is ably handled as regards technical detail and photography.

Ellis Mason, assistant to District Attorney Bell, is forced by Bell to overlook the fact that there are violations of the law in a certain dive. During the temporary absence of the district attorney, Mason has the dive raided. Mason's fearlessness is noted by the Commonwealth Club, who nominate him for the office of district attorney. Desirous of killing him politically Bell and the men who own the dive induce Clarice Adair, a dancing girl, to lure Mason to her room. She accuses him of assaulting her. The case is tried in court, and, as he is neither convicted nor acquitted, the jury disagreeing, he is considered guilty in the eyes of the commonwealth. As a result of this, his candidacy for the district attorneyship is rejected, and

Clarice's testimony implicates Mason in scandal.

the woman whom he was to have married turns against him. Clarice, conscience stricken, wishes to clear him, but Bell threatens to imprison her for perjury should she confess. Mason, broken and discredited, is an outcast from society.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

CHAPTER nine of the North American Film Corporation's thrilling romantic novel "The Diamond from the Sky," which is entitled "A Runaway Match," is almost as thrilling and exciting as was the third chapter, when Irving Cummings, the hero, dropped the automobile over the cliff edge.

Cummings again takes his life in his hands in this last chapter when he rides a broncho alongside a speeding train, and leaps from the back of the horse into the car window. A few minutes afterwards he is hurled from this same train and rolls head over heels down a steep embankment, though how he escapes with his life seems hard to comprehend.

William Russell as Blair Stanley also performs several hazardous feats in chapter nine of the story, the last of them being his escape from pursuers, a hasty marriage with Vivian Marston and, following that, a flight aboard an outgoing passenger train. He and Vivian Marston have to climb over the observation platform in order to make the train as it pulls out

Lovell incites the gypsies to revolt.

of the station. To add still another thrill to this chapter the director incorporates in this particular installment a landslide, an avalanche that literally wipes out an entire gypsy camp and pins the helpless wanderers beneath the wreckage and debris.

As chapter nine begins Blair Stanley, who has stolen "The Diamond from the Sky" from about the neck of the Chinese idol in the previous chapter, brings it to Vivian Marston, the girl he loves, and begs her to marry him. She only agrees to do so upon condition that he will present her with "The Diamond from the Sky."

Blair immediately conducts Vivian to the home of a minister and the ceremony which makes them man and wife is just concluded when others who wish possession of the jewel burst into the room. Blair is handcuffed, but with superb strength he overcomes his jailors and escapes with his bride.

Vivian disguises herself in the clothes of a boy and the two manage to board an outgoing train. Meanwhile Luke Lovell turns against Hagar, the gypsy queen, and urges his gypsy followers to make him ruler of their clan. Quabba and Esther discover his faithlessness and Esther finds in the battered tin box, kept by Hagar, the document which is to be opened in case Arthur Stanley is found unfit as the heir to the Stanley name and fortune.

Quabba, under the belief that Esther is better dead than a prisoner of Lovell's and his tribe, rolls

Arthur's leap aboard the train.

a huge rock down the mountain side, literally wiping out the gypsy camp. Meanwhile Arthur Stanley, under the alias of John Powell, has sought his fortune in the West and one day while riding over the countryside hears some bandits plotting a train robbery. In a wild effort to foil the crooks, he boards the moving train at the risk of his life by jumping from his speeding horse.

His story is not believed and instead he is suspected of himself plotting robbery and hence pushed from the flying train. He falls down a steep embankment and his seemingly lifeless body is seen at the foot of the grade as the story nears its end. As the speeding train passes above we obtain a hasty glimpse of Blair and Vivian, secure and happy in their ill-gained possession of "The Diamond from the Sky."

Majestic's "Her Shattered Idol"

Reviewed by Neil G. Caward

ONE of the cleanest, most wholesome and yet most entertaining comedies that has been released on the Mutual program is "Her Shattered Idol," the four-reel Majestic Master-Picture produced by John D. O'Brien and featuring Mae Marsh, Robert Herron and Elmo Lincoln.

The writer of the sub-titles is deserving of a lot of

Mae and Robert in "Her Shattered Idol."

credit, for almost half the comedy is put over in the slangy sub-titles that by their slanginess grip, hold and amuse an audience and fittingly dress up a story that might otherwise have been trite.

Mae is the niece of Colonel Nutt, a bug hunter, and is loved by Robert, a young man of considerable means, but little muscle.

While the two are riding one day Mae's horse loosens a shoe and they stop at the village blacksmith's to have the damage repaired. Ben, the herculean wielder of the blacksmith's tools, makes an instant hit with Mae on account of his tremendous strength, for with one effort of his mighty hand he is able to move heavy wagons, with a simple twist of his finger he is able to bend iron bars, and expanding his huge chest he seems to almost dwarf his surroundings. Mae is strangely impressed and that night dreams that she is a maiden of a prehistoric age and that Robert, her puny lover, and Ben, the giant blacksmith, fight a life and death struggle over her and because of his powerful strength Ben overcomes Robert. Waking to discover it all a dream, she is so deeply impressed by Ben's prowess that when Robert calls next day she gives him back his ring.

Robert appeals to Uncle Nutt, and uncle, being a wise old geek, tells Robert that the simplest way out is to let Mae carry out her own wishes and to prove his theory unkie invites brawny Ben to become his guest at his home, much to the delight of Mae, who is considering eloping with him.

The combat of the cave-men.

At the party given in his honor Ben and his pipe-smoking mother, who is also an invited guest, surprise the other people present by the manner in which they lap up their soup, masticate their chicken, gargle their coffee and otherwise conduct themselves.

Ben makes a still greater hit with the ladies on the dancing floor and Mae, humiliated and disgusted, comes finally to realize that after all Robert is the preferable of the two men, though this decision is not reached until after an exciting runaway elopement in which Ben displays the cave man's strength and Bob proves himself little short of a hero.

Edison's "Through Turbulent Waters"

Reviewed by T. C. Kennedy

GERTRUDE McCOY is seen in the dual role of play-wright and leading lady in the new four-reel Edison drama, "Through Turbulent Waters," to be released June 25. The story is of a girl whose strange career as an actress is shaped by the magnetic influence of a dissipated and unprincipled actor, and whose way to happiness is finally paved by an avenging father. This picture will appeal to the great majority for its strong, interesting plot has received full justice in having true atmosphere, a cast of players who portray their characters convincingly, and photography that is above the average in its clearness and depth.

A humorous moment in "Through Turbulent Waters."

This is the first Edison film directed by Duncan McRae, and Mr. McRae has set a high standard to live up to in his future productions. A great deal of the action takes place in a theater, realism being assured by staging the scenes in a Broadway showhouse. The lighting effects in these scenes are unusually fine. Frank Farrington, whose name and work have long been familiar to the public, engaged to play the male lead, Paul Temple, and his interpretation of the part is most satisfactory. Gertrude McCoy, clever and of pleasing personality, is seen to advantage as Alice Robinson. Duncan McRae as Dinsmore and Edward Earle as Frank Wentworth have important parts and do commendable work in them. The balance of the cast consists of Bessie Learn as Jane Dinsmore; Helen Strickland as her mother; Maxine

The girl is accused of the murder.

Brown as the maid; Robert Brower as Mr. Montrose; and Frank McGlynn as Bill Ford.

Jane writes to her father telling him of the wretched conditions under which she is living with

her husband, Paul Temple, an actor. Dinsmore goes to visit his daughter, but she dies a few days before his arrival. He learns of Jane's persecution by Temple, and swears to avenge his daughter. Alice Robinson is a member of a second-class stock company. Temple, on arriving in New York, changes his name to Delaney. He meets Alice and promises to make her a great actress. The girl is greatly impressed by Delaney, and consents to marry him. The ceremony, however, is only a sham.

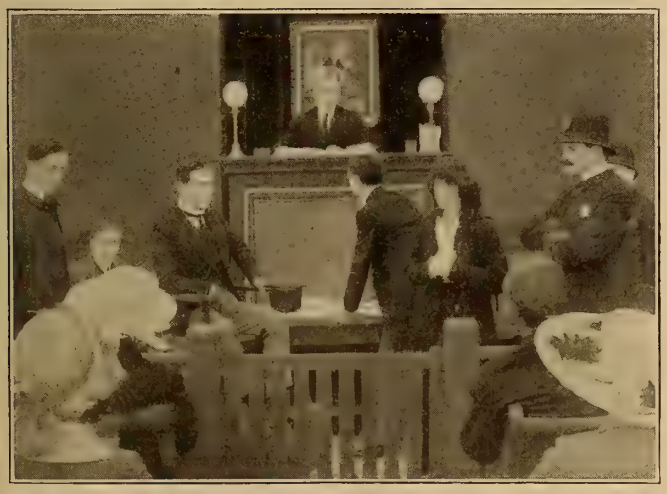
James Montrose, a producer, and Frank Wentworth, his lawyer, decide to engage Delaney for their new play, and through his efforts Alice is retained to play the lead. After being coached by him Alice makes a great success in the part. The big scene is in the last act, when she fires at Delaney as the curtain falls. Dinsmore, who has come to New York, sees a photograph of Delaney and is directed to the theater where he is appearing. He secures an entrance to the stage, replaces the blank cartridges in the "property" revolver with real bullets, and as a result Delaney is shot to death by Alice. She is arrested for murder. Dinsmore reads of the arrest, telephones Wentworth, now handling Alice's case, and confesses that he is responsible for the killing. Alice is released. Dinsmore, feeling that there is nothing more to live for, commits suicide. Wentworth, having long since shown an affection for Alice, is now accepted by her.

American's "Peggy Lynn, Burglar"

Reviewed by Neil G. Caward

VIVIAN RICH and Joseph Galbraith, those two sterling players of the American Film Company, have an excellent chance for splendid work in the two reel drama, scheduled for release June 21, which is entitled, "Peggy Lynn, Burglar." The story is unique in itself and highly dramatic in several of its scenes, thus affording the excellent cast which interprets the production a wide scope for its abilities.

Particular credit is due the director of the production and the technical superintendent of the American Film Company for the splendid lightning effect that appears in the first reel of the production, when a storm is raging just outside the stage settings. The stroke of lightning which puts the telephone out of commission is realistic in the extreme. In fact, it falls little short of being marvelous.



Terrill testifies for Peggy.

Miss Rich appears as Peggy Lynn, who enters the home of a band of desperate crooks when she becomes an orphan with the death of her father, and under whose evil influence she spends the next fifteen years of her life, befriended by no one except Andy, a littl hunchback, who grows to love the very ground on which Peggy walks.

The arrest of Big Lew.

As the story opens, Peggy, who has become an expert safe-cracker, is commanded to visit the home of millionaire Terrill for the purpose of robbing his safe. Reluctantly she goes and on effecting entrance to the house learns with surprise that the millionaire is critically ill and alone, all his servants having deserted the house when they learned that their master has been attacked by smallpox.

The doctor, who calls to attend him, is struck down by a bolt of lightning, taken to a hospital, and Peggy nurses the sick man back to health. When the doctor returns to consciousness, two weeks later, he orders the health authorities to quarantine the house and on their visit they learn the patient is suffering only from chickenpox and is already well.

Peggy on returning to the thieves' den is set upon by the crooks, who refuse to believe her explanation as to the cause of her absence. The police interfere at this time and Peggy is arrested and brought to trial.

Terrill, who happens to be in the court-room, is the means of freeing the girl and later when she learns that Big Lew, one of the crooks, means to revenge himself on Terrill, she goes to Terrill's home to warn him, arrives barely in time to open the vault in which Big Lew has imprisoned the millionaire and then faints away. The police arrive just in time to revive Peggy, watch her open the vault and free the millionaire and take Big Lew away to jail, while Peggy is clasped in the arms of the man she has befriended.

Universal's "The Black Box"

Reviewed by John C. Garrett

UNIVERSAL'S serial, "The Black Box," which has been released at the rate of one episode a week for fifteen episodes, is now finished. The mystery of the black boxes is cleared up, the deceased Craig has been exonerated from all the crimes perpetrated, and the culprit has been discovered and punished.

It has been with a sort of smoldering hatred that we have been considering Professor Ashleigh throughout the last five or six episodes of this serial, as we

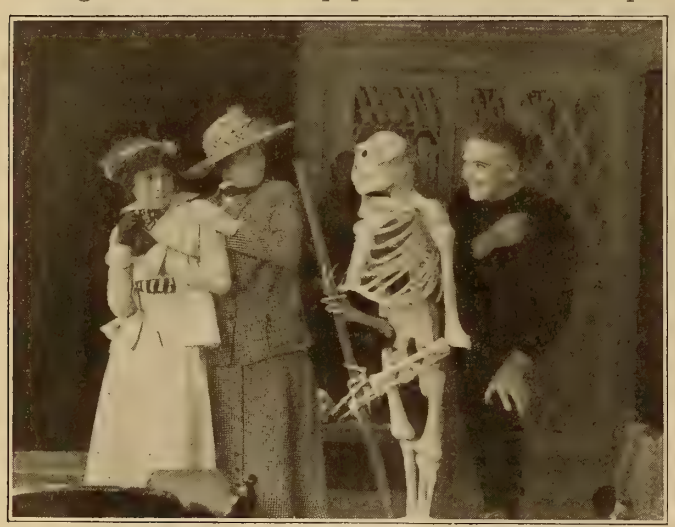
felt almost certain that he was the guilty murderer. Now that matters are all straightened out, our hatred is turned to pity as we realize the conditions under which the professor had been existing.

Ashleigh injects poison into his arm.

The end of the story sees Laura perfectly happy in the embrace of Inspector French, while Lenora and Quest leave his home, going to the minister's to get married.

In the last episode we left Craig dead, and as this episode opens Quest and his assistant come to look for the black box at Ashleigh's house, and after a thorough search find it hidden in a secret place in the wall. They open the box, finding therein a piece of paper which reads, "See page 62, January number, American Medical Journal, 1905." They immediately go to the library, find the book, but upon opening it discover that the article mentioned has been cut out.

Ashleigh is seen just before Quest's arrival cutting out this article, and he escapes through a secret panel out into the yard and goes into the garage to hide. Quest discovers the secret panel and is passing through when he finds the missing clipping which Ashleigh had lost. The paper tells of how the professor had been bitten years before by an ape, hydrophobia had developed, and ever since that time he had seemed possessed of all the cunning and brutality of a wild ape.



Quest demonstrates the invisibility of the velvet suit.

Back in Quest's study, Lenora comes upon a diary which had been lost by Craig and which she takes to Quest. Upon opening it they discover that Ashleigh had invented a black velvet suit which left only his arms and hands exposed. By a belt which had a switch on it he could become invisible all but his hands and arms, which explains the mysterious hands and arms which have played such a great part in all of the past crimes.

After a short time Ashleigh is captured and taken to Quest's, where the electric thought transferer apparatus is placed upon his head and then upon the mirror in front of him appears all of the crimes for which Craig had been hounded from continent to continent. Quest removes the band from the head of Ashleigh and asks him to write a confession. The cunning man asks for his own pen which he carries with him, writes a confession, which clears Craig, and then injects the point of the pen into his arm and as he sinks back dying he asks Quest if he does not remember "the poison of the desert."

Laura says "yes" to the inspector's proposal and Quest and Lenora leave for the minister's to be married.

"The Romance of Elaine"

Reviewed by Neil G. Caward

THE Pathe Company is off on its new serial "The Romance of Elaine," which continues the adventures of the pretty heroine in "The Exploits" and "The New Exploits of Elaine," and the first episode of the new serial which is entitled "The Lost Torpedo" was shown to Chicago exhibitors last week. The new serial features Lionel Barrymore in the role of the hero, in the place of Craig Kennedy, who as exhibitors will recall evidently went to his death in the last episode of "The New Exploits." Pearl White still enacts the part of Elaine, Creighton James is still playing Jameson, assistant to Kennedy; and the villain in the new production is a mysterious gentleman whose identity has not yet been revealed.

Action of the same vivid kind that made the previous "Exploits of Elaine" so popular with both exhibitors and the public seems likely to mark the new serial, for the first episode is jammed with thrill and shifting complexities of plot, together with the use of scientific apparatus, as were the former serials.

As the story begins a submarine rises from the depths of the ocean, and a fisherman, concealed behind a rock on the shore, is amazed to note a tall young man leaping from the conning tower of the submarine into the waves and swimming ashore. Later, this same young man, a distinguished looking foreigner, registers at a prominent hotel in New York as Marcius Del Mar, and his card announces that he is a special investigator.

The foreigner goes out on business of some sort, and in his absence a gray haired old gentleman in silk hat and frock coat breaks into his apartment and searches all the belongings of the strange Del Mar. After examining all the drawers, the book-cases, and even the upholstery of the furniture in the apartment, the old gentleman pockets a certain paper with evident glee and then departs.

Meanwhile Elaine and Jameson are visited at Elaine's country home by the distinguished looking foreigner who reveals himself as a secret service agent from Washington and begs for information with re-

gard to Kennedy and the lost torpedo, which the detective had invented and which was stolen after it had been sent to Washington for purchase by the government.

Del Mar and Elaine are shot.

Elaine's dog unearths the torpedo, which in the last episode of "The New Exploits of Elaine" was hidden in a flower pot by one of Wu Fang's assistants. The dog carries the model of the torpedo to a room in the upper part of the house and there conceals it in a closet, shutting the door with his forepaws after dropping the torpedo.

Del Mar, who finds a tiny section broken off from the propeller of this model and discovers Elaine in the vicinity instantly suspects the girl of making way with the weapon that he had come to seek.

About this same time the mysterious old gentleman who had overcome Del Mar's servant makes his way stealthily into the grounds of Elaine's home and is there surprised by assistants of Del Mar's who have surrounded the house. Finding himself cornered, the old gentleman rushes madly from one room to another and then finds refuge in the library.

There he is confronted by Del Mar and Elaine and shoots them both with bullets containing a deadly gas, which temporarily puts them both to sleep. The old gentleman hastily doffs his frock coat, slips on a but-

An exciting moment in "The Romance of Elaine."

ler's uniform and, covering his face to conceal identity, opens the door to admit the badly frightened servants and then indicating the helpless and unconscious forms on the floor he sends the servants to aid them, while he himself leaps into an automobile and is whisked away.

Who he is, what part he is to play in the development of the story, and what he is seeking, remains for future installments of the serial to disclose.

"The Governor's Boss"

Reviewed by Thomas C. Kennedy

WILLIAM SULZER, ex-governor of New York, is featured in the initial production of the Governor's Boss Film Company, entitled "The Governor's Boss," the story of which was inspired by his experiences as governor of the Empire State. Inasmuch as Mr. Sulzer sanctions the picture, by appearing in it, it is fair to assume that it is his side of the story of his impeachment. And as such it will, no doubt, be of great interest to many on this account alone. The former executive is not featured because of his histrionic ability, as he is not called upon to do any acting, but instead, to relive a portion of his political career.

The story is of a man who, elected to the highest office in the state, that of governor, is alive to the du-

William Sulzer dictating officially to "the boss" in "The Governor's Boss."

ties of the great office which the people have conferred upon him, and whose faithful discharge of those duties incurs the enmity of the political boss, which results in his being stripped of his office. The picture has many realistic scenes, notably those of the campaign speeches, the polls on election day, and the court of impeachment. Besides Mr. Sulzer, the cast includes Pauline Hall as Mrs. Morton; Edward P. Sullivan as the Boss; Miss Anna Logan as Ruth; Edward F. Roseman as Fordyce Manville; Miss Elsie Balfour as Edith; Bert Tuey as Archie Tally; Dorothy Kingdon as Grace Ferguson; Sidney D'Albrook as Fox; and Frank Tinney as a policy seller.

The governor refuses to appoint the boss' man to an important office which has the jurisdiction of large state funds. The boss threatens to have him removed, but the governor remains firm in his decision. Boss Tally then holds many conferences with his political lieutenants in which they frame up evidence on which to impeach the governor. The clerk in Tally's office tells his friend Ruth of the plot. Previous to this Ruth was engaged to Archie Tally, but his father's vigorous protests finally persuade him to break the engagement.

Ruth sees in this an opportunity to square accounts with the boss. With the help of her friend she succeeds in securing pictures of the conspirators and a dictagraph record of their conversation. Ruth then

Conspiring to plunge the governor's daughter into debt.

informs Fordyce Manville, the governor's secretary, of the evidence which she has secured. He warns her to be sure to be present at the trial with her evidence. The trial is rushed through and the court orders a ballot taken. Manville, acting as the governor's lawyer, asks for a postponement because of the expected arrival of an important witness. The request is denied. Ruth, who has been detained by some thugs in the employ of the boss, arrives too late. The governor is impeached on the first ballot.

Lubin's "Road O' Strife"

Reviewed by John C. Garrett

WHAT is the mysterious substance in the bottom of the old silver cup? What is it which chemically changes undrinkable water into drinkable water when it comes in contact with the cup? What is in

Robert Dane manages to slip past the sleeping officer.

the cup that caused the horrible death of Jerome when he drank wine from it?

All of these questions, which are foremost in everyone's mind who is following the interesting Lubin serial, "Road O' Strife," are near a solution when chapter eleven or "The Valley of the Shadow" is brought to a close.

Alene is sentenced to be electrocuted and Robert Dane hearing of this, determines that he must solve the mystery of the silver drinking cup. He therefore goes to the district attorney's office and there asks to be shown the cup. The attorney shows it to Dane, but refuses to let him take it. Dane, therefore, starts to take the old silver cup from the attorney and grapples with him until an officer comes in, forcing him to leave without the cup.

Upon leaving the office of the district attorney, Dane goes back to the village and there secures some of the water which is claimed to be undrinkable. He carries this to his rooms in the city and prepares to make a test with it.

That night Robert Dane goes back to the building wherein the district attorney has his office, slips past a sleeping officer and is in the act of leaving with the cup when he is discovered. The officer whips out his revolver, fires three shots at Dane, one of them finding its mark.

Although he is wounded, Robert manages to escape by jumping onto the steps of a passing automobile and rides to his home. Meanwhile the officer calls in a detective and the district attorney and the latter tells them that Dane had come that afternoon to borrow the cup.

We last see Robert preparing to make the test with the undrinkable water which he had brought from the village and the old silver drinking cup, which had been the cause of Jerome's death.

Two New "Rafferty" Pictures

Reviewed by Charles R. Condon

THE humor which followed in the wake of "Rafferty Settles the War" and "Rafferty Stops a Marathon Runner," the first two releases of the All-Celtic Film Company, is more than doubled in their next two offerings, "Rafferty at the Hotel De Rest" and "Rafferty Goes to Coney Island." The comedy in these pictures lies in their true-to-life character portrayals.

Primarily, of course, they are Irish comedies, dwelling at length upon the adventures of one Rafferty, a financially comfortable son of Erin, who, despite his old age, has a half-grown boy's propensity for getting into trouble. His readiness at paying for the damages involved and his willingness to forgive, earn for him the name of "Peaceful Rafferty." Charles C. O'Hara, president of the All-Celtic concern, writes the stories which are produced under the supervision of J. A. Fitzgerald. Joseph Sullivan is featured as Rafferty, and receives valiant support from a willing cast headed by Peggy Shannon.

The first of the two new pictures, now ready to be released through the World Film Corporation, "Rafferty at the Hotel De Rest," deals with Rafferty's infatuation for a pretty, but fickle, young miss. He becomes acquainted with her while waiting, with several others, in the ante-room of a doctor's office. While Rafferty is undergoing the physician's rather strenuous examination, the "several others" also make the girl's acquaintance. Consequently, when the whole group is consigned to the Hotel De Rest, there is much rivalry for the fair one's affection. One night the nightgowned suitors mistake the loudly spoken "Fire!

Fire!" of an orator for an alarm. Their unceremonious entrance into the lobby causes so much laughter that they leave the next day.

Here "Rafferty Goes to Coney Island" picks up

A scene from "Rafferty Goes to Coney Island."

the story, and injects considerable excitement and stern, but romantic, experience into the lives of the love-sick trio. Rafferty follows his good-looking feminine friend to Coney Island, and, after a harrowing auto ride that would dishearten anyone but a lover trying to fight competition, the other two also succeed in reaching the amusement grounds. Rafferty learns of their arrival from a fortune teller while the girl, in the next booth, is told of how she will eventually scorn her three ardent suitors and meet a handsome and wealthy young fellow. The latter prophecy comes true, and Rafferty and his two rivals bury their enmities in the common cause of praying that they may never be afflicted with love again.

Vitagraph's "The Goddess"

Reviewed by Charles Condon

CELESTIA enters a veritable nest of misfortune in the sixth chapter of the Vitagraph serial, "The

An exciting moment in "The Goddess."

Goddess." Having no home, she decides to live with the family which she saved from eviction. During the first hour of her visit she convinces an angry father that kind treatment and confidence in his son has a more uplifting effect on him than brutal chastisement; she revives in a girl's heart the affection which she should have for her mother, and moves her to give up her immoral life and reform; saves an old couple from suicide; and awakens honor and respect in a youth who has previously known only the wicked inclination to kill and steal.

These various problems which Celestia solves with a disarming smile and a few kind words of advice have arisen from a bad combination of demoralizing environment and poor financial circumstances. The poverty-stricken district which she takes under her protective wing is exactly the field in which the financial triumvirate meant her to propagate the new reform doctrine when they had her released from the cave, which she had been led to believe was Heaven.

The end of the last chapter found Celestia administering to the poor on the East Side. She saves a family from eviction, and, not having any home herself, asks to be allowed to live with them. The mother, father, and Nellie, a sweatshop worker, consent gladly. Several times during the evening meal Celestia's attention is caught by angry voices and sounds of a struggle coming from the hall. Each time she starts to investigate, but the others advise her to continue

A scene from Vitagraph's "The Goddess."

eating as she is liable to hear most anything in that tenement house.

The sounds growing louder, Celestia rushes out into the hall to find an enormously large man beating his son whom, he claims, stole some money from him. The goddess induces him to give the young man another chance. Thinking that the dingy tenement may house others who are in need of a little inspiration and encouragement, Celestia visits other apartments.

In one of them she succeeds in turning a girl from a life of shame to the obligation and affection which she owes to her mother. She enters another apartment just in time to prevent an aged and discouraged couple from committing suicide. As she is about to re-enter the apartment which she has chosen as her home, she is confronted at the door by Freddy, "the Ferret." His first intention of striking the girl is overcome by her innocent stare and child-like confidence in him, and he follows her into the room, a faithful convert. In the meantime Stilleter has learned of Celestia's East Side residence. He informs Barclay, Tommy's father and one of the financial triumvirate, and is told to let her continue with her work, so that they can see how her teachings are being received.

News of the Week as Shown in Films

Great damage done by floods at Cedar Falls, Wash. Copyright, 1915, by Pathe News.

Duke of Connaught reviewing the forty-second Royal Highlanders at Montreal, Canada. Copyright, 1915, by Universal Animated Weekly.

$750,000 *stadium donated to the College of New York City, by Adolf Lewisohn. Copyright, 1915, by Universal Animated Weekly.*

Chinese commissioners are taken to Thomas A. Edison's laboratories. Copyright, 1915, by Hearst-Selig News Pictorial.

Ships sailing for Italian ports are crowded with reservists. Copyright, 1915, by Hearst-Selig News Pictorial.

French soldiers enter trenches at La Bassee, France. Copyright, 1915, by Pathe News.

Brevities of the Business

"Silent Bill" Haddock is a native of Portsmouth, N. H., and received his education in the Boston schools, including Burdette College. He got the name of "Silent Bill" because nobody could hear him while cannons were being fired in a big battle scene. He is one of the earliest moving picture directors, having been with the Edison Company at the time of the famous "Casey" series. He was active in amateur dramatic work in Boston in his youth. His first professional engagement was with the Castle Square Stock Company of that city. After two years with that company he went on the road, and also put in several years with stock companies, playing many sorts of parts. For four years thereafter he was with Edward E. Rose as stage manager and assistant. For the past three years he has been president of the Actors' Society. He is also a member of the Masons, the Elks, Odd Fellows, Screen Club, and Sons of Veterans. He was with the Edison Company for two years, then joined the Melies Company for a similar period, after which he went with the Eclair for about the same space of time. For the All Star Company he directed "Paid in Full" and for the Life Photo Film Corporation, "The Banker's Daughter." Recently he has been with the Kalem Company and is now directing for the Gotham Film Company of New York.

I. Van Ronkel, manager of the Chicago branch of the V. L. S. E., is quite an "old-timer," as time and film history are now reckoned. He has been active for more than a decade in Chicago motion picture circles; first as president and general manager of the American Film Service, which he organized in 1905, and then as manager of the three Chicago offices of the General Film Company, with whom he remained until his present connection. Mr. Van Ronkel has been continuously engaged in the film business since the days when a dozen reels and a desk constituted a film exchange. He has been a participant in the rapid strides of the industry, and is, therefore, well equipped for his new undertaking. Mr. Van Ronkel says: "I have noted with a great deal of satisfaction, the retirement of inferior films, and the introduction of the magnificent productions as represented by the features being released by the Big Four. My highest ideals have been surpassed and most visionary dreams realized in the subjects now offered by the V. L. S. E. combination. The high standard they have set will give the moving picture industry a new impetus. They will meet the demands of the critics who have been clamoring for more art in film production."

The most radical departure in motion pictures yet attempted has been announced by the Vitagraph Company of America, through the engagement of David Bispham, the noted opera concert singer and composer to appear in pictures. The engagement of Mr. Bispham, whose first appearance on the screen will be as Beethoven, in the opera "Adelaide," is intended to be the first of a series of a similar nature.

J. C. Hackett who plays the role of confidential secretary to Richard Ward (Cyril Keightley) in George Kleine's splendid film version of Porter Emerson Browne's "The Spendthrift," for release June 21, enjoys the unique distinction of being the only American actor who ever led a Chinese cruiser into action.

Oscar A. C. Lund is still in San Francisco where he is engaged in staging Chinatown and waterfront exteriors in the production of his first five-reel Universal feature, "Just Jim," a story of Chinese smuggling.

The Ogden, Utah, newspapers are devoting extended space to the forthcoming visit to that city of the Selig Exposition Flyer which leaves Chicago, Ill., on Thursday, July 8th, for a seventeen days' tour of the West. The attention of the city officials of Ogden have been called to the approaching visit of the Selig party and arrangements will be started at once for a reception and an extended trip through the canyon.

Buckley Starkey has gone to Bear Mountain, New York, with the company producing "The Cub" for the Peerless Feature Film Service.

A star part that has been a sort of a family heirloom—that of playing the child star in "The Poor Little Rich Girl"—has yielded up to Edison one of the cleverest little leading ladies on the stage in the person of Leonie Flugarth who is with that company again.

In order to broaden the scope of its work and carry out the big producing plans ahead, the Lubin Company will open another big studio plant in Philadelphia within the next few weeks, to be known as Lubin Plant No. 3. The new studio is situated at 17th street and Glenwood avenue, a short distance from the Lubin main headquarters at 20th street and Indiana avenue.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	165	....
Biograph Co.	55	62
General Film Corp. *pref.*	46	50
Majestic Film Mfg. Co.	150	175
Mutual Film Corp. *pref.*	56	59
Mutual Film Corp. *com.*	64	68½
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	55
New York Motion Picture Corp.	75	79
Reliance Motion Picture Corp.	25	32
Thanhouser Film Corp.	83	90
Universal Film Manfg. Co.	135	....
World Film Corp.	4	4½

North American Film Corporation—From the best available figures that can be obtained, the following table will give an interesting comparison between the first five weeks' progress of the most successful of all serials—the "Million Dollar Mystery" and "The Diamond from the Sky," produced by the North American Film Corporation, which promises at this stage to be at least the second most successful. Necessarily, the figures are somewhat approximate as the contracts in force at any one particular date are difficult to determine in terms of definiteness. Contracts in the mail and those being returned, owing to requested changes of date and extension or contraction of schedules representing negotiations not concluded, make these figures—while not absolutely correct for the reason above given—sufficiently so to indicate in a very decided way the unusual success which the North American Film Corporation is scoring:

	Release Date	*2 Weeks After Release*	*5 Weeks After Release*
"Million Dollar Mystery"	$325,000	$440,000	$525,000
"Diamond from Sky"	355,000	550,000	690,000

Mutual Film Corporation—That a general shakeup in the Mutual organization is bound to occur will be definitely proven this week. The expected changes will not only affect the policy, but officials as well. Earnings are lower and there have been sales of the common stock as low as 66 as against 88 not many weeks ago. If the hoped for program is put through, while the pressure of stock offered will carry quotations somewhat lower, we predict that the stock will ultimately reach as high a figure as it has ever commanded.

Reliance Motion Picture Corporation—Stock is offered freely, but it is difficult to get bids.

"Mi Perdida," (My Lost One) a Vitagraph three-part Broadway Star Feature, in which Nicholas Dunaew appeared in the leading role, supported by Dorothy Kelly and William Dunn, has just been completed by Director Harry Handworth.

The latest acquisition to the Los Angeles producing company of Mina Films is Albert McQuarrie, a photoplayer of much experience.

Recently Edward Robinson the general agent of the Equitable Life Assurance Society delivered to the Rialto Theater Corporation a policy for $250,000 on the life of Mr. Rothapfel.

Through the work of Harvey Brient of the Peerless Film Company, of Chicago, Minusa screens are to be installed in the new motion picture theater of Ottowa, Illinois, which will be under the management of J. C. Collins and the new Casino Theater which is nearing completion at Davenport, Iowa, and to be managed by Mr. Greenbaum.

Henry Otto, famous for his direction of American dramas, is taking a short vacation in the East.

Arthur Bard has recently been made General Manager of the Associated Film Manufacturers of New York City.

William Stowell, who for five years has been a leading man in the Selig company, has signed a contract to appear in American productions. Stowell will play roles known as "heavy."

The producers of Mina Films have plans under way for the establishment of offices in England, South America and Cuba.

The new series of Essanay-Chaplin comedies is now ready and will be released regularly every three weeks beginning with "Work," a two-reel comedy on June 21.

As a result of his physician's advice, Francis J. Grandon, the director who produced "Strathmore," "On the Bread Line,"

Director William Christy Cabanne of Reliance-Majestic studio.

"Father and Son," "At the Stroke of the Angelus," and other features for the Mutual, has decided on an extended vacation. He will motor from Los Angeles to New York and return. For over a year now he has been working on his nerves and his physician feels that a change will benefit him.

Irene Fenwick, star of this season's greatest Broadway success, "The Song of Songs," and featured in the George Kleine film productions of "The Commuters" and "The Spendthrift," last week finished her long engagement at the Eltinge Theater, New York, and for the rest of the summer will devote her talents entirely to the forthcoming Kleine Features.

The genial S. M. Spedon planned a trip to Pennsylvania to attend the exhibitors' convention of that state. To Mr. Spedon falls the task of spreading the good fellowship of the Vitagraph Company and it is in capable hands, according to all reports.

One hundred and fifty delegates to the National Young Men's Christian Association annual conference at Asilomar, near Monterey, California, drove over from Los Angeles recently to Universal City and inspected the plant from zoo-town to the new post-office.

Ruth Stonehouse has returned to Chicago from Chattanooga, tenn., where she joined the Essanay southern company to take the lead in "The Dignified Family," a three-act photoplay.

Since his removal from the hospital to the home of his mother in Hollywood, J. Warren Kerrigan, the popular Universal star, is reported to be recovering much more rapidly from the effects of his recent operation than before.

"For the Honor of the Crew," a four-reel comedy drama of college life which the Vitagraph Company of America is producing, will serve to bring before the public William P. S. Earle of the Vitagraph forces as a director and also as an author. Work has been started on this feature with Antonio Moreno and James Morrison in the leading roles, supported by Muriel Ostriche.

E. H. Calvert and the company of Essanay players at Chattanooga, Tenn., have begun the production of the famous Tish stories by Mary Roberts Rinehart.

Marshall Neilan is "papa" now. Gertrude Bambrick is the party of the first part. A wonderful ten-pound boy is announced in a wire from the little mother, now in New York, to Papa Neilan, director at the Los Angeles studios of the Selig Polyscope Company.

Phroso, known to vaudeville as "the mechanical man," and as one of the highest-priced stars in the business, has just finished his first picture for the Universal Film Company.

Mr. Harry Mestayer, the notable star, who has been taking leading parts in Selig Red Seal Plays will leave next week for Los Angeles, California, where he will join the Selig Pacific Coast stock companies. Mr. Otis Harlan, the famous comedian is expected in Chicago soon, where he will take the leading character roles. Mr. Harlan's first appearance in Selig Red Seal plays will probably be in Hoyt's "A Black Sheep," to be directed by T. N. Heffron.

Margaret Loveridge has settled down in California and become a permanent member of the Mutual stock company at Hollywood. Her first appearance was made in the one-reel drama, "The Housemaid."

Herbert Rawlinson, the handsome leading man (Sanford Quest) in the "Black Box" serial, plays the "heavy" in "Homage," a feature production which will soon be released by the Universal.

Monday marks the departure for South Bethlehem, Pa., of Robert Edeson and a company of Vitagraph players for the filming of scenes in the steel works there. Mr. J. Stuart Blackton arranged with H. C. Frick for the pictures to be made.

A new star has joined the American forces—Helen Rosson—she is only seventeen years old. A great future is said to be in store for her.

Did you ever see two elephants fighting? This is a stunt Dr. George A. Dorsey put over in India for his motion pictures of that country.

George Larkin, recently star of the "Trey o' Hearts" series, has been engaged as leading man at the Selig Jungle Zoo.

Mae Marsh, the Mutual actress, is back at Hollywood after a visit to the San Francisco fair with her mother, and, among other things, reports her first speaking stage appearance. While away Miss Marsh attended a showing of "The Victim," a Mutual Masterpiece in which she and Robert Harron are starred. After the picture had been shown a spot light was turned on Miss Marsh and the applause was so great that Miss Marsh had to climb to the stage and make a speech.

Beatriz Michelena had a narrow escape from serious injury last week while acting before the camera at San Rafael. She was riding bare back in one of the final scenes of "A Phyllis of the Sierras," when her horse began suddenly to buck. The leading lady was taken entirely unawares and, although an expert horsewoman, was thrown from the mount before she could adjust herself to the animal's unexpected lunge.

Sir Gilbert Parker, who was made a baronet on the occasion of King George's birthday, has consented to the filming by the Reliance company of his novel, "Jordan is a Hard Road," and it will be made into a Mutual Masterpicture at the Hollywood studios.

Harry Myers, Comedy Director of the Universal Film Company located at the Coytesville studios, received a rather pathetic letter recently from one of the soldiers in the Allies' trenches in Belgium asking him to forward some of his comedy pictures. Mr. Myers turned the letter over to Mr. Carl Laemmle, president of the Universal company, with the result that a cablegram was sent to the London Exchange ordering them to supply all such films gratis. A Powers projecting machine was procured and now when the first line men are relieved and are marched to the rear for the customary three days' rest, the monotony is relieved by these pictures and Mr. Myers will no doubt receive an expression of gratitude in the near future for the interest he has shown in the matter.

Fred Dobson, one of the oldest and best known camera men in the business, has been engaged at the Morosco-Bosworth

studios. "Dob," as he is popularly known, started with the motion picture industry in 1898 with the Biograph and put over some big things for this concern.

S. L. Rothapfel, managing director of the new Rialto Theater at 42nd street and Broadway, announced yesterday that he had placed under contract as organist for the new theater, Alfred G. Robyn, the well known composer and director.

George O. Nichols, who recently joined the Selig Western Stock Companies as a director, has enjoyed fifteen years in the theatrical business as an actor and stage director.

Earl Sibley, rated one of the three leading experts in all pertaining to the scenic and carpentry departments, has joined the Morosco-Bosworth as technical director.

Charles H. Prince, for a number of years with Cohan & Harris, Klaw & Erlanger and Shubert Productions and who is now playing his third picture engagement with the B. A. Rolfe Company supporting William Faversham in "The Right of Way," has been engaged by the Gotham Film Co. for their next release.

Carl Anderson, who, for the past year has been acting in the capacity of business manager for the Jesse L. Lasky Feature Play Company, resigned his position with that concern last week and started with the Metro Pictures Corporation this week in the same official capacity.

Jack Conway formerly a leading man at the Reliance-Majestic studios has been made a director. He is now engaged on his first effort, a two-reel Majestic, "The Old High-Chair."

Mack Sennett is himself playing an important role in the first of the pictures in which Raymond Hitchcock is appearing. Mabel Normand, Owen Moore, Mrs. Davenport and other Keystone stars are in the cast.

Rajah Singh has joined the staff of Mack Sennett, famous producer of screen-comedies.

Wilbur Highby, best known on the speaking stage as the creator of types of eccentric character, has been engaged for prominent character parts with the Griffith players at the Reliance-Majestic studios.

Among the important releases of the Metro Pictures Corporation during the forthcoming hot months will be four of the most important yet made by that concern: William Faversham, Mme. Petrova, Francis X. Bushman and Edward Connelly will be seen respectively in "The Right of Way," "Man and Woman," "The Second in Command," and "Marsa Covington."

The recent exhibitors' convention at Reading, Pa., proved to be an unusually fertile field for the representatives of the Automatic Ticket Selling and Cash Register Company, of 1478 Broadway, New York. Besides making a number of sales on the floor, they had an attractive display booth, and succeeded in interesting many of the most prominent exhibitors in the state in the value and efficiency of their product, a ticket seller which cannot make mistakes and which cuts the cashier's labor in half, doubling the ease and speed with which large crowds are handled.

The Globe Feature Picture Booking Office, Inc., of 1564 Broadway, A. J. Duffy, general manager, announces that it can guarantee one thousand days' booking in the United States and Canada, to any four, five, six or seven-reel feature photoplay it accepts.

Edison Director Richard Ridgely, has just completed another big five-part feature subject which is slated for release this month and which is claimed will prove a sensation as it introduces some new and startling lighting effects heretofore unknown to pictures.

E. C. Wolf has resigned the assistant managing editorship of the Ladies' Home Journal to take an interest in and become secretary-treasurer of the Dyer Film Co., with headquarters in New York City.

Mr. Kaufman, the photographer who took pictures for Dr. George A. Dorsey on his tour, has been gone from the United States nine months. During that time, he used up about seventy-five thousand feet or more of film on the countries of Japan, China, India, Ceylon, Borneo and Siam. He was entertained the night of his arrival in Chicago at a dinner at the Press Club where he told how the Maharaj Kumvar Bhupal Singhji came to see his first motion pictures last March.

J. Warren Kerrigan and a company of players will go to Honolulu this summer to film a series of pictures. Jacques Jaccard is to direct him. Previous to that, he proposes to go to La Jolla with his company to recuperate and also to work.

Philip Mindil, who conducted the wide-spread publicity and advertising campaign for Lady Mackenzie prior to the opening of her big game pictures at the Lyceum theater and under whose management that entertainment was presented, has severed his connection with the company.

Virginia Kirtley has returned to the Selig Polyscope Company after a short absence.

F. McMillan, head of the E. E. Fulton Company, the big motion picture supply house of Chicago, paid a visit of inspection to the St. Louis office and factory of the Minusa Cine Products Company last week. The officials of the

A scene from Vitagraph's "The Sins of the Mothers."

Minusa Company exerted themselves in trying to make Mr. McMillan's visit one to be remembered, and since he has expressed satisfaction at the entertainment, as well as the quality of Minusa Products, it may be said that his visit to St. Louis was both pleasant and profitable.

Carlyle Blackwell, well known motion picture producer and actor, has filed a petition of voluntary bankruptcy in the United States district court. Mr. Blackwell's liabilities are $8,080.11, of which $7,179.61 is listed as unsecured claims. This includes a claim of William D. Taylor, an actor, for $1,085.55 as salary. Blackwell lists as his principal asset a half interest in the Favorite Players Film company, operating a studio in New York city. This interest he values at $10,000.

FILM FOLK FLASHES.

Thomas Jefferson, who is being featured in Mutual plays, was given a dinner last week by a gathering of Los Angeles theatrical people.

William N. Selig, president of the Selig Polyscope Company, Miss Kathlyn Williams, and Mr. and Mrs. Tyrone Power and little son, motored recently from Los Angeles to Riverside, Calif.

Believing that "charity should begin at home," the members of the 101 Bison Company have decided to share equally the expense of restoring to its normal condition, the mis-shapen leg of a little, friendless waif whom they have adopted as the company mascot.

This past week at the Vitagraph studio appeared to be re-union week, the closing of the theatrical season causing an influx of Broadway actors, who renewed acquaintance with their friends of the moving picture world.

Vester Perry recently entertained a number of cowboys who have been appearing in the Los Angeles Rodeo and with whom he once roped steers, at the Mutual's Hollywood studios.

In jumping out of her automobile recently, Gertrude McCoy, Edison, hurt her foot so severely that she was unable to wear shoe or slipper.

ROLL OF STATES.

CALIFORNIA.

The Tokay theater in Londi after undergoing many improvements has been reopened. The seating capacity has been enlarged and a new machine installed.

Frederick Robinson Film and Producing Company, San Francisco, capital stock, $100,000, subscribed $3. Directors: Frederick Robinson, Wilbur W. Walker, William Geary.

COLORADO.

The Rex motion picture theater, seating a thousand persons, was recently opened in Greeley. It is well equipped and ventilated.

DELAWARE.

The Sound-O-Photoplay Co. Manufacture and deal in phonographic films, moving pictures, records, etc. Capital stock, $150,000.

Frank Minor Film Company. Conduct a general film exchange business. Capital, $300,000.

GEORGIA.

McAfee and Wood, managers of the Opera House picture show, have moved their show to the Savoy theater, on West Loman street, Americus.

ILLINOIS.

Art Brewer, manager of the Ruby picture theater, Ruby street, Joliet, is making many improvements to his playhouse. The interior is being tastily decorated and opera chairs installed. When completed the Ruby will be one of the finest theaters for its size in the state, and Mr. Brewer will continue to give the people a high class program of pictures.

The old Castle theater building at the corner of East and Washington streets, Bloomington, has been demolished and on this site a handsome new picture house will be erected.

Mr. Black is the new manager of the Star theater in Oregon.

The Apollo is the name of the new motion picture show formerly occupied by the Orpheum picture house on La Salle street, Ottawa. It will be under the management of Edward Smart, who will be assisted by Al. Sweger.

Aurora Theater Company, Aurora; capital, $10,000. Incorporators: Ralph C. Putnam, Glenn T. Johnson, B. Palschuler.

INDIANA.

The Colonial theater in Evansville was damaged by fire to the extent of about $1,500.

The Phoenix theater in La Porte has been purchased by Jacob Levine, Samuel Steinburg and William Esch, owners of the Princess theater. The Phoenix was formerly owned by James Kolar, who managed it for many years.

Baldwin and Stock recently purchased the Lyric theater at Michigan City.

IOWA.

Elbert Payton, who has managed the King theater for many years, has retired and is succeeded by Fred S. Lambert.

Ed. Ehlers has purchased a new machine for the Wonderland theater in Paullina.

KANSAS.

The Pastime theater, formerly the Gilley, in Ottawa, now under the management of R. C. Smith, Joe Foote and Max Wolf, has been opened.

MARYLAND.

Plans have been filed by Ambrose S. Brown for a motion picture parlor 39x81 feet, at 842-44 West North avenue, Baltimore, to cost $5,000. J. C. Spedden is the architect.

MICHIGAN.

C. S. Sullivan has purchased the Empire theater at Iron River. Mr. Sullivan is also manager of the Royal and Grand theaters in Escanaba.

MINNESOTA.

Warning against overcrowding has been sent out to the proprietors of moving picture theaters throughout the state of Minnesota by State Fire Marshal Hargadine.

Emil Hagedorn has purchased the moving picture show owned by Arthur Tangeman and Ed. Iverson at Hardwick and will continue to conduct the show every Saturday and Sunday evening.

MONTANA.

The new Paramount theater in Denton was formally opened by its owners, Facey and Bruen, on June 12.

Under new management the old Globe theater in Bozeman has been opened. Otto Schmidt and Fred O. Jackson are in charge. Many improvements have been made.

NEBRASKA.

S. L. Pinkley has sold the Reel theater in Lyons to H. M. Tollinger, of Onawa, Iowa.

The Star theater, Tecumseh, has been sold to Joe Oliver, who has taken possession.

W. E. Calhoun has acquired the interest of his partner, B. A. Russell, in the Star theater at Scottsbluff.

NEW YORK.

Howard Beach Estates has sold to Thomas P. Dunn and associates a business plot, 40x100, in Cramp place, near the Long Island Railway station, New York. The purchasers will erect a moving picture theater, which has been needed by the residents of this attractive shore front community on Jamaica Bay.

Cortelyou Amusement Company, Incorporated, Brooklyn—General motion picture business; capital, $75,000. Incorporators: A. H. Schwartz, 233 East 25th street, Brooklyn; B. Herman, 2941 Broadway; H. Stone, 136 Fourth avenue., New York city.

Announcement was made recently of elaborate changes that are to transform the present Hammerstein's Victoria theater, New York, a home of vaudeville for many years, into the Rialto, which the management expects to make the handsomest motion picture theater in the country. S. L. Rothapfel is vice-president and general director of the Rialto, and associated with him are Crawford Livingston and Felix Kahn, bankers.

The management of the Hippodrome theater on West Market street, York City, has announced the exclusive showing of only high-class films.

T. H. McHale & Sons, of Syracuse, are preparing plans for a moving picture theater for John M. Pitt and his brother, D. C. Pitt. The building will be two stories high, 40x120 feet, and erected on the Broomhall homestead at 29 West Pulteney street, Corning.

Stereo Projection Corporation, Manhattan—Conduct theaters, general motion picture business; capital, $100,000. Incorporators: M. Spiegel, E. Spiegel, H. Waterson, Strand Theater, New York city.

NORTH DAKOTA.

The Scenic theater in Libson will shortly be completed.

Progress is being made on the Lyric theater at Park River.

The Bijou theater, the first moving picture theater to be established in Fargo and which, since it started in April of 1906, has been owned and operated by J. F. Treat and Walter Treat, has been sold to the American Amusement Co., a corporation of Minneapolis. Beginning July 1 the new owners will rebuild the space now occupied by the theater and the Bijou candy mart, extending the building back to the alley and making of it the largest moving picture theater on one floor west of Chicago. The new theater will be equipped with all the latest and best that can be obtained. The seating capacity will be over 1,000.

OHIO.

Mrs. R. C. Howell has purchased the Olympia picture theater in Wapakoneta from the Starr & Whipple Amusement Company.

PENNSYLVANIA.

The opening of the Orpheum theater at Allentown as a motion picture theater was held on June 1.

A contract has been awarded to Rose and Fisher for the erection of a fireproof moving picture theater at Perrysville avenue and Taggart street, Pittsburgh, for Morris Einstein, the building to cost $15,000.

W. J. E. Collins, who owns and has operated a moving picture theater at Waynesboro for the past eight years, disposed of the business to Harry S. Lesher, a retired merchant.

An example of the care and attention that is given to every detail of the exhibition of motion pictures nowadays, is evidenced in the action of the Grand theater, of Williamsport, who have had an expert survey made of the projection possibilities of the theater, by the Ludwig Hommel Company, of Pittsburgh. A Minusa Gold Fibre Screen, size 13x17, made to order from the specifications of the survey, will be installed to meet the projection condition of the Grand.

James K. Bowen, manager of the Pergola theater in Allentown, recently purchased the Nedson theater on Allen and Tilghman streets. The house will be managed by D. E. Knorr. Plans are under way for many improvements to the playhouse, and the seating capacity will be increased two hundred and fifty.

Fire Chief George W. Miller completed his semi-annual inspection of fire extinguishers at all local theaters, picture shows and halls where public entertainments are held in Reading and found them all in good condition.

The motion picture theater located at Fourth avenue, near Sixth street, in Juniata, and until recently conducted by M. V. Orner, has been purchased by Silverman Bros., of Altoona, present owners of the Pastime theater. Isaac Slutzker has been installed as manager.

SOUTH CAROLINA.

J. Lee Stone, one of the proprietors of the Hub theater in Hickory, will open a moving picture show in the building occupied by Lowe and Company.

Columbia's newest motion picture theater, the New Pastime, had its formal opening June 1.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-14	A Romance of Old California	Biograph	1,000
	6-14	No release this date	Edison	
D	6-14	Whose Was the Shame?	Essanay	1,000
D	6-14	When the Mind Sleeps	Kalem	3,000
D	6-14	The Valley of the Shadow	Lubin	2,000
D	6-14	Letters Entangled	Selig	2,000
T	6-14	Hearst-Selig News Pictorial, No. 47	Selig	1,000
C	6-14	Mr. Jarr and the Ladies' Cup	Vitagraph	1,000

Tuesday.

D	6-15	Mrs. Van Alden's Jewels	Biograph	2,000
	6-15	No release this date	Edison	
D	6-15	The Little Deceiver	Essanay	3,000
C	6-15	Raskey's Road Show	Kalem	1,000
C	6-15	Capturing Bad Bill	Lubin	500
C	6-15	Captured With the Goods	Lubin	500
D	6-15	The Heart of the Sheriff	Selig	1,000
D	6-15	The Little Doll's Dressmaker	Vitagraph	2,000

Wednesday.

C	6-16	Cartoons in the Parlor	Edison	1,000
C	6-16	Dreamy Dud in the Swim	Essanay	1,000
D	6-16	The Vanishing Vases	Kalem	2,000
D	6-16	The Insurrection	Lubin	3,000
D	6-16	A Tragedy in Panama	Selig	1,000
C	6-16	Philanthropic Tommy	Vitagraph	1,000

Thursday.

C	6-17	His Ward's Scheme	Biograph	1,000
C	6-17	The Broken Pledge	Essanay	1,000
D	6-17	From Champion to Tramp	Lubin	2,000
C	6-17	A Mix-up in Males	Mina	1,000
D	6-17	His Father's Rifle	Selig	3,000
T	6-17	Hearst-Selig News Pictorial, No. 48	Selig	1,000
D	6-17	To the Death	Vitagraph	1,000

Friday.

D	6-18	Love in an Apartment Hotel	Biograph	1,000
D	6-18	The Working of a Miracle	Edison	3,000
D	6-18	Broncho Billy and the Land Grabber	Essanay	1,000
C	6-18	Rival Waiters	Kalem	600
E	6-18	The Eagle Owl	Kalem	400
D	6-18	The Bridge of Sighs	Lubin	1,000
C	6-18	A Mistake in Typesetting	Vitagraph	1,000

Saturday.

D	6-19	The Way Out	Biograph	1,000
D	6-19	The Corporal's Daughter	Edison	1,000
D	6-19	Vain Justice	Essanay	2,000
D	6-19	Near Eternity	Kalem	1,000
C	6-19	A Safe Investment	Lubin	1,000
D	6-19	The Angel of Spring	Selig	1,000
D	6-19	Miss Jekyll and the Madame Hyde	Vitagraph	3,000

Monday.

D	6-21	The Condemning Circumstance	Biograph	1,000
D	6-21	The Man Who Found Out	Essanay	1,000
D	6-21	The Missing Man	Kalem	2,000
D	6-21	The Sacrifice	Lubin	2,000
D	6-21	The Fortunes of Mariana	Selig	2,000
T	6-21	Hearst Selig News Pictorial No. 49	Selig	1,000
C	6-21	Mr. Jarr and Love's Young Dream	Vitagraph	1,000

Tuesday.

D	6-22	The Wives of Men	Biograph	2,000
D	6-22	Bragga's Double	Essanay	2,000
C	6-22	In High Society	Kalem	1,000
C	6-22	Father Said He'd Fix It	Lubin	500
C	6-22	With the Help of the Ladies	Lubin	500
D	6-22	With the Aid of the Law	Selig	1,000
D	6-22	Victors at Seven	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	6-23	A Sport of Circumstances	Edison	1,000
C	6-23	The Fable of "The Search for Climate"	Essanay	1,000
D	6-23	The Vivisectionist	Kalem	2,000
D	6-23	The Kick Out	Knickerbocker	3,000
D	6-23	The Life Line	Lubin	2,000
D	6-23	The Onion Patch	Selig	1,000
D	6-23	An Intercepted Vengeance	Vitagraph	1,000

Thursday.

D	6-24	Her Convert	Biograph	1,000
C	6-24	A Hot Finish	Essanay	1,000
D	6-24	The Dream Dance	Lubin	3,000
C	6-24	The Stolen Case	Mina	1,000
D	6-24	Sands of Time	Selig	3,000
T	6-24	Hearst-Selig News Pictorial No. 50	Selig	1,000
C	6-24	What's Ours	Vitagraph	1,000

Friday.

D	6-25	Fighting Blood	Biograph	1,000
D	6-25	Through Turbulent Waters	Edison	4,000
D	6-25	Her Realization	Essanay	1,000
D	6-25	Honor Thy Father	Kalem	3,000
D	6-25	Her Answer	Lubin	1,000
C	6-25	Their First Quarrel	Vitagraph	1,000

Saturday.

C	6-26	The Girl Hater	Biograph	1,000
D	6-26	The Breakers of the Game	Edison	1,000
D	6-26	A Dignified Family	Essanay	3,000
D	6-26	In Danger's Path	Kalem	1,000
C	6-26	Just Like Kids	Lubin	1,000
D	6-26	The Tiger Cub	Selig	1,000
C	6-26	The Silent W	Vitagraph	2,000
C	6-26	When We Were Twenty-One	Vitagraph	1,000

V. L. S. E. Program

	4-12	Eagle's Nest	Lubin	6,000
	4-19	The Juggernaut	Vitagraph	5,000
	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000
	5-24	The Slim Princess	Essanay	4,000
	5-31	The Millionaire Baby	Selig	6,000
	6-5	The Sporting Duchess	Lubin	5,000
	6-14	Sins of the Mothers	Vitagraph	5,000
	6-21	The White Sister	Essanay	5,000

Mutual Program

Monday.

D	6-14	His Obligation	American	2,000
D	6-14	The Old Batch	Reliance	1,000
C	6-14	The Cannon Ball	Keystone	2,000

Tuesday.

C	6-15	The Country Girl	Thanhouser	2,000
C	6-15	Pirates Bold	Majestic	1,000
C	6-15	The Mollycoddle	Beauty	1,000

Wednesday.

D	6-16	His Superficial Wife	Broncho	2,000
D	6-16	Her Musical Cook	American	1,000
D	6-16	The Housemaid	Reliance	1,000

Thursday.

D	6-17	The Soul of Phy-a	Domino	2,000
C	6-17	Title not reported	Keystone	
T	6-17	Mutual Weekly, No. 24	Mutual	1,000

Friday.

D	6-18	The Secret of Lost River	Kay Bee	2,000
C	6-18	Ebenezer Explains—Little Herman	Falstaff	1,000
D	6-18	In the Valley	Thanhouser	1,000

Saturday.

D	6-19	The Old Clothes Shop	Reliance	2,000
C	6-19	Title not reported	Keystone	
C	6-19	Not a Ghost of a Show	Royal	1,000

Sunday.

D	6-20	The Woman from Warren's	Majestic	2,000
C	6-20	Where Breezes Blow	Komic	1,000
C	6-20	The Two-Cent Mystery	Thanhouser	1,000

Monday.

D	6-21	Peggy Lynn, Burglar	American	2,000
D	6-21	The Choir Boys	Reliance	1,000
C	6-21	Title not reported	Keystone	

Tuesday.

D	6-22	Which Shall It Be?	Thanhouser	2,000
C	6-22	The Ash Can	Majestic	1,000
C	6-22	A Deal in Diamonds	Beauty	1,000

Wednesday.

D	6-23	The Shadowgraph Message	Broncho	2,000
D	6-23	One Woman's Way	American	1,000
D	6-23	The Silent Witness	Reliance	1,000

Thursday.

D	6-24	Hearts and Swords	Domino	2,000
C	6-24	Title not reported	Keystone	
T	6-24	Mutual Weekly No. 25	Mutual	1,000

Friday.

D	6-25	The Floating Death	Kay Bee	2,000
C	6-25	The Stolen Anthurium	Falstaff	1,000
D	6-25	The Motor Boat Bandits	Majestic	1,000

Saturday.

D	6-26	A Bad Man and Others	Reliance	2,000
C	6-26	Title not reported	Keystone	
C	6-26	When the House Divided	Royal	1,000

Sunday.

D	6-27	Children of the Sea	Majestic	2,000
C	6-27	Beautiful Love	Komic	1,000
C	6-27	Innocence at Monte Carlo	Thanhouser	1,000

Universal Program

Monday.

D	6-14	The Oyster Dredger	Victor	2,000
C	6-14	The Riddle of the Silk Stockings	Imp	1,000
C	6-14	A Duke for a Day	Joker	1,000

Tuesday.

D	6-15	In the Shadow of the Pyramids	Gold Seal	2,000
D	6-15	The Last Act	Rex	1,000
C	6-15	On His Wedding Day	Nestor	1,000

Wednesday.

D	6-16	The Snow Girl	Laemmle	3,000
	6-16	No release this week	L-Ko	
T	6-16	Animated Weekly, No. 171	Universal	1,000

Thursday.

D	6-17	Into the Light	Rex	2,000
D	6-17	The Second Beginning	Big U	1,000
C	6-17	The Panzer Troupe	Powers	600
E	6-17	The Wizard of the Animals	Powers	400

Friday.

D	6-18	The White Terror	Imp	4,000
	6-18	No release this week	Victor	
C	6-18	The Downfall of Potts	Nestor	1,000

Saturday.

D	6-19	One Man's Evil	101 Bison	2,000
C	6-19	Her Mysterious Escort	Powers	1,000
C	6-19	At the Bingville Barbecue	Joker	1,000

Sunday.

D	6-20	Her Own Blood	Big U	1,000
	6-20	No release this week	Laemmle	
C	6-20	Blue Blood and Yellow Backs	L-Ko	2,000

Monday.

D	6-21	Circus Mary	Victor	3,000
C	6-21	Mismated	Imp	1,000
	6-21	No release this week	Joker	

Tuesday.

D	6-22	For the Honor of a Woman	Gold Seal	2,000
D	6-22	A Mountain Melody	Rex	1,000
C	6-22	A Peach and a Pair	Nestor	1,000

Wednesday.

C	6-23	A Boob's Romance	Laemmle	2,000
C	6-23	A Dismantled Beauty	L-Ko	1,000
T	6-23	Animated Weekly No. 172	Universal	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Thursday.

D	6-24	Larry O'Neil, Gentleman	Imp	2,000
D	6-24	The Tinker of Stubbinville	Big U	1,000
C	6-24	The 18-Carrot Mystery	Powers	1,000

Friday.

D	6-25	Conscience	Imp	4,000
C	6-25	The Remedy	Victor	1,000
	6-25	No release this week	Nestor	

Saturday.

D	6-26	The Test of a Man	101 Bison	2,000
C	6-26	Learning to Be a Father	Powers	1,000
C	6-26	When Schultz Led the Orchestra	Joker	1,000

Sunday.

D	6-27	Their Secret	Big U	2,000
D	6-27	Eleven to One	Laemmle	1,000
	6-27	No release this week	L-Ko	

United Film Program

Monday.

D	6-21	When the Call Came	Ideal	2,000

Tuesday.

C	6-22	The Dime Novel Hero	Superba	1,000

Wednesday.

D	6-23	The Stranger	Grandin	2,000

Thursday.

C	6-24	The Black Statute	Star	1,000
C	6-24	An Accidental Parson	Luna	1,000

Friday.

D	6-25	When the Tide Turned	Premier	2,000

Saturday.

D	6-26	His Wife's Past	Pyramid	2,000

Sunday.

C	6-27	Somebody's Baby	United	1,000

Miscellaneous Features

The Japanese Mask	Pathe	3,000
Police Dog No. 5	Pathe	250
Jeypoor, the Rose City	Pathe	250
School in New Guinea	Pathe	250
Picturesque France, Lower Brittany	Pathe	250
When the Lion Roared	Pathe	1,000
For the Commonwealth	Balbao Pathe	3,000
The Dawn of a Tomorrow	Famous Players	5,000
The Wild Goose Chase	Lasky	5,000
The Alien	Select	9,000
Her Own Way	Popular Plays & Players	5,000
Little Miss Brown	Brady	5,000
The Sporting Duchess	Lubin	6,000
The Lonesome Heart	American Master Picture	4,000
Her Shattered Idol	Majestic Master Picture	4,000
Pro Patria	Great Northern	5,000
Pathe News, No. 47	Pathe	1,000
Pathe News, No. 48	Pathe	1,000
Nick Winter and the Masked Thieves	Pathe	3,000
Man to Man	Balboa-Pathe	1,000
Whiffles' Busted Alibi	Pathe	1,000
Pomp of Earth	Balboa-Pathe	3,000
The Arab	Lasky	5,000
Fighting Bob	Rolfe	5,000
Fine Feathers	World	5,000
The Patriot and the Spy	Thanhouser Masterpicture	4,000
Dorsey Expedition to Japan	United Photoplays	6,000
The Stubbornness of Geraldine	Art Film Sales	5,000
The Delicatessen Shop	World Comedy	1,000
Rafferty Stops the War	All-Celtic	1,000
The Children of Mike and Meyer Elope	World Comedy	1,000
Pathe News No. 49	Pathe	1,000
Pathe News No. 50	Pathe	1,000
The Heart That Knew	Pathe	3,000
When Knights Were Bold	Pathe	500
An Intimate Study of Birds	Pathe	500
Woman and War	Pathe	3,000
Bing Bang Biff	Pathe	1,000
The Fruit of Folly	Balboa-Pathe	3,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, L-Ko, Laemmle.
THURSDAY: Big U, Imp. Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Big U, Laemmle.

Brief Stories of the Week's Film Releases

General Program

The Valley of the Shadow—(EPISODE ELEVEN OF "THE ROAD O' STRIFE")—LUBIN.—Alene is sentenced to be electrocuted, and Dane determines to get the old silver cup and to find out what it is that had killed Jerome. He manages by a clever ruse to secure the cup, but is injured badly in his escape. We last see him starting to make a test with the cup and some of the "undrinkable" water from the village. For further review see page 1060, this issue. J. C. G.

The War o' Dreams—(THREE REELS)—SELIG—JULY 1.—Ensign, an old inventor, invents a chemical which has the power of destroying many lives. This invention is on the point of being sold to his government for use in the war when Ensign dreams of all the horrors that would result if he sold the formula to his government. When they come for the papers he tears them up. For further review, see page 1053, this issue. J. C. G.

Mr. Jarr and Love's Young Dream—VITAGRAPH—JUNE 2.—Jack Silver, Jarr's young bachelor friend, comes into a big fortune and the Cackleberry girls, visiting the Jarrs, draw cards to see who shall set their cap for the young man. Gladys wins and Irene, jealous of her sister, puts a few sprays of poison ivy in the rose bouquet for the wedding. The box of roses is delivered to Mr. Jarr, who takes the expressman around to Gus' Place for a treat. The cover of the box comes off and his friends all take a whiff of the flowers. The same thing happens at Jarr's home. Jack's best man has his troubles when he discovers that the groom is sick abed with the poison. He calls on the Jarrs and finds that all but Mrs. Jarr has fallen a victim to the poison. Irene arrives and confesses her guilt. The flowers are thrown out of the window and land on the head of Jabez Smith.

Rector's at Seven—VITAGRAPH—JUNE 2.—Kate Price and Hughie Mack featured. Professor Alonzo White invites his wife to dine with him at Rector's at seven. At the same time Hughey White, after a flirtation with Fifi Flutter, invites her to dine with him at the same place. Both men order private dining rooms, and Mrs. White, a big strapping woman, is ushered into Hughey's room, where Fifi is waiting. Much excitement results from this, and meanwhile Nick Hotstuff, Fifi's jealous lover, comes to Hughey's little supper and proves a veritable spectre at the feast. After much excitement things are finally settled and the magistrate unites Fifi and Nick in marriage.

Hearst-Selig News Pictorial, No. 47—SELIG—JUNE 14.—Children of public schools swarm over the dreadnaughts at Brooklyn Navy Yard, New York; Miss Spokane pays a visit to Panama-Pacific International Exposition; midshipmen of the United States Naval Academy are given diplomas by Secretary Daniels of the Navy Department; exclusive fashions by Lucile, Lady Duff Gordon; alumni of the Coast Guard Service, who become Revenue Cutter officers, return for reunion, New London, Conn.; German troops clearing debris from the streets of a town shelled and captured by the Teutons; Italians in London made happy because their nation has entered the war; Italian reservists sail for their own country to join army; William Jennings Bryan, secretary of state, resigns portfolio.

The Animated Grouch Chaser—EDISON—JUNE 16.—Raymond McKee and Jean Dumar are here seen as a young couple who try often and unsuccessfully to elude the watchful gaze of their chaperon. As a last resort, the young fellow gives her a book of Roual Barre's cartoons to look at. She becomes so engrossed in the animated caricatures that she forgets all about her daughter and her caller. The last sketch, a humorous conception of the usefulness of a chaperon, brings the mother to a realization of how unnecessarily domineering she is, and she leaves the couple alone. C. R. C.

Hearst-Selig News Pictorial No. 48—HEARST-SELIG—JUNE 17.—Memorial services held for fallen aviators at Mt. Tamalpais, Cal.; Brookline, Mass., high school pupils hold field day exercises; Mt. Lassen, Cal., only active volacno in United States, breaks into eruption; test made of armored motor at Kenosha, Wis.; Harvard crews train before annual races with Yale; Robert Lansing, secretary of state ad interim, poses with former Secretary Bryan; fashions, by Lucile (Lady Duff-Gordon); Thomas A. Edison greets Chinese Commercial Commissioners at West Orange, N. J.; Governor Whitman of New York at New York day celebration in San Francisco; cadets at West Point receive diplomas.

The Condemning Circumstance—BIOGRAPH—JUNE 21.—Charles Perley, Madge Kirby and Augusta Anderson featured. Theda Valencia reads a newspaper account of Charles Hall's engagement to Mae Allen. She sends him a note telling him she will give Miss Allen his love letters to her. He comes to her and says, "If you send those letters, I will kill myself." Her answer is "You can't frighten me with that revolver." Her Japanese butler overhears these words and later, when his mistress is found shot with Hall bending over her body, he repeats them to the police. Mae Allen visits her fiance in prison and determines to discover the truth. With a detective she visits the woman's home and there finds bits of a letter from a doctor wherein he had told her that she had an incurable disease. It is later discovered that the woman had killed herself of this malady.

Work—(TWO REELS)—ESSANAY—JUNE 21.—Featuring Charley Chaplin as an assistant to a paper hanger. He is called in to decorate a beautiful home, and is

made to haul the wagon and in doing so blocks traffic, falls down a man hole, but eventually reaches the place where he and his boss proceed leisurely to work. They daub the rooms indiscriminately with paste and finally nearly wreck it. A flirt comes to call on the lady of the house and is discovered by her husband, who fires his revolver. The bullet goes through the floor and pings Chaplin. Finally they all rush downstairs just as a gas stove explodes. The walls in the kitchen are blown out and all buried in the debris. Chaplin opens the door of the stove and comes out smiling. J. C. G.

The Man Who Found Out—ESSANAY—JUNE 21.—Sydney Ainsworth and Beverly Bayne featured. The man while in a railroad coach dreams that his wife is untrue to him. He wakes up with a start and upon his arrival home in a nervous apprehension, and he misconstrues everything his wife does in suspicious circumstances. He throws open the bathroom door and there finds a man and he heaps accusations upon his wife, who tells him it is the plumber. The man begs his wife's forgiveness and he learns a lesson.

The Missing Man—(TWO REELS)—KALEM—JUNE 21.—Burke, a safeblower, is tracked by Detective Drydan to Benson, Arizona. Burke learns that a shipment of bullion is expected on the fast mail, and he arranges a holdup. Betty, the daughter of the operator at Benson,

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learns of the plot and flashes a warning to Joe, her lover, at the Benson station. Joe notifies the sheriff and both set out for the scene of the intended holdup. Here Joe saves Betty's life and the battle ends when the crook crashes against the corridor railing, which gives way, hurling him to his death. Joe and the sheriff then capture the other desperadoes. Elizabeth Baird and Fred Church featured.

The Kick Out — (Three Reels) — Knickerbocker—June 21.—Ralph Stuart featured as the mayor, who is suspected by a people who had been driven to desperation by the graft and cunning of the party in the lead. The mayor is neither to be pushed nor bought, but holds to a just investigation of the entire political situation. The Boss holds the city in his relentless grip, but the mayor wins out in the fight, through the assistance of his daughter and a newspaper man, only to have the people turn against him, believing him to be the real culprit, and he is attacked in his own home. A realistic fight follows and finally the reporter enters, faces the people and tells them that the mayor is their freind. The mayor, torn and bleeding, smiles on the union of his daughter and the reporter, a reward for the valor of the young newspaper man.

The Fortunes of Mariana — (Two Reels) — Selig — June 21.—Mariana, a little newsgirl, is seen by Northrup, a prominent attorney, and they become friends. Her brother Hinky one day is pursued by the police and comes to the house while Northrup is there, and the attorney and Mariana hide him and tell the police that they do not know of his whereabouts. Some time later Northrup gets his sister to give Mariana the position of maid in her home. The girl is happy there until one day her brother forces her to let him in and he steals from Mariana's mistress. Later she overhears a plot to ruin Northrup, outwits the plotters and saves Northrup's life.

The Girl Hater—Biograph—June 22.—Jack Mulhall and Irma Dawkins featured. Ralph Morgan's great desire is that his son, who declares he hates girls, marry his young ward. The father schemes with the housekeeper and when the girl returns from boarding school she is made help with the housework. John, the girl hater, feeling sorry for the slavey, comes to the rescue of beauty in distress, and marries her. His father waits till the knot is tied and then explains and John, aghast, stammers, "I—I forgot myself."

The Wives of Men—(Two Reels)—Biograph—June 22.—Alan Hale and Helen Bray featured with an all-star cast. The chief engineer from the Eastern office is sent to take charge of the construction work. He arrives and discharges the foreman. Upon the foreman's arrival home he maltreats his wife and cripple son, and his wife goes to plead with the engineer for her husband's job. The engineer's pretty young bride sides with her and the foreman is ordered to report for work. Some time later two little strangers come to the camp, one to the engineer's home and one to the ex-foreman's lonely shack, but with the first came the angel of death. When the engineer implored the humble mother to let his wife have her baby, the husband placed a horrible misconstruction upon the woman's visit to the engineer's home and he kills himself. The ex-foreman's wife had paid the price of gratitude.

In High Society—Kalem—June 22.—Bud tells Ham how easy it would be to rob the guests at the masque ball to be given by Gottrox, the pickle king. That night Ham and Bud find Golden, the Gottrox heiress, spooning with Dick, her sweetheart. Mrs. Gottrox is anxious to have her daughter wed Count Vodka, but Ham presently discovers that the count is really Raffles. Ham sees the count rob Mrs. Gottrox of a diamond pendant, and a few minutes later Ham steals it from the original thief. Bud eventually steals the jewel from his pal and, deeply smitten with Golden, presents her with the necklace Ham had stolen from her mother. The girl recognizes the jewel and cries for help and both Ham and Bud are set upon by the guests.

Father Said He'd Fix It—Lubin—June 22.—Mrs. Mattie Wash objects to the attention paid by Deacon Dark's son, Luke, to Lynthia, her daughter. The deacon's pride is given a shaking up by this and in a rage says that he will teach Mattie a thing or two. He goes to the widow's house and, instead of smoothing it for Luke, sets to work to win the widow for himself. Luke and Lynthia think their own marriage is a settled matter when the widow nods her consent, but the deacon says it must never be. Both couples plan an elopement on the same night and a typical negro wedding follows. On the same reel:

With the Help of the Ladies—Lubin—June 22.—Chief of Police Miles takes Green, his lieutenant, to his home. They dress in female attire and provide themselves with hand bags and sally forth to await the visit of purse snatchers. Hogan, the purse snatcher, pounces upon the hand bags, but when the ladies give chase the result is deplorable. The purse snatcher runs into Mrs. Miles. She grabs the villain and recognizes her gowns on the strangers. They are bundled off to the station and there their identity is discovered.

Braga's Double—(Two Reels)—Lubin—June 22.—Sheldon Lewis and Nell Craig featured. Braga, a saturnine-faced Argentino, is a criminal by instinct, and sends Dominica Menduna, a beautiful girl, to the cafes to find a double for him. Dominica finds the double in the person of Taylor, a mining man, and the complications which arise give them both much to do. Dominica conceives a feeling for Taylor that is just a little warmer than respect. Braga's jealousy is aroused and he is left in a rage and disgust by Dominica. For further review see page 1052, this issue. J. C. G.

With the Aid of the Law—Selig—June 22.—Lee Russell leaves the city for a vacation in the mountains. He is seen near a still run by Jeff Smith and Joe Butler and shot and badly injured. Under the care of Rose, Butler's daughter, Lee recovers from his wound and also finds himself in love with the girl. Jeff, who is also in love with the girl, notices this and tries to shoot Russell, but the girl prevents him and revenue officers, hearing the struggle, come in and arrest Jeff.

The Fable of the Search for Climate—Essanay—June 23.—Once there was a poor gloomer who had gone all over the globe to find a climate which would enable him to rise each morning fit as a fiddle. Yet from month to month his health didn't improve. He arrives back in the land of dyspepsia and got ready to motor to the north woods, and when his car skidded he went up in the air and alighted on a farm. Here he was deprived of rye and bourbon and after a week had elapsed was feeling great. He returned to the city and all his friends said he was looking fine, and he learned that while he was out in the country he had mislaid his thirst.

The Vivisectionist — (Two Reels) — Kalem—June 23.—Cries heard coming from the house of Dr. Jardine cause the police to investigate. Lila, connected with the detective bureau, calls upon the doctor, but he convinces her that the cries heard came from the animals he used in his experiments. She is dissatisfied, however, and plans to unravel the mystery. This she does, and to the amazement of all informs the police that human beings instead of animals are being used by him in his experiments.

The Life Line—(Two Reels)—Lubin—June 23.—Rolf Howard, a bachelor, becomes interested in Mary, his stenographer. He decides to try an experiment upon her—to endeavor to lift her to an apreciation of higher things. Mary is not bad and has successfully resisted the advances of Tom Moran, a married man who is infatuated with her beauty. She decides to give up her life of frivolity and remains at home to read Rolf's books. Her brother, Dick, has stolen $1,000 from Moran and lost it in the races. That night Mary goes to the office and forges Rolf's name to a check and mails it to Moran. Moran returns the note and tells her to come to him, threatening exposure if she fails. Rolf, concerned by Mary's absence, goes to her rooms, finds the note and reaches Moran's apartments in time to save the girl. Later Rolf finds a vast difference in Mary and she becomes his wife.

The Onion Patch—Selig—June 23.—Jane Darrow, a maiden lady, is left sixty acres of land and plants it in onions. Joe Boyce, a young fellow, secures work with Jane and she is so pleased with his work as a farmhand that she tells him that they will operate the patch on a sharing basis. Later Joe meets Daisy, a young schoolma'am, and falls in love with her, but realizes that Jane owns the onion patch, so proposes to her, but she hides her emotions and tells him to wait and see how the onion patch comes out. Joe's onions turns out well and he marries Daisy, while Jane finds happiness elsewhere.

An Intercepted Vengeance—Vitagraph—June 23.—Jack Mower and George Stanley featured. Jim Henson, bad man, decides he will marry Bess, the daughter of Willard, and tells him he will marry his daughter or bust him up in business. Upon discovering that Bess has taken a liking to Colby, Jim is furious. Bess and the young Easterner fall in love with each other. The Easterner receives a note from Henson saying that he will come to kill him at six o'clock. That afternoon a pony creates havoc in Henson's grainfield and the rancher kills the horse, and when Gray Antelope, the owner of the pony, demands payment Henson sternly tosses him a dollar and

rides away. Gray Antelope swears vengeance, calls some of the other braves, captures Henson, ties him to the tail of the horse by a long rope, and the animal is lashed into a mad gallop. When he is dragged into town he is dead and the vengeance has been intercepted by the vengeance of the Indian.

Her Convert—BIOGRAPH—JUNE 24.—Claire McDowell and Harry Carey featured. The old inventor's daughter makes a convert of a young crook and is engaged to marry him. The inventor's plans are stolen by an unscrupulous manufacturer and the crook goes to the manufacturer's office to secure the plans, but is surprised in the act by the manufacturer. He dives through the window, followed by a shot, and later staggers into the girl's home and returns the plans to her father. His daring action wins the old man's confidence and he reaps the reward of his efforts and goes straight.

A Hot Finish—ESSANAY—JUNE 24.—Marjorie Reiger and Harry Pollard featured. The girl, after reading a magazine article on how to become an actor, goes out of the house and sits on a bench, takes her magazine and starts to read, and presently drops asleep. She dreams that an actor comes to her home, they elope, and become famous on the stage. She is rudely awakened by her father, who goes in search for her, and he tears up the magazine and she decides to become reconciled to farm life.

The Dream Dance—(THREE REELS)—LUBIN—JUNE 24.—Leon, a young vicomte, falls in love with Mignon, whose portrait he painted, and they are secretly

married. His painting wins first prize at the exhibition, and he goes to the Moulin Rouge, where he meets Pepita, a dancer, and forgets about Mignon. Leon is finally ejected from his apartments and everything is taken from him, but a large portrait of Pepita, which he hides. Pepita spurns him when she realizes that he can no longer give her luxury. Some time later Leon has a wonderful dream, the picture of Pepita comes to life and lures him on in a wild dance, and as he is about to clasp her in his arms she darts back into the picture. He awakes as there is a knock at the door and Mignon and her child come to seek husband and father.

The Stolen Case—MINA—JUNE 24.—Jerry escapes from prison and in a nearby town meets Prince Flivver, who has come to visit the rich Simpkins family. He purloins the Prince's suit case, which bears in large letters the name of the owner. Jerry is seen by Simpkins, who notices the suit case, and is soon muffled in an automobile and on his way to the Simpkins' mansion. Soon the Prince comes in and the scene that follows ends with Jerry being placed in the custody of officers, but later escaping from them.

What's Ours—VITAGRAPH—JUNE 24.—Muriel Ostriche and Andres Randolph featured. Sylvia Chase applies for a position at the glove counter at a big department store. Mrs. Burke, wife of a millionaire, becomes interested in the salesgirl and the two become great friends. Burton Tremper, the son of wealthy parents, comes to New York and falls in love with Sylvia. One of his friends writes to his mother that she is in danger of losing her son to a salesgirl. The girl goes to Mrs. Burke for advice, but the woman tells her that if he really loves her nothing will keep him away. Meanwhile Mrs. Tremper argues with her son, but all in vain, and finally, in a fit of anger, disinherits him. He takes it bravely, for he has learned to work, and returns to Sylvia, who says "Yes" to his ardent proposal.

Fighting Blood—(BIOGRAPH RE-ISSUE No. 3)—BIOGRAPH—JUNE 25.—Robert Harron and Florence LaBadie featured. The son of an old soldier has a sweetheart in the settlement and is on his way to visit her when his father orders him to stay at home. He insists on going and on his return finds the door closed against him. Wandering away he sees an Indian war party making for the settlement. He rushes to save his sweetheart, and rides away to summon the patrolling soldiers and he is pursued by the Indians. Back at the cabin his father and several neighbors make a determined stand against the Indians, and just as the last defences are being swept away, the besieged garrison hears a bugle. When the father learns that his son had saved the settlement he embraces him and the boy is forgiven.

Honor Thy Father—(THREE REELS)—KALEM—JUNE 25.—Roger Dayton's parents send him to law school, though to do so they have to mortgage their home. When the mortgage comes due, they cannot pay it off and are cast out. He is appointed prosecuting attorney and when his father is brought into court charged with stealing he leaves the court room and refuses to rescue him. The old man is placed in jail and occupies the same cell with Fenway, the husband of Alma, who has Roger in her clutches. He overhears them plotting to ruin Roger, and when Mrs. Dayton calls imparts to her what he overheard. She goes to Alma's apartments and there a quarrel ensues. As the two are struggling Roger enters and upbraids his mother. As she is leaving Fenway enters and Roger discovers the truth. Finally his worthlessness dawns upon him and he vows to care for his parents the rest of their lives.

Their First Quarrel—VITAGRAPH—JUNE 25.—Sidney Drew and Mrs. Sidney Drew featured. The Newlyweds are at breakfast when they receive a letter from a friend asking them to meet the party at the station. Mrs. Newlywed notices a sentence in the letter which reads, "The beautiful Miss Darling—you remember her—is with us." She asks her husband who "that person" is, and soon they are both in the midst of their first quarrel. After the tornado of emotion has blown over Mrs. Newlywed tells her husband that she is going to return to her mother, and to her surprise he gets a

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railroad ticket for her and insists that she leave on the afternoon train. Finally things are settled and their first quarrel ends as all newlyweds' quarrels do—in better understanding of each other and love.

The Breaks of the Game—Edison—June 26.—The girl reporter hears of a raid to be made on some opium smugglers in Chinatown. She decides to go

and get a story. In Chinatown she is lured to, and made a prisoner in the home of, the smugglers. The raiding party find the girl locked in a room. The final scene shows the girl in the arms of the editor, whose former proposals of marriage were rejected. Augustus Phillips and Maxine Brown featured.

T. C. K.

The Dignified Life—(Three Reels)—Essanay—June 26.—Dan Carter engages as principal in a prize fight and is ostracized by his family. He goes into the mountains, teaches school and there falls in love with Ann Barth. His family come to the mountains, where Dan's brother, Melville, sees the girl and the two fall in love. Melville repudiates her at the door of his father, and the girl determines on revenge, and goes to a fashionable school, where she becomes a society girl. Melville, not recognizing her, falls in love with her and the engagement is to be announced at a dinner, where Ann throws Melville over and announces that she will marry Dan, the only man she ever loved.

In Danger's Path—Kalem—June 26.—An episode of the "Hazards of Helen" series featuring Helen Holmes. Helen is notified by Warren of the escape of "Spud" Doyle and "Chicago" Tim, two yeggmen. She is given a message by the relief operator to give to the trainmen fixing a place where the two trains shall meet. She boards the freight train in which the crooks are concealed and they, fearing that she will betray them, make her a prisoner and throw her into a refrigerator car. Finding a meat hook she chops her way into the ice chamber and reaches the top of the train in time to avert a collision of the two trains. Finally the crooks are captured and arrested.

Just Like Kids—Lubin—June 26.—Mary is all dolled up and is accosted by Jakey Schultz, who wants a piece of the candy her mother had given her. Mrs. Murphy, Mary's mother, charges down on Jakey and beats him up with her broom. His cries bring Mrs. Schultz, who finally goes home and gets her husband, and they are both licking Mrs Murphy when Murphy is sent for and the tables are turned. Schultz and his wife hobble home, but finaly they get reinforcements and the fight is renewed. The scrap gets to the attention of the police, but when they see Mary and Jakey, the

cause of all the trouble, on terms of loving friendship, the chief of police turns the crowd loose.

The Tiger Cub—Selig—June 26.—Jack Norton, an African settler, has a tiger cub for a pet. Two years later John Blake, a missionary, and Helen, his wife, come to John and ask him to guide them through the jungle. They are attacked by the natives of a village and are finally captured, and the hostile chief has prepared a terrible death for them in a tiger pit. Jack Norton, facing the tiger, shows recognition. It is his pet of years ago.

The Silent W—(Two Reels)—Vitagraph—June 26.—Lillian Walker featured with an all-star cast. Florence Ray is urged to marry the son of a certain wealthy Mrs. Carroll, and plans an elopement with Ned, her sweetheart. Papa Ray writes to Mrs. Osgood, the wife of a business connection in New York, telling her that Florence will arrive in New York to buy her trousseau. Florence Ray leaves as planned and gets off at St. Louis. In Cambric, Ohio, Florence Wray receives a letter from her married cousin in New York and decides to go and visit her. She is met at the station by Jim Osgood, who mistakes her for Florence Ray. At the Osgood home Florence sees the letter from Papa Ray and realizes the mistake that has been made, but as she has forgotten the name of her married cousin, decides to let the deception go until she can locate her relatives. Mrs. Osgood discovers that her son is falling in love with Florence and warns him that the girl is engaged.. The next day Florence's conscience troubles her and she confesses to Jim her deception. He declares his love for her and is accepted. When she visits her cousin she learns that her husband to be is Jim Osgood, the millionaire.

Mutual Program

His Superficial Wife—(Two Reels)—Broncho—June 16.—Featuring Walter Edwards. John Wallace refuses to buy his wife an expensive bracelet, and as a result they quarrel. The next day John is called out of town on business. Determined to win over his wife, he buys the bracelet and sends it to the house. That evening Marion attends a bridge party, where Richard Fulton pays her unwelcome attentions. She returns home worried, and falls asleep in front of the

fire. She dreams that her husband shoots Fulton. Waking in a fright, she is surprised to find John leaning over her. She gives him the bracelet and asks him to return it to the jeweler.

The Woman from Warren—(TWO REELS)—MAJESTIC—JUNE 20.—Years previous to the opening of the story a man had an affair with a shop girl, but never kept his promise of marriage. At the country resort where the man is courting the hotel proprietor's daughter, the woman from Warren suddenly appears to exact a long-delayed vengeance.

Peggy Lynn, Burglar—(TWO REELS)—AMERICAN—JUNE 21.—A dramatic story featuring Vivian Rich and Joseph Galbraith. A storm and lightning effect in the first reel makes the feature a noteworthy one. It concerns Peggy Lynn, who nurses Millionaire Terrill, whose house she has gone to rob, when she finds him ill with chickenpox. Terrill saves the girl when she is arrested for burglary and the girl is able to repay this favor by saving the life of her friend when one of the band of crooks by whom Peggy had been adopted attacks him. See review on page 1057, this issue.
N. G. C.

The Choir Boys—RELIANCE—JUNE 21.—Two choir boys, Wilbur and Clinton, are both in love with the same girl. At a church picnic Wilbur rescues Clinton from drowning. In later life Clinton drifts into evil ways and plans to rob a house with some crooks. When he learns that the house is Wilbur's, he turns on his companions and is desperately wounded in the fight that follows, but dies happy in Wilbur's arms.

A Deal in Diamonds—BEAUTY—JUNE 22.—Neva Gerber, Webster Campbell and King Clark are featured in this wholesome little comedy written around the inmates of a boarding house. Jack and Harry love Flossy, though neither is wealthy enough to shower her with the kind of presents they would like to. Jack secures a 15-cent piece of jewelry and puts it in a case bearing the price mark of $100, planning to present it to Flossy.

Harry later loans Jack $10 on the bit of jewelry, which he presents to the girl, who, discovering its cheapness, refuses to wear it. Sophie, the maid, finds and wears the bit of jewelry, and later, when Harry asks Flossy where it is, she explains she has lost it. When Harry offers to give Jack $50 for what he believes to be a valuable trinket, the latter gladly accepts the money, and with the $50 gives Flossy the time of her young life, and both enjoy the joke on Harry.
N. G. C.

One Woman's Way—AMERICAN—JUNE 23.—A romantic drama featuring Joseph Galbraith and Vivian Rich, which deals with the problem which a young wife is called upon to face when her husband's eyesight is failing and $500 is needed for an operation on his eyes. John Norman,

the wife's employer, on a drunken spree one night, offers $500 to any woman of his party who will jump into the fountain at the restaurant at which they are dining. The wife accepts the challenge in order to win the badly needed $500. Later the husband misunderstands and is about to shoot Norman, when the truth becomes known and a reunion occurs between husband and wife. N. G. C.

The Shadowgraph Message—(TWO REELS)—BRONCHO—JUNE 23.—Blackwell, a forger, is sentenced to twenty years, on the testimony of Howard Ward, a handwriting expert. On the way to the penitentiary, Blackwell escapes. Intent on squaring accounts with Ward, Blackwell breaks into his home. He binds Jean Cordova, Ward's deaf and dumb assistant, and conceals himself in the room where Hilda, Ward's little daughter, is sleeping. When the Wards return, Mrs. Ward goes to the nursery. Blackwell confronts her and tells her if she screams he will shoot the child. Jean, by means of the shadowgraph, a machine used by the handwriting expert, flashes a message of warning to Ward. Ward climbs a pillar to the nursery window and shoots Blackwell.

Hearts and Swords—(TWO REELS)—DOMINO—JUNE 24.—While carrying important rebel messages, Maxim Gonzales is wounded. His sister, Rosa, volunteers to deliver the papers. Rosa is captured and condemned to be shot. Lieutenant Salza, son of the federal general, a former lover of Rosa's, takes her place and Rosa escapes. Rosa's mother intercedes with the general for her daughter The life of her supposed daughter is spared, and the general's own son, disguised as a girl, leaves the camp. The lovers are reunited, and Donna Gonzales, in spite of political differences, consents to their marriage.

Beautiful Love—KOMIC—JUNE 27.—Fay Tincher featured. Fay, a rising young woman lawyer, is in love with Archibald. Archibald's stern mamma insists that he marry Frances, who threatens to foreclose the mortgage she holds on mamma's home unless she receives the hand of Archibald in marriage. Archibald sends a message to Fay, begging her to save him. Archibald makes his escape out of the window and he and Fay get away in her machine. Mamma and Frances follow in a powerful touring car, but when they reach the minister's, Fay and Archibald are man and wife.

The Floating Death—(TWO REELS)—KAY BEE—JUNE 25.—Eben Graham bribes

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boat catches fire and all are lost. Among them are Lathrop's wife and daughter. The inspector kills himself. Graham reads in a newspaper that the government is after the man higher up. He makes his escape on a freighter. The boat is run down by a derelict loaded with dynamite and destroyed.

A Bad Man and Others—(Two Reels)—Reliance—June 26.—George Hewitt is shot and wounded by Mesquite Mike while on his way to get a doctor for his wife, Lucy. Mike was in love with Lucy before she married Hewitt. Pursued by the sheriff, Lucy' uncle, Mike makes his

way to the Hewitt ranch. He finds Lucy ill, and carries her across the desert to the mission. Hewitt, informed that the "bad man" was at the mission, arrives with the sheriff. He is called aside by Lucy, who tells him how Mike saved her life. The sheriff is about to seize him when Hewitt tells him that Mike is not the man who shot him.

The Old High Chair—(Two Reels)—Majestic—June 27.—In the attic of her her life pass in visions before her. She

longs to see her son Jack, who has been home, an old lady comes upon the high chair of her children. The incidents of away from her so many years. As she sits alone in the dusky attic a tall figure strides toward her and clasps her in his arms. It is Jack, the adventurer, home from sea. Then, over the old high chair, mother and son exchange laughter, tears and kisses.

Universal Program

Universal Animated Weekly No. 171—Universal—June 16.—Stadium day at Tacoma, Wash.; Ancient and Honorable Artillery celebrates anniversary at Boston, Mass.; Elks unveil gigantic emblem at Colorado Springs, Colo.; secretary of State Bryan, who resigned, and Robert Lansing, his successor; orphans of New York City visit Coney Island; daring aviators demonstrate their skill at Fenton, Mich.; tablet to dead heroes of the air dedicated on Mt. Tamalpais, San Francisco, Cal.; Masonic field day at Brooklyn, N. Y.; Secretary of Navy Daniels rewards successful graduates at Annapolis, Md.; Boy Scouts of Canada reviewed at Montreal; Australian cruiser *Sydney* that destroyed famous German cruiser, arrives at Nasau, Bahama Islands; scenes behind the firing lines with the Kaiser's army in the western war zone.

Mismated—Imp—June 21.—Featuring King Baggot and Jane Gail. King, the shoe clerk, is called to wait on a young lady. King decides to start a flirtation with her, though her face is hidden behind the paper she is reading. Jane, the china clerk, is given her opportunity to worry King when the lady customer leaves. Jane takes her place, and still holding the paper before her face, has King wait upon her. She is hurriedly called back to the china counter and leaves one of her slippers. Later, when the hack driver receives the shoes ordered by the society lady and his shoes

go to the lady, King is at a loss to explain until he sees the mismated shoes on Jane, who has borrowed an old one from the landlady.

A Peach and a Pair—Nestor—June 22.—The pair, Eddie and Lee, make brave efforts to make a hit with the Peach they meet at the seashore. When the Peach leaves for home the honors are about even between Eddie and Lee. They each receive a letter from her saying that the one who gets to her home first will receive good news. After a race filled with mishaps of every description, Eddie arrives at the girl's house and is given a letter by the maid. Lee comes in just as Eddie opens the letter, which in effect tells him that she has gone to marry "a real man."

For the Honor of a Woman—(TWO REELS)—GOLD SEAL—JUNE 22.—Adventure number four in the "Under the Crescent" series. During a terrific sand storm the Prince, who has regained power over the

three fugitives, abducts Zohra's baby. He places it in a small cavity in the ground, where later it is found by a Bedouin chief, Zohra's father. By a jewel hung around the neck of the child, the old man identifies its mother. He swears to kill her. Meanwhile, the forsaken mother has gone insane from the loss of her child.

A Mountain Melody—REX—JUNE 22.—Nancy Briggs and Mat Martin are mountain sweethearts. Nancy meets George Denton, who is on an outing, and occupies a cabin near the house where she lives with her father. She and Denton become quite friendly, which arouses the jealousy of Mat. While she is in the cabin listening to him play the violin, she sees the picture of a woman and child. She speaks of it and Denton tells her that it is his wife and child. She rushes from the place in tears and he is at a loss to know the reason. She returns to her father and refuses to explain her sudden grief. Mat, believing he knows the reason, goes to Denton's cabin and shoots at his shadow on the curtain. When he returns the girl surmises what has happened when she sees the gun, and tells him the truth. They are horror stricken, but later they see Denton walking toward them; his shadow was reflected from a mirror. Nancy then agrees to marry Mat.

A Boob's Romance—(TWO REELS)—LAEMMLE—JUNE 23.—The boob, working in a country store, fights with one of his customers. To escape the wrath of the farmer, the boob runs out of the store and jumps into a passing auto. To him the girl driving the car is the lady of his dreams, but to her he is a boob. He secures a job as extra in a traveling show. The girl and her father attend the performance. A fire breaks out in the theater and he saves her life. The next day he receives a letter thanking him and enclosing a check. He spends the money to get a college education. After graduating he returns a different man, and the girl willingly accepts him.

The Tinker of Stubbinville—BIG U—JUNE 24.—Featuring Murdock MacQuarrie. Will Harvey, a traveling tinker, calls at the house of Mary Haskins. Mary has no money, but she wishes to help Harvey, so she gives him food. In return, he mends her wash boiler. That night her husband returns home intoxicated. His brother remonstrates with him and in the quarrel that ensues, John knocks his brother down with a chair. Thinking he has killed him, John rushes out of the house. Mary goes in search of help and meets Harvey and tells him of the trouble. He finds John hiding in a deserted cabin. He tells John that his brother is not dead and urges him to go home and stop drinking, saying that he was born a hunchback because his drunkard father abused his mother at the time he was about to be born. John, who expects to be a father soon, thanks the hunchback and returns to his home to lead a better life.

Larry O'Neill, Gentleman—(TWO REELS)—IMP—JUNE 24.—Larry O'Neill is taken into the home of Sloane and is entertained by Sloane's wealthy friends.

Sloane does this to prove his assertion that he could take an intelligent man from the mills and make a gentleman of him merely by giving him the advantages of money and good society. Larry is a hit with Sloane's friends, but when he wins the love of Mildred, a wealthy girl, he decides to put an end to the masquerade and goes back to work at the mill. By study and hard work Larry earns a responsible position with the company. Later Mildred and Larry are married.

The 18-Carrot Mystery—POWERS—JUNE 24.—Detective Duck is engaged to guard the valuable jewels of Miss Millun during her reception. Lady Baffles, the famous crook, gains admission to the house, and it is only by the use of great detective skill that he finally foils the light-handed Lady Baffles. Max Asher and Gale Henry featured.

Conscience—(FOUR REELS)—IMP—JUNE 25.—Dave Wilson is convicted of

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murder on circumstantial evidence, and is electrocuted. One year later James Sprague, the criminologist, becomes interested in the case, as his friend, the warden of the prison, mentions it in his argument against capital punishment.

Sprague finally runs down the real murderer. At the close of the picture, Benson, the murderer, is seen in prison.

The Test of a Man—(Two Reels)—Bison—June 26.—Jack Arnold is put in charge of the construction of a spur for the Lake View railroad. He is in love with Dorothy Paxton, whose father is superintendent of the road. Made penniless by the destruction of his father's

factory, Jack realizes that he must make good or lose Dorothy. The job is a big one and must be completed within a certain time. He is greatly hampered by two dissatisfied workers, but finally overcomes the many obstacles and has the work finished before the expiration of the contract. Jack and Dorothy are married.

When Shultz Led the Orchestra—Joker—June 26.—Shultz is made leader of the orchestra at the Gaiety. Things go along pretty well until Shultz climbs upon the stage to talk to one of the actresses. The manager raves, but is powerless, and there is a grand mix-up until wifie takes a hand.

Eleven to One—Laemmle—June 27.—Frank Crane is being tried on a charge of murder. There is strong circumstantial evidence against him. Thomas Haig, a member of the jury, holds out for acquittal against the other eleven. After a long debate, the jury reports a disagreement. The judge instructs them to find a verdict. Haig, not wishing to be detained another day, flips a coin to decide his verdict; it falls heads and on this he decides with the other members to declare the man guilty. His daughter returns home after a long absence and informs her father she is married. Her husband turns out to be Frank Crane. Haig then confesses all to the judge. The judge is about to issue warrants for the rest of the jury when the real murderer is apprehended.

Their Secret—(Two Reels)—Big U—Daisy marries Billy Lawrence, whom she meets while at boarding school. She keeps her marriage a secret from her mother. At the end of the school term, Daisy leaves her baby in charge of Mrs. Gray and returns to her home. Her husband secures a job on the farm owned by Daisy's mother, hoping to gradually win her friendship. When Mrs. Brooks receives a report from the school she demands her daughter to tell her why she was absent for three months. When Daisy tells her mother that she is married to Billy, she is ordered to leave home, but when the baby is brought and placed in the arms of its grandmother, she changes her mind and asks the young couple to stay.

Feature Programs

Kleine

The Spendthrift—(Six Reels)—George Kleine.—Irene Fenwick and Cyril Keightley featured in this production. Gretchen Jans brings up her two nieces, Clarice and Frances, with iron discipline. Frances rebels and elopes with Richard Ward, who indulges her in every luxury that money can purchase. Years later, Ward, on the verge of bankruptcy, discovers that Frances has borrowed a large sum of many from Thorne, a wealthy clubman, and compels her to telephone to the man to come to her apartment at once, his plan being to kill him when he appears. When he arrives, Ward exclaims, "Men like you are not worth killing," and departs, leaving the man with his wife. Frances leaves home that night and becomes a working girl, and Ward's younger brother, Monty, obtains a job in the West, takes his wife with him and makes good. Aunt Gretchen comes to Ward's aid, re-establishes his business, and later Thorne learns of Frances' whereabouts, telephones Ward's lawyer and induces Frances to return to her aunt, where a reconciliation takes place between husband and wife.

Metro

Fighting Bob—(Five Reels)—Rolfe—Orrin Johnson and Olive Wyndham are featured in this production, staged by John W. Noble under the direct supervision of Mr. Rolfe. "Fighting Bob" Rensaler, while at college, receives a letter from General Braga, a friend of his father's who is president of Lorento, in which he learns that his father has died and that Marshall Mendoza aspires to the presidency and intends to proclaim himself dictator with the assistance of Laredo, a revolutionary leader. Dulcina Garnia, Bob's sweetheart, beloved by Laredo, is promised in marriage to him by Manuel Garni, her guardian. When Laredo learns that Bob is coming with Cyrus Brown and Comin Hartley, two of his chums, to aid General Braga, he kidnaps Dulcina and confines her in a monastery. Bob comes to rescue the girl, which results in a thrilling battle between the forces of General Braga and

those of Laredo, the latter being defeated. Bob is made president at the end of the revolution and marries Dulcina.

Mutual Masterpictures

Her Shattered Idol—(FOUR REELS)—MAJESTIC.—A rip-roaring comedy, featuring Mae Marsh, Robert Harron and Elmo Lincoln. Mae, in love with Robert, a puny lad, meets Ben, the village blacksmith, and falls for his big muscles. Robert's ring is returned and Mae simply dotes on Ben and his strong-arm stuff, but when a wise old uncle, to aid Bob, invites Ben to spend a week as Mae's guest, things work out as anticipated and Ben proves an awful bore, disgracing both himself and his hostess. After an exciting elopement, Bob is able to convince Mae that he, after all, is the man she really loves. See review on page 1055, this issue.

Up from the Depths—(FOUR REELS)—RELIANCE—A four-reel picture adapted from the story of Charles B. Loomis, featuring Courtenay Foote, Gladys Brockwell and Thomas Jefferson. The story concerns Revivalist Davids, who marries Daire, a country girl, and later deserts her for a new field in which to graft. The girl, after giving birth to a child, becomes a dance hall singer, and years later encounters her husband, the hypocritical evangelist, when he raids the Mozart dance hall, where she is employed. Learning that he has married again, the girl confronts him in his own home with their child, thus causing the death of his wife and humiliating him. On another raid the evangelist is shot, and ere he dies, honorably marries the girl he wronged. See review on page 1051. this issue.

North American

A Runaway Match—(CHAPTER NINE OF "THE DIAMOND FROM THE SKY")—(TWO REELS)—AMERICAN—Blair Stanley gives "the diamond from the sky" to Vivian Marston as an inducement to make her marry him. When Blair is hounded by others who seek "the diamond from the sky," Vivian disguises herself as a boy and the two start on their honeymoon. Luke Lovell turns against Hagar at the gypsy camp and Quabba, the hunchback, rolls a huge rock down the mountain side, starting an avalanche which wipes out the entire camp. Arthur Stanley, under the name of John Powell, far in the West, learns of a planned train robbery, rides his horse alongside the train to warn the trainmen and leaps aboard it. As his story is not believed, he is hurled from the train as the episode ends. See page 1055, this issue, for further review.

Paramount

Jim the Penman—(FIVE REELS)—FAMOUS PLAYERS—John Mason is featured in this detective story. Jim Ralston forges two letters that cause the estrangement of Nina and Louis, who are engaged. He weds Nina and becomes a professional forger, operating with Baron Hartfeld. After robbing Louis of $75,000, he becomes notorious as "Jim the Penman," though nobody suspects his identity. Captain Redwood, a society detective, undertakes to capture the forger. Ralston decides to give up his crooked life after he succeeds in stealing the famous Drelincourt necklace, but when his daughter becomes engaged to the head of the old family he tries to stop the theft. Hartfeld gets the necklace and refuses to give it up unless he receives $75,000. Redwood, who overhears the conversation, recovers the necklace himself. He takes $75,000 from Ralston as "hush money" and turns it over to Louis as "a permanent loan." Ralston's wife discovers the trick which has robbed her of the man she loved and he dies of heart failure, being found dead by the guests who troop out from his daughter's wedding breakfast. Redwood captures the baron as the story ends.

The Arab—(FIVE REELS)—LASKY—Edgar Selwyn, the author, is featured in the production as Jamil, the son of the great desert shiek, who falls in love with the daughter of a Christian missionary and rescues the girl, her father and the children of the mission school when a massacre of the Christians in Syria is planned. The Turkish governor of the Syrian town is also in love with Mary, the missionary's daughter, and is much enraged when he learns that Jamil has interfered with his plans. The governor persuades the desert tribe of which Jamil's father is shiek to ride down on the town after the massacre, so he can blame them for the killing and thus escape the vengeance of the American government. The old shiek agrees to the plan, provided the governor will find Jamil and send him back to the desert, but when Jamil learns the motive of the governor's interest, he becomes a defender of the Christians on account of his love for Mary.

Pathe

Pathe News No. 47—PATHE—JUNE 12.—Great railway disaster at Gretna Green, England, 200 lives lost; cartoon; Pathe's American fashions; war pictures showing the Russians at the front; the Czar with the Grand Duke Nicholas, six feet seven inches tall, reviews the troops at the Austrian front; the Czar and the Archbishop of Poland walk over the ruins of a Polish village; at Washington, D. C., William Jennings Bryan resigns the secretaryship of state; the schooner *George B. Cluett* leaves New York, laden with fuel and provisions, for the frozen Arctic, in search of the McMillan polar expedition; thousands of children of Brooklyn, N. Y., celebrate the anniversary of the founding of the Brooklyn Sunday School Union.

The Lost Torpedo—(EPISODE ONE, "THE ROMANCE OF ELAINE)—(TWO REELS)—PATHE.—This is the beginning of the new Pathe serial which features Lionel Barrymore in the role of the hero, Marcius del Mar, secret service agent of the American government. Del Mar calls on Elaine to learn what she knows of Kennedy and his torpedo invention, but in her home is overcome by a deadly gas from a bullet invented and fired by a mysterious old gentleman with gray whiskers, whose future relation to the story has not yet been disclosed. The old gentleman, earlier in the story, visits Del Mar's rooms in a New York hotel and there secures a document that he is seeking and successfully gets away with it, after overpowering Del Mar's servant. See review page 1058, this issue.

For the Commonwealth—(THREE REELS)—PATHE.—Ninth episode in the "Who Pays?" series, featuring Ruth Roland and Henry King. Ellis Mason, assistant to District Attorney Bell, raids a certain dive during Bell's absence. This place was run under the secret protection of the district attorney. Mason, for his fearlessness, is nominated for the office of district attorney by the Commonwealth Club. Bell and the men who own the dive pay Clarice Adair, a dancing girl, to lure Mason to her room. The girl accuses him of assaulting her and the case is tried in court. As a result of this, Mason's candidacy is discredited and the girl he loves is turned against him. T. C. K.

Woman and War—(THREE REELS)—PATHE.—The story of a woman who marries an officer in the army of a foreign country. Years later their respective countries go to war. Because of her husband's victory over her native land, she leaves him and returns to her former home. A year later they are brought together again by the serious illness of their child, and their political differences are forgotten. T. C. K.

The Heart That Knew—(THREE REELS)—PATHE.—A young girl is left a fortune by her uncle. In the event of her death, the will states, the money is to go to the nephew, her cousin. The cousin's lawyer is instructed by him to try to get her out of the way. The lawyer's opportunity comes when he accompanies the girl and her lover on a walking trip. He removes the danger sign from an unsafe bridge. The girl walks out on the bridge, it gives way and she falls down the steep embankment. She is rescued by a gypsy and taken to his camp. The lawyer believes the girl dead and accuses her lover of the crime and has him imprisoned. The girl escapes from the gypsy camp, and when the lawyer is confronted by her he breaks down and confesses. Her lover, who is about to be executed for the crime, is released. T. C. K.

Whiffles' Busted Alibi—PATHE.—Whiffles assumes the role of hairdresser to the woman he thinks so charming. He dresses her hair, but she resents his attentions and puts him out. He attends a reception with his wife and they meet the woman there. She tells his wife that he is the man she had to put out of her house. Whiffles has an alibi and his wife believes him—until her missing combs, brushes and other toilet articles are found in his handbag. On the same reel with:

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Universal Special

The Black Box—(FIFTEENTH EPISODE OF UNIVERSAL'S SERIAL, "THE BLACK BOX") (TWO REELS)—UNIVERSAL.—The mystery of the black boxes is at last cleared up. Craig is exonerated from the crimes committed, and Professor Ashleigh is found to be guilty. This episode ends with Laura saying "Yes" to the inspector's proposal and Leonora and Quest leaving for the minister's to be married. For further review, see page 1057, this issue. J. C. G.

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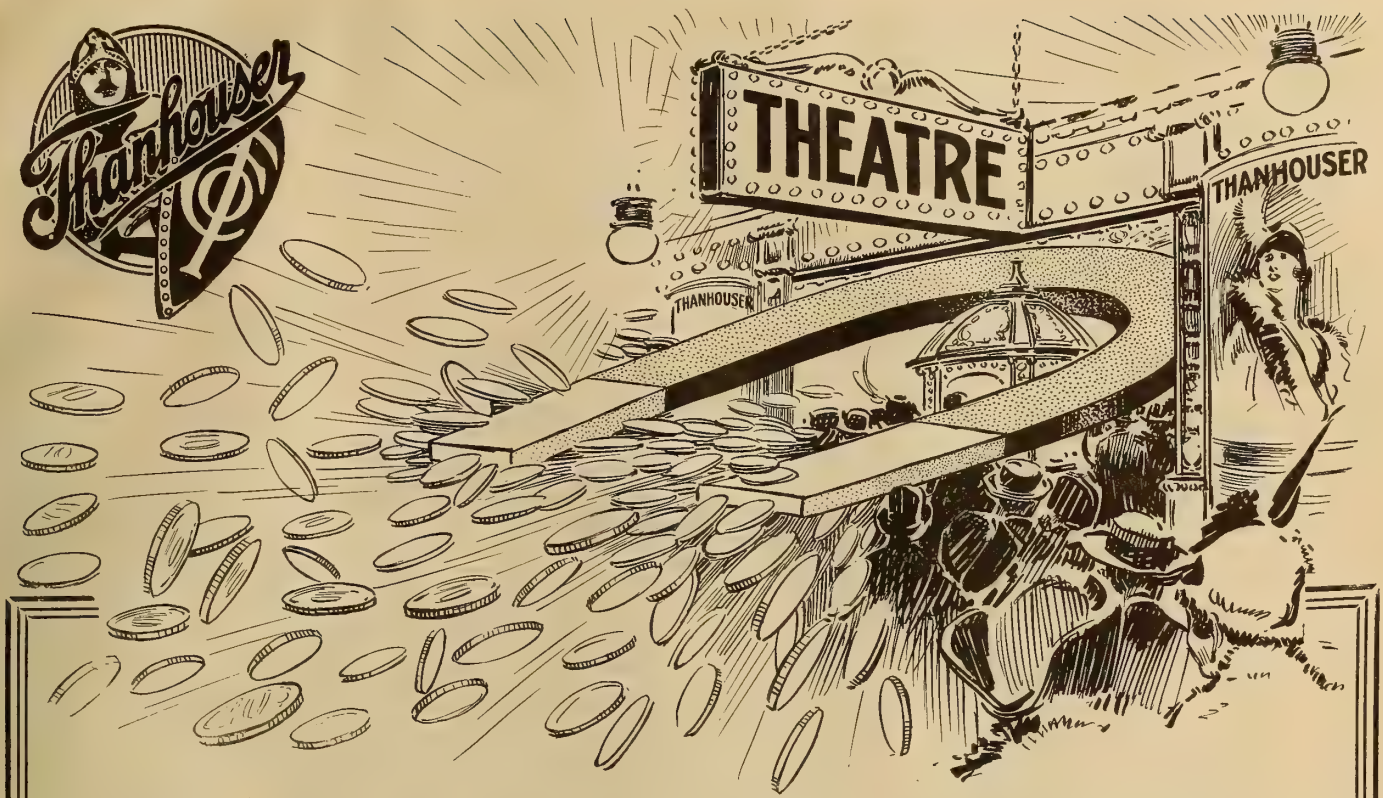

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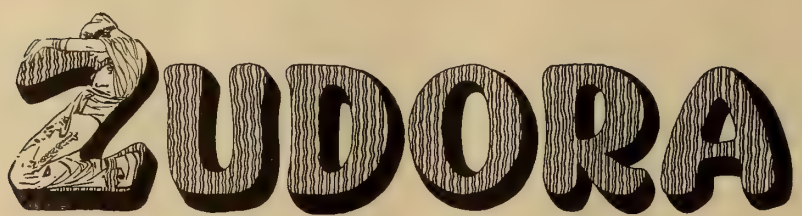

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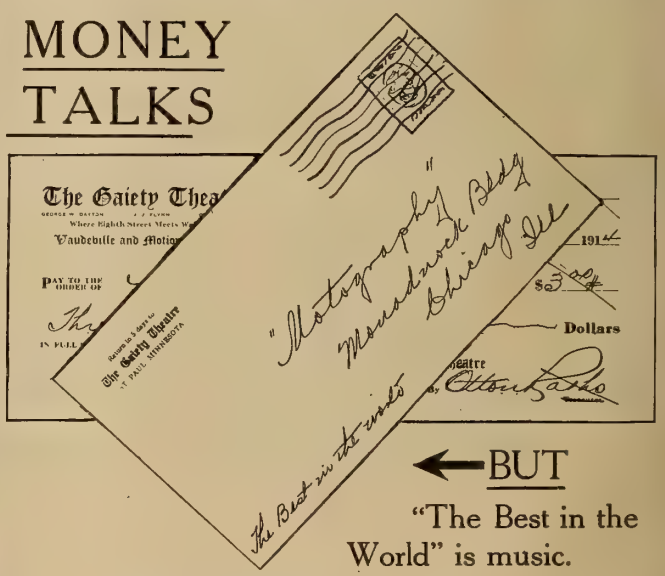

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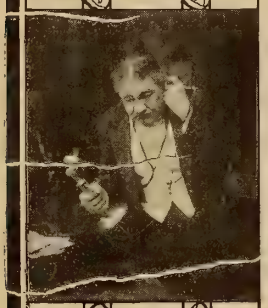

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MINNEAPOLIS	109 Kasota Bldg.	PITTSBURGH	715 Liberty Av.	DENVER	16th and Larimer Sts.
NEW YORK	115 East 23rd St.	CINCINNATI	217 E. 5th St.	OMAHA	1312 Farnam St.
BOSTON	3 Tremont Row	CLEVELAND	622 Prospect Av., S. E.	SEATTLE	810 Third Av.
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Motography's M. P. Theater Directory

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INDIANA.

NOBLESVILLE (5,073) **The Vaudette Theater,** remodeled 21x100, investment $700. Four shows, (v) 1 hr. Changes six times a week. Screen 11x15, throw 58 ft. Piano. Seats 200 @ 5c. John H. Wise, mgr. Employs 6. 31.

NORTH VERNON (2,915) **Plaza Theater,** 120 Walnut St., remodeled 20x70, investment $1,000. Five shows, 45 min. Changes six times a week. Screen 12x12, throw 55 ft. Seats 150 @ 5c. Hudson & Blocher, owners. Employs 6. 31.

OTTERBEIN (652) **Little Grand Theater,** remodeled 20x60, investment $600. Two shows, two times a week, 1 hr. Changes two times a week. Screen 12x12, throw 50 ft. Piano and Phonograph. Seats 150 @ 5-10c. Switzer & Bolt, owners. Employs 5. 31.

PERU (10,910) **Palace Theater,** remodeled 22x90, investment $5,000. Eight shows, 1 hr. Changes daily. Screen 9x12, throw 45 ft. Seats 235 @ 5c. Piano. O. J. Chandler, prop. Employs 6. 64.

REDKEY (1,714) **Powell's Theater,** remodeled, investment $2,500. Five shows, (v) 45 min. Changes six times a week. Screen 11x14, throw 70 ft. Player Piano. Seats 270 @ 5c. Chas. Powell, owner. Employs 4. 51.

RICHMOND (22,324) **Arcade Theater,** 715 Main St., remodeled 17x120, investment $4,500. Ten shows, 45 min. Changes three times a week. Screen 9x12, throw 75 ft. Piano and Drums. Seats 200 @ 5c. Arcade Amusement Company, owners. Employs 6. 31.

SALEM (2,283) **Dreamland Theater,** permanent 36x70, investment $1,000. Three shows, (v) 1 hr. Changes six times a week. Screen 10x12, throw 50 ft. Orchestra. Seats 400 @ 5-10c. J. W. James, owner. Employs 9. 61.

SHELBURN (2,055) **Arcade Theater,** permanent 20x80. Six shows, (v) 30 min. Changes six times a week. Screen 10x13 ft. 8 in., throw 63 ft. Piano and Drums. Seats 160 @ 5-10c. J. E. Woods, owner. Employs 3. 31.

SOUTH BEND (53,684) **Surprise Theater,** remodeled 22x120, investment $21,000. Twenty shows, 40 min. Changes daily. Screen 9½x12½, throw 81 ft. Seats 259 @ 5-10c. Orchestra. E. Rhodes, mgr. Employs 9. 68.

TELL CITY (3,369) **Tell City Opera House,** permanent 40x120, investment $12,000. One show, (v) 1 hr. Changes daily. Screen 16x22, throw 55 ft. Orchestra. Seats 600. R. M. Gregory, mgr. Employs 6. 61.

VALPARAISO (6,987) **Memorial Theater,** permanent 45x100. Three shows, (v) 40 min. Changes six times a week. Throw 60 ft. Orchestra. Seats 800 @ 5-10c. A. F. Heineman, owner. 31.

VALPARAISO (6,987) **Memorial Theater,** remodeled 48x130. Two shows, (v) 1½ hrs. Changes daily. Seats 750 at 5-10c. Orchestra. Employs 10. 31.

WARSAW (4,430) **Royal Theater,** remodeled 24x70, investment $1,000. Four shows, 30 min. Changes six times a week. Screen 13x15, throw 66 ft. Piano and Traps. W. R. Deaton, owner. Employs 6. 31.

WASHINGTON (7,854) **New Grand Theater,** remodeled 16x80. Six shows, 45 min. Changes six times a day. Screen 9x12, throw 60 ft. Orchestra. Seats 170 @ 5c. Palmer Bros., owners. Employs 10. 31.

IOWA.

ATLANTIC (4,560) **Majestic Theater,** remodeled. Three shows. Changes six times a week. Orchestra. Seats 240 @ 10c. Leach & Herbert, owners. 31.

BOONE (10,347) **Star Theater,** remodeled 22x75, investment $5,000. Two shows, 1 hr. 20 min. Changes three times a week. Screen 8x10, throw 50 ft. Piano. Seats 200 @ 10c. Voss & Wampler, owners. Employs 3. 31.

CEDAR RAPIDS (32,811) **Princess Theater,** 321 Second Ave., remodeled 33x140, investment $15,000. Six shows, 1 hr. Changes daily. Screen 14x16, throw 90 ft. Piano and Drum. Seats 461 @ 5c. Diebold & Young, owners. Employs 5. 41.

CLARINDA (3,832) **Bon Ton Theater,** North Side of Square, permanent 65x140, investment $750. Two shows, (v) 1¾ hrs. Changes three times a week. Screen 15x18, throw 60 ft. Piano and Traps. Seats 580 @ 10c. G. E. Mead, owner. Employs 5. 61.

DUBUQUE (38,494) **Princess Theater,** Ninth and Main St., permanent 42x115, investment $40,000. Eight shows, 45 min. Changes daily. Screen 16x14, throw 72 ft. Piano and Violin. Seats 500 @ 5c. H. W. Fulton, mgr. Employs 10. 31.

DUBUQUE (38,494) **Star Theater,** 493 Main St., remodeled 25x150, investment $3,000. Nine shows, 45 min. Changes four times a week. Screen 13x13, throw 85 ft. Orchestra. Seats 325 @ 5c. Harry Weiss, owner. Employs 18. 31.

EMMETTSBURG (2,325) **Crystal Theater,** remodeled, investment $1,500. Two shows, 1 hr. Changes three times a week. Screen 12x14, throw 65 ft. Piano. Seats 215 @ 10c. H. H. Fish, owner. Employs 4. 31.

GRINNELL (5,036) **Bijou Theater,** 508 Fourth Ave., remodeled 18x90, investment $2,000. Five shows, 1 hr. Changes six times a week. Screen 11x13, throw 60 ft. Orchestra. Seats 200 @ 10c. Mart & Mart, owners. Employs 6. 31.

IDA GROVE (1,874) **New Grand Theater,** permanent, investment $8,000. Two shows, 1 hr. Screen 18x14, throw 72 ft. Seats 500 @ 5-10c. Piano. W. L. Hester, mgr. Employs 10. 67.

INDEPENDENCE (3,517) **Gem Theater,** remodeled 28x70, investment $1,200. Four shows, 40 min. Changes six times a week. Screen 8x14, throw 68 ft. Piano. Seats 250 @ 5-10c. J. S. Bassett, owner. Employs 4. 31.

IOWA CITY (10,091) **Bijou Theater,** Dubuque St., remodeled 45x80, investment $5,000. Three shows, (v) 1¼ hrs. Changes two times a week. Screen 9x12, throw 50 ft. Piano and Drums. Seats 420 @ 10-20c. H. Leroy Smith, mgr. Employs 9. 31.

JEWELL (941) **Isis Theater,** remodeled 25x120, investment $1,500. Three shows, 1 hr. Changes three times a week. Screen 14x14, throw. Piano. Seats 250 @ 10c. Williams & Williams, owners. Employs 6. 31.

KNOXVILLE (3,190) **Colonial Theater,** permanent 21x110, investment $2,000. Two shows, 1 hr. Changes three times a week. Screen 11x15, throw 85 ft. Orchestra. Seats 330 @ 10c. Art Betterton. Employs 12. 31.

MANSON (1,236) **Photoplay Theater,** remodeled 25x100. Three shows, 45 min. Changes three times a week. Screen 13x15, throw 50 ft. Piano. Seats 200 @ 10c. Amos C. Johnson, owner. Employs 6. 31.

MAQUOKETA (3,570) **Lyric Theater,** remodeled, investment $1,500. Two shows, 1 hr. Screen 12x14. Orchestra. Seats 200 @ 10c. R. J. Hammel, owner. Employs 6. 41.

MASON CITY (11,230) **Orpheum Theater,** 103 S. Main St., remodeled 22x110, investment $6,000. Seven shows, 1 hr. Changes three times a week. Screen 10½x14, throw 86 ft. Piano and Drums. Seats 350 @ 10c. P. E. Johannsen, owner. Employs 6. 52.

MISSOURI VALLEY (3,187) **New Palm Theater,** 408 Erie St., permanent 25x90, investment $11,100. Three shows, 1 hr. Changes three times a week. Screen 9x12, throw 74 ft. Piano and Violin. Seats 275 @ 10c. C. C. Pratt, owner. Employs 6. 31.

MOULTON (1,233) **Crystal Theater,** Fifth and Main Sts., remodeled 25x70, investment $1,100. Two shows, (v) 1½ hrs. Changes three times a week. Screen 14x10, throw 50 ft. Orchestra. Seats 250 @ 10c. F. F. Garrett and J. M. Garrett, owners. Employs 9. 31.

NEW HAMPTON (2,275) **Idle Hour Theater,** remodeled 22x120, investment $3,200. Two shows, 45 min. Changes six times per week. Screen 12x14, throw 70 ft. Seats 225 @ 10c. Piano. W. A. Matlack, mgr. Employs 4. 129.

SIBLEY (1,330) **Alamo Electric Theater,** remodeled 22x70, investment $1,800. Two shows, 1 hr. Changes four times a week. Screen 16x16, throw 60 ft. Piano and Drums. Seats 150 @ 10c. Smith & Campbell, owners. Employs 3. 31.

SIOUX CITY (47,828) **Majestic Theater,** 616 Fourth St., remodeled 50x100, investment $10,000. Thirteen shows, 1 hr. Changes two times a week. Screen 14x16, throw 70 ft. Piano and Traps. Seats 300 @ 5-10c. C. W. Melcher, mgr. Employs 7. 101.

KANSAS.

ARGENTINE ( ) **Crescent Theater,** 2121 Silver Ave., remodeled 22x58, investment $700. Two shows (v) 1¼ hrs. Screen 10x10, throw 51 ft. Seats 200 @ 10c. Piano. H. S. Belaer. Employs 5. 1119.

COFFEYVILLE (12,687) **Odeon Theater,** 102 W. Eighth St., remodeled 25x140. Ten shows, 40 min. Changes three times a week. Screen 14x16, throw 110 ft. Orchestra. Seats 400 @ 5c. Kamm & Shickey, owners. Employs 6. 41.

FORT SCOTT (10,463) **Vaudette Theater,** 108 S. Main St., remodeled 20x120, investment $2,000. Six shows, (v) 1 hr. Changes three times a week. Screen 10½x14½, throw 98 ft. Orchestra. Seats 300 @ 10c. C. R. Blubaugh, owner. Employs 5. 42.

GALENA (6,096) **Electric Theater,** 115 Main St., remodeled, investment $1,000. Four shows, 35 min. Changes four times a week. Screen 12x14, throw 60 ft. Electric piano. Seats 250 @ 5c. Mrs. B. F. Rakestraw, owner. Employs 6. 31.

GREAT BEND (4,622) **Palace Theater,** permanent 25x100, investment $5,000. Three shows, (v) 1 hr. Changes six times a week. Screen 12x16, throw 70 ft. Piano and Drums. Seats 300 @ 5-10c. W. F. Aulrach, owner. Employs 8. 31.

HIAWATHA (2,974) **Cozy Theater,** 526 Oregon St., remodeled 23x140, investment $1,500. Three shows, 45 min. Screen 16x20, throw 90 ft. Seats 275 @ 5-10c. Piano. P. M. Smith, mgr. Employs 5. 1118.

HIAWATHA (2,974) **Electric Theater,** 526 Oregon St., remodeled 23x140, investment $1,500. Two shows, (v) 1½ hrs. Changes six times a week. Screen 12x18, throw 86 ft. Piano. Seats 375 @ 10-15c. Geo. B. Moore, owner. Employs 4. 42.

HUTCHINSON (16,364) **Pearl Theater,** 7 Main St., remodeled 25x150, investment $5,000. Five shows, (v) 1 hr. Changes six times a week. Screen 12x17, throw 112 ft. Orchestra. Seats 600 @ 10c. R. Wayne Martin, owner. Employs 7. 31.

INDEPENDENCE (10,480) **Joy Theater,** remodeled 25x100, investment $1,000. Four shows, (v) 1 hr. Screen 12x16, throw 85 ft. Seats 250 @ 5-10c. R. R. Painter, owner. Employs 3. 31.

KINGMAN (2,570) **Orpheum Theater,** remodeled 25x100, investment $5,000. Two shows, (v) 50 min. Changes three times a week. Screen 11 ft. 6 in.x16 ft. 6 in., throw 72 ft. Piano. Seats 265 @ 10c. Geo. M. Merriam, owner. Employs 4. 52.

LAWRENCE (12,374) **Aurora Theater,** 733 Mass. St., seven shows. Changes four times a week. N. H. Gibbons, owner. 31.

LYONS (2,071) **Odeon Theater,** remodeled, investment $6,940. Three shows, 1 hr. Changes three times a week. Screen 14x16, throw 70 ft. Piano and traps. Seats 240 @ 10c. A. A. Shilkett, owner. Employs 5.

MEDICINE LODGE (1,299) **Pastime Theater,** remodeled 25x100, investment $1,300. Two shows (v) 1 hr. Screen 12x14. Throw 72 ft. Seats 280 @ 10c. Piano. O. T. Thom, mgr. Employs 5. 626.

TOPEKA (43,684) **Cozy Theater,** 718 Kansas Ave., permanent 25x150. Seven shows, 1 hr. Changes three times a week. Screen 10x12, throw 126 ft. Orchestra. Seats 500 @ 5c. Mrs. T. L. Miller and Lew Mathewson, owners. Employs 11. 31.

WASHINGTON (1,547) **Majestic Theater,** remodeled 25x80, investment $1,500. (v) Changes three times a week. Screen 12x18, throw 80 ft. Piano. Seats 300 @ 10c. J. D. Kite, owner. Employs 4. 31.

WICHITA (52,450) **Colonial Theater,** 117 N. Market St., permanent 35x125, throw 118 ft. Eight shows, 45 min. Changes two times a week. Screen 16x16, throw 118 ft. Piano. Seats 900 @ 5c. Clayton T. Cunningham, mgr. Employs 10. 41.

YATES CENTER (2,024) **Star Theater,** remodeled 35x100, investment $1,500. Two shows (v) 45 min. Screen 10x12. Throw 68 ft. Seats 400 @ 5 and 10c. Piano and Violin. Alfred W. Crowley. Employs 4. 626.

KENTUCKY.

CATLETTSBURG (3,520) **Lyric Theater,** Box 368, remodeled 22x100, investment $3,000. Four shows, 1¼ hrs. Changes six times a week. Screen 10x13 1-3, throw 72 ft. Orchestra. Seats 200 @ 10c. C. J. Wellman, owner. Employs 6. 52.

(To be continued.)

Information for Motography's M. P. Theater Directory

Name of Theater .....
Address .....
Town ..... State .....
Are you Incorporated? ..... Investment .....
What other houses do you operate? .....
.....
When was the house built? .....
Frontage and depth of house in feet? .....
Seating Capacity? .....
Admission Price? .....
How many shows per day? .....

Length of each show? .....
Do you show Vaudeville? .....
First run film? .....
What program? .....
How many changes per week? .....
How many employes in your theater? .....
Size of screen? .....
Length of throw? .....
House built for theater or remodeled? .....
What music do you use? .....
What Competition have you? .....

Date .....

Signed .....
Proprietor or Manager.

NOTE—Exhibitors are invited to use the above blank to supply the information requested. When properly filled out, please forward to Motography, Monadnock Bldg., Chicago, for listing in Motography's M. P. Directory. If you do not care to mutilate your magazine, ask us to send you a blank for similar purpose.

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